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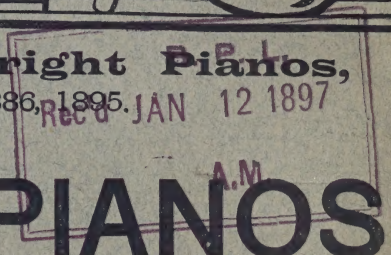
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1897.

THE QUEEN'S SONG.

A.D. 1897.

BY SIR EDWIN ARNOLD, K.C.I.E., C.S.I., &c.

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FOR this great reign, now rounded
To three-score golden years,
With pride and joy unbounded
We raise a Nation's cheers;
So well-belov'd, so noble
E'er now was nowhere seen;
Hailed let Her be till sky and sea
Respond "God save the Queen!"

So true a Sovereign Lady
Ne'er ruled all hearts before!
Rise up and praise Victoria's days,
The glorious years three-score!

Heaven send Her peace and glory!
And, when a Crown above—
Fulfilling earth's fair story—
Is granted by God's love,
Be this His grace to England
That, for Her deathless sake,
Reign after reign as royal remain,
And thence example take.

So true a Sovereign Lady
Ne'er ruled all hearts before!
Rise up and praise Victoria's days,
The glorious years three-score!

Then, o'er Her subject waters,
Her realm, her wave-linked lands,
On Britain's sons and daughters
And labours of their hands,
Sweet surety, strength, and justice
Shall dwell as now hath been,
And God above this Isle will love
Who loved and saved our Queen.

So true a Sovereign Lady
Ne'er ruled all hearts before!
Rise up and praise Victoria's days,
The glorious years three-score!

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1897.

THERE have been plenty of philosophers in motley, and it is certain that the Fool, in a forest or anywhere else, provided he be a wise Fool, can make his wisdom go farther than many teachers in soberer garb. But we must not always trust ourselves to his guidance. One of the most famous among jesters with a purpose has said: "The greatest loss of time that I know is to count the hours. What good comes of it? Nor can there be any greater dotage in the world than for one to guide and direct his courses by the sound of a bell, and not by his own judgment and discretion." That is loose talk. There is more reason in counting the hours than in taking stock of worldly goods, because Time represents a form of capital which once lost can never be retrieved. As for the bell, it will ring on whether we heed it or not, and, sooner or later, fall very solemnly on the ears of us all. It is certainly better to heed the "wild bells" as they speak in a night which sees the death of an old year and the birth of its successor—better if only that we might say one to another, as do we now to our faithful readers and friends: May the new-born bring happiness and prosperity.

At the present moment, while yet the New Year is wrapped in swaddling clothes, we cannot but feel our ignorance of its future. It places us, however, in the uncommon position of being able to prophesy wittingly, and to say that music will bear no small part in celebrating the longest reign known to English history. A distinguished infant, therefore, is the one born last night. Not all the offspring of Time come into the world thus "ear-marked." It is pre-eminently a gift to us English people, crowned and robed as becomes an imperial present to an imperial race. What shall we do with it?

Assuredly we shall celebrate 1897 in song—the song which speaks in words, and that which utters truths beyond the power of language. The poetic Genius of the nation will "strike the lyre," confident that, at such a time, nothing can come amiss if simpleness and duty tender it, and, already perhaps, musicians are invoking the power of Inspiration to bestow upon them worthy utterance. May that prayer be answered, for the occasion is a great one, and should raise the national heart to the height of feeling at which memorable deeds are done, and deathless words are spoken. For ourselves, the year will not pass unregarded. The present issue of THE MUSICAL TIMES contains the first of a series of six articles which will survey, with as much completeness as may be, the progress of music during the long reign of our venerable Sovereign. The story cannot fail to be striking. It partakes, indeed, of the wonderful scarcely less than does the advance made, during the same period, by any form of human endeavour. This will be our

contribution to the observances of the season, which all must desire to see made splendid beyond parallel in the story of England.

VICTORIAN MUSIC.

In entering upon a series of articles descriptive of musical progress during the sixty years of her Majesty's reign, I wish to make some remarks of a general rather than a particular nature, and, first of all, to sketch broadly the condition of the art at the accession of the Queen. Along this particular part of the route I have undertaken to travel, I see my own footsteps, made nearly ten years ago, in view of the Royal Jubilee. It is, however, necessary to the completeness of the present story that the ground should be surveyed again, if not gone over step by step.

The first impression one receives in looking back to the music of 1837 is that of vast distance. Perhaps the truest way of measuring time is by noting the changes it has wrought. When a man returns to his childhood with the quickness of thought, that more or less long gone age seems but as yesterday. But if he make the journey slowly, noting all that he passes on the way, a true sense of distance comes to him. So now, as we mark the stages of musical progress during the present reign, it seems a far cry to the beginning. In illustration, let me repeat a few sentences written ten years ago: "The mightily prolific and most glorious period of German art had not come to an end in 1837. Mendelssohn had just entered upon his best days—those lying between 'St. Paul' (1836) and 'Elijah' (1846). The masterpieces of Schumann were still some distance ahead; Spohr was flourishing at the height of his fame; Rossini had not perfected his 'Stabat Mater'; Meyerbeer had just triumphed with the 'Huguenots'; and Auber was writing the 'Domino Noir.'" At the present moment we call these masters and their works old-fashioned, and the fact, as suggestive of distance as well as change, is certainly not unimpressive. But, though by such means we may attain a true and vivid idea of remoteness, it must not be supposed that the time of the Queen's accession was the beginning of things musical in this country. The light of our art was by no means so diffused as now, but it shone in places very clearly, the result of greater patience and painstaking than seem possible in this hurrying age. With the remark just made, I have inadvertently reached a position which it was my purpose to touch upon somewhat later. But let the words stand, since it may be that early consideration is the due of circumstances which, not less than any others, have determined the recent course of music.

Sixty years ago the age of slowness and deliberation had not ended, though there were signs of coming change. It was an age in which men were content to labour and to wait; to make long preparation and then exercise the virtue of patience. Moreover, it was a time in which thoroughness had more value than now, and the spirit of obedience to the teachings of the past more largely prevailed. Notwithstanding my character as a musical conservative, I must not be understood as looking back with approval upon all the conditions of sixty years ago. Of some among them we are well rid, but I do regret the hurry, incompleteness, and impatience which are now making impossible what we generally understand by sound musicianship. The mark of superficiality is everywhere, because men are not content long to labour and they will not wait at all—not, at any rate, without loud complainings and railing accusations against fate. This is the result of the spirit of the age, of the world's feverish life; of a restless craving which desires to crowd the events of an entire career into the limits of to-day and to-morrow. The day after to-morrow is too far off. Sixty years ago, it was but as the beginning of Now. All this inevitably affects, and has much affected, the course of Victorian music, not only in its inner nature, but in its outward aspect, the tendency being from the solid creations of classic art toward hastily recorded impressions, often flimsy, still more often flashy. Of course there are redeeming features, upon which, in the proper place, it will be a pleasure to dwell.

Returning to the fact that music in 1837 was not at all to be despised, I must emphasise it by pointing out the very considerable difficulties which stood in the way of its cultivation. Such works as were then available for self-culture seem to have been written under an impression that, while it was the privilege of the author to take money from the public, it was his duty, or his policy, to give as little as might be in return. I have a very distinct, and by no means pleasant, recollection of some among those old text-books, the impression left upon me being as though a priest of some sacred mystery, under pretence of unveiling it, made it still more mysterious. There is some reason to doubt whether the professors of those days were really desirous of communicating their knowledge. At any rate, only on that assumption can their confused and scarcely intelligible teaching be understood. Another obstacle in the path of music was the costliness of its examples. These were not to be bought for a few pence, as now. "Handel's 'Messiah,' in its least expensive form, cost a guinea, and, when Mendelssohn's 'St. Paul' was first published by the late J. Alfred Novello, its price stood as high as thirty-two shillings; other compositions were in the same proportion, no such thing as what we now very properly call 'cheap' music being known. Save to men of easy means, therefore,

new works and new editions were unattainable." Let us fancy what that means as regards the progress of the art and cease to wonder that the beginning of Her Majesty's reign found music, and the knowledge of it, existing only in a limited degree, though studied by the few more deeply and patiently than is now the case. Let us also estimate, if we can, the debt owing to the late Mr. Novello for the courage and perseverance he showed in making cheap music possible. To him, more than to any other man, is due the present wide diffusion of the art.

Popular education in music was absolutely unknown sixty years ago. Education of any kind, indeed, was at a low ebb. Large and influential classes in the nation either held aloof from such faint movements as were made towards developing our country's mental resources, or openly opposed them. They desired to perpetuate a race of helots for their own personal service, and were fearful that with knowledge would come independence. Such persons exist even now, though they have got to be looked upon as fossils, or as men and women born out of, and very much after, due time. Happily, many years had not to pass before there was talk of "singing for the million," and the great movement began of which we shall none of us see the end. The darkest hour of night, it is said, comes just before the dawn; so, immediately prior to the appearance in the musical firmament of a rising glow, the state of music, with regard to the masses of the people, was very black indeed.

Perhaps a yet more wonderful change has taken place among the classes than that revealed by comparing 1897 and 1837 among the masses. Speaking of the earlier time in 1887, I said: "A great deal of Chesterfieldism prevailed. The advice of the late Philip Dormer Stanhope to his son, never to play the fiddle or mix with those who do, only expressed a common sentiment, which sometimes, as Spohr indignantly tells us, took the concrete form of a dividing rope—none the less a barrier because made of silk. Young ladies might play the pianoforte or the guitar. For them such trifling was well enough. It added another weapon to the battery of their charms. But the idea of an Englishman belonging to the upper crust devoting himself to music as to racing, or cricket, or hunting, could not for a moment be entertained." Any such person would assuredly have been presented with a distaff or sent to Coventry by the most direct route. If any power amongst us could call the dead to life it would be worth while reviving my Lord Chesterfield that he might witness the change that has come over our splendid barbarians. My Lord would probably ask to be buried again on learning that a Prince of the Blood has fiddled on a public platform, but we could not let him go before showing a music-master at work in Eton, and a Choral Society singing at each of the ancient universities.

Yet another change. With the "million" taught to sing, and the ban taken off music among the "upper ten," amateur musicianship soon came into the field of active endeavour on behalf of the art. "Exceptions aside, there were no amateur (unpaid) choralists sixty years ago. Take London as an example. In 1832, five years before the Queen came to the throne, the only choral society existing in London, if a few semi-private associations be disregarded, was a small one bearing the name of St. Cecilia. The same year witnessed the founding of the Sacred Harmonic Society, in a very unpretending way, at Gate Street Chapel, Lincoln's Inn Fields, and, two years later, came an Amateur Musical Festival. This Festival was an outcome of circumstances that themselves throw a flood of light upon the matter now discussed. When Sir George Smart was organising the Westminster Abbey Festival of 1834, certain amateur choralists offered their services, which were declined with thanks. The step always now first taken in connection with Festival doings—namely, the organisation of an amateur chorus, was then unprecedented, and, being unprecedented, could not be permitted. Sir George Smart, therefore, provided himself with cathedral choirs, supplemented by a body of professional chorus people drawn from all parts of the country. Highly indignant at this, the amateurs resolved upon a Festival of their own, and held it in Exeter Hall with great success." This was the beginning of a revolution which gathered strength with every year of the Queen's reign, till now you can hardly fling a stone in any part of the country without risk of hitting a member of some choral society.

All the changes mentioned above affected the popular condition of music; those which had a bearing upon the professional side do not present the same impressive aspect. The fact is not surprising, for educated musicianship was then, allowing for fluctuations of taste, pretty much as it is now. Let us see what London was doing in the month of June, 1837, when the Queen came to the throne. In that space of time 135 concerts were given: four in private houses, six at the London Tavern, thirteen at Willis's Rooms, thirty-three in the concert-room of the King's Theatre, and seventy-nine in the Hanover Square Rooms. Many of these were "benefits," and had little artistic significance. Others, more important, were given by the directors of the Concerts of Classical Instrumental Music, at which appeared such artists as the two Banisters, Dando, Hill, Lazarus, and Westrop. The Philharmonic Society was playing Beethoven, Spohr, Weber, and others of like standing; the Società Armonica covered a lot of ground, from Symphonies by Beethoven to ballads by Balfe. The Sacred Harmonic Society postponed a performance of "Israel in

Egypt" (with interpolated airs) because of King William's death. Beethoven was commemorated at Drury Lane, and the proceeds sent as a subscription towards the Bonn statue. The Purcell Club kept the anniversary of their master's death by a special service in Westminster Abbey. Bunn started an English Opera House within a month of the Queen's accession. Balfe wrote a national song, "Victoria and England for ever," and "Mr. Mendelssohn" came to England to conduct a performance of "St. Paul." Then is so like Now in general features that we are not struck by the aspect of an immense advance, yet advance there has been, as the sequel will show.

The foregoing remarks are simply preparatory and suggestive. Next month I shall endeavour to follow the course of Church music through Victoria's reign.

Joseph Bennett.

FRANZ SCHUBERT.

Born January 31, 1797.

The universal conscience, if there be such a thing, must, with regard to some among the great dead, feel remorse sufficient of itself to create a belief that they are permitted to know what takes place upon earth. If this be not the case, if "the rest" is not only silence but nescience, what avail the *post-mortem* honours, the ceremonial observance of times and seasons, the birthdays, death days, and centenaries which we are all so ready to celebrate? They have none but a reflex value, and that only in so far as they are felt to be acts of penance and atonement. Our conclusions on such matters are, of course, formed in the dark, or, at best, in the twilight; but it is not possible to escape being swayed by at least a hope that Franz Schubert knows the love and admiration which go out to him in ever-increasing volume. The world owes Schubert a great debt. Heavy would be the obligation even if in life the composer had worn a crown of glory and honour; as it is, the burden oppresses us. If we only had a clear assurance that everything said and done in his praise reaches his consciousness and helps to make amends! Assurance fails us, but hope remains, and at least we can cherish that.

No one knows how much Schubert suffered through the neglect of his contemporaries, and we bear our ignorance the more easily because it has been said of him that he carried a light heart in his bosom and was ever ready to drink and be merry. We are naturally anxious to believe the report, not caring to reflect that, often, mirth and high spirits are a mask worn by sensitive natures to conceal their pain, disappointment, and despair. Schubert, so far from gaily wearing his heart upon his sleeve, hid it away, even from his intimates. He was ever reticent and retiring; in what measure we can estimate from the fact that, while many persons who knew him lived into the present generation, they were able to describe only his person, habits, and manner of life. Of his inner nature we know next to nothing. He did not expose that essential self to public gaze. What he might have done under the genial sun of prosperity we cannot tell; but it is reasonable to conclude that, poor and neglected, his bitterest pains were endured in secret, unsuspect of the boon companions who chiefly saw in him a pleasant comrade. Those pains may have had more to do with his early death than had hard work and privation.

The fact of Schubert's reticence—perhaps the word should be secretiveness—becomes the more important the closer we look into it. This is none the less true because there were moments when his unhappiness overflowed and streamed forth in speech or writing. His confessions at such times reveal to us scarcely more than the fact of suffering, which, aggravated by an unusual sense of depression at the moment, would not be denied. He once described himself as "the most unhappy, the most miserable man on earth," and, on another occasion, wrote: "'My peace is gone, my heart is sore, Gone for ever and evermore.' I can repeat these lines now every day, for each night when I go to sleep, I hope never again to wake, and every morning renews afresh the wounds of yesterday." As revelations of the inner man such complaints have little value. They afford but glimpses, and even those mislead to the extent in which the conditions from which they sprang were abnormal. We are told that Schubert's power of verbal expression was very limited; but had it been large we should probably be little the wiser. He seldom or never showed a disposition to self-analysis in public, or even in the confidence of friendship. He was no Wagner, to turn himself inside out for inspection, and no Berlioz, to distort circumstances that they might make him appear as a hero of romance. Even to his diary Schubert confided very little more than cheap aphorisms which read like diluted Lavater. His letters, on their part, deal with everyday events rather than states of mind. Only in a slight degree are they introspective, the most vivid impression derived from them being that the writer would gladly lay down his pen and have done with correspondence.

It was much the same with Schubert in matters of love. All that we know of his relations with women amounts merely to conjecture, or, at best, to conclusions based upon the flimsiest statements. It is said that during his time of service in the family of Count Esterhazy, he fell in love with that nobleman's daughter, Caroline, after having recovered from a passion for the housemaid. The authority for the first assertion is a story (which lacks corroboration) that, when the high-born damsel rallied her instructor upon never

having dedicated a piece of music to her, Schubert replied, "What would be the good of it? Everything I have ever done has been dedicated to you." One must admit, of course, that a young musician, necessarily susceptible, is very likely to bow before the charms of "sweet seventeen," especially when there is daily association in the stimulating atmosphere of his art. And it is just possible that, at an unguarded moment, Schubert let such a remark escape him. But that is a poor basis upon which to raise the fabric of a serious passion. Moreover, Schubert, who possessed a strong will if he did not always exercise it, could easily dismiss as Quixotic and hopeless the idea of attaching himself to a member of the proudest, and most hide-bound, aristocracy in the world. Love may laugh at distinctions of rank, but common-sense often checks the mirth, so doing, perhaps, in this case, if there was any love to check. The facts of the matter we shall never know, and as much may be said regarding other reported experiences of a like nature. Biographers tell us that, in affairs of the heart, Schubert was very reserved. The indications are that he was so in all intimate concerns. "Hail, fellow, well met," with the Bohemians, among whom, as a Bohemian, he lived, there were recesses in his nature where his soul dwelt alone—dwelt and suffered, most likely, with none to help.

As in the case of some other composers, we seem to be nearest the man when we study his music, wherein he could not help expressing feeling or avoid showing, unconsciously, that which he, of purpose, would never have revealed in speech. It would be of interest in the first place, however, to consider his choice of subjects when engaged in the song-world whereof he was, by divine right, king. True, his burning rage for composition led him to accept whatever verses came to hand, irrespective of their quality. But examination of the music shows that the unequalness in his *Lieder* curiously matches unequalness in the poetry. We can see at a glance where he dipped the pen in his heart's blood, and where he used the ink of commerce. Having this fact in mind, it is of the utmost interest to note that the greatest of his love lyrics are those in which, so to speak, he "wears the willow," and sings of rejected love. Such are the cyclus, "Die Schöne Müllerin," and especially that other and more despairing set, the "Winterreise." How great is he, too, in songs dealing with the disillusions of life! At the head of these, and as the finest of all his songs, in my opinion, stands "The Young Nun"; only, in that case, the victim has found a harbour of refuge from the raging storm. It may be said that the composer could assume a passion, if he felt it not. Doubtless the feat was within his power, though he could not have concealed the lack of real feeling; but I question whether Schubert ever played at "make believe" outside his operas. As bearing upon this point, let me quote a pregnant passage from a letter addressed to his parents in 1825. Some of his works had been performed in Linz, and he says: "My audience expressed great delight at the solemnity of my Hymn to the Blessed Virgin ('Ave Maria'); it seems to have infected the minds of listeners. I believe I have attained this result by never forcing on myself religious ecstasy, and never setting myself to compose such hymns or prayers except when I am involuntarily overcome by the feeling and spirit of devotion; in that case devotion is of the right and genuine kind." Here we have an important cue to the conditions under which Schubert did his most elevated work, for if, in his religious music, he waited for the mood, there is reason to believe that he did so in contemplation of labours on other high and intimate subjects. I doubt if any composer was ever more "right and genuine" than this simple, unscholastic, natural musician. His heart was full—much more so than his head—and out of the abundance of the heart he spake with a power which, under such circumstances, rarely or never fails.

Nothing is more natural, or seems more inevitable, than that a composer's music should be influenced by his temperament. The gay nature will produce works in which gaiety prevails, or into which, sometimes, a light and cheerful feeling forces itself with incongruous results. On the other hand, the melancholy man will, almost unconsciously, write himself down as such beyond possibility of mistake. These results are more obvious in music than in any other art, owing to its intensely personal nature. Music is, in a peculiar sense, the offspring of its creator's soul. The vital essence of the man is in it. I refer, of course, to sincere examples, not those in which a composer chooses to play a part from real or fancied necessity. Looking at Schubert's works in the light of these considerations, their well-nigh uniform note of sadness becomes profoundly suggestive, more especially when we restrict our observation to abstract music. In symphony and works for the chamber he was as free from restraint as from temptation to be other than natural. Here, therefore, we may look, even more confidently than to his songs, for a revelation of the man. What do we see?

The reader who knows anything at all of Schubert's "pure" music can answer the question just put. That music can be gay, but we inevitably find ourselves questioning its cheerfulness, and ever does the composer slip back, as by the force of some irresistible attraction, to the region of melancholy. It is then, some of us think, that he appears most lovable. There is melancholy and melancholy—that which is saturnine, looking upon all things as "a foul and pestilent congregation of vapours," and that which is pensive and gentle,

the kind of which Beaumont said "Nothing's so dainty sweet as lovely Melancholy," and Milton invoked:

> Come, pensive nun, devout and pure,
> Sober, steadfast and demure,
> All in a robe of darkest grain,
> Flowing with majestic train,
> And sable stole of cypress lawn,
> Over thy decent shoulders drawn.

This is the spirit that dwells in Schubert's music, native thereto as is none other; loved as is none other. Shakespeare makes one of his characters assert that the musician's melancholy is fantastical, but we are conscious of no fantasy when in touch with that of Schubert. There is nothing more real; nothing more subject to the rule of life; nay, nothing more entirely a law in itself.

Now comes the question, How are we to reconcile the revelation of this man's nature, as it appears in his works, with the man himself as he appeared to his boon companions? This is the puzzle of Schubert's biographers, and the best of them—I mean, of course, Sir George Grove—can only turn the flank of the difficulty in the following very interesting remarks* :—

"But the fact is that, apart from his music, Schubert's life was little or nothing, and that is its most peculiar and most interesting fact. . . . He left, as we have said, no letters to speak of, no journal; there is no record of his ever having poured out his soul in confidence, as Beethoven did in the 'Will,' in the three mysterious letters to some unknown Beloved, or in his conversations with Bettina. He made no impression even on his closest friends beyond that of natural kindness, goodness, truth, and reserve. His life is all summed up in his music. No memoir of Schubert can ever be satisfactory, because no relation can be established between his life and his music; or rather, properly speaking, because there is no life to establish a relation with. The one scale of the balance is absolutely empty, the other is full to overflowing." These remarks of Sir George Grove are, no doubt, true in the sense intended by the eminent writer, who referred to what, for distinction's sake, may be called the outward and visible life of our musician. That, as we all know, was poor and squalid enough; a dreary round of monotony, a wearisome chapter of failures to obtain the common prizes of life. Between it and the music which Schubert poured forth, "as effortless as woodland nooks send violets up and paint them blue," there is no ascertainable point of connection. The one is of earth earthy; the other of the heaven heavenly; between them spreads the vastness of immeasurable space.

But, unless we conceive Schubert as a mere recorder of ideas and feelings not his own—as the amanuensis of the Spirit of Song—he must have lived another life than that which was visible. Nobody, I suppose, will insist on the amanuensis theory. We read that certain men who professed an unfashionable religion were directed by the Spirit not to consider what they should say when haled before the tribunals, since words would be put into their mouths at the moment. But that was in an age of miracles, and we have no knowledge of such Providential intervention in the case of musicians. If, then, Schubert was not a mere medium of communication between the Genius of art and us men, he must have lived the life which made his music possible. There is no getting away from that conclusion, for, as the Book puts it, you cannot gather grapes from thorns or figs from thistles. That which flows outward must first be contained, with all the elements that go to its production. Are beauty, fine feeling, pathos, lofty aspiration, supreme imagination in Schubert's music? Then, assuredly, were those qualities powerful in the inner existence which he kept so carefully hidden from the world. "Man's life," said Dr. South, in one of his most pregnant sentences, "is an appendix to his heart," and a man's works are a part of his life.

There is nothing singular in such a double personality as I have attributed to Schubert. We are all more or less dual, and the strange case of Dr. Jekyll and Mr. Hyde offers but an exaggerated representation of the fact. It may be said, indeed, that our outward life is the garment with which we clothe the real man within—a garment put off when its possessor enters into the secret chambers of his nature and locks the door.

We must judge of Schubert's inner life by his music, which is its offspring. Should we not be glad to do so?—glad to believe in any form or degree of compensation for the pain and wretchedness of external circumstances? I feel that Schubert had large compensation, and that the sum of his happiness, could we ascertain it, would surprise us. As the man whom other men knew, he shared a lodging with companions as poor as himself; but the real Schubert dwelt alone in the spacious and richly furnished palace of his imagination, amid forms and sounds of beauty. Happiness is more evenly distributed than appears at first glance, and where we fancy it is not, there, often, it is. I recollect reading somewhere—probably in one of Lord Lytton's novels—and noting also, a striking illustration in support of this belief: "No man can judge of the happiness of another. As the new moon plays upon the waves, and seems to our eyes to favour with a peculiar beam one long track amidst the waters, leaving the rest in comparative obscurity, yet all the while she is no niggard in her lustre, for though the rays that meet not our eyes seem to us as though they were not, yet, with an equal and unfavouring loveliness, she mirrors herself in every wave. Even so, perhaps, happiness falls with the same brightness and power over
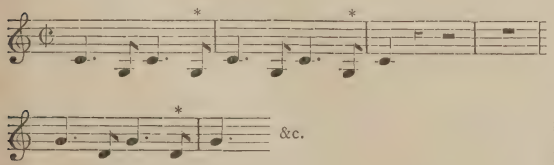
* "Dictionary of Music and Musicians." Article, Schubert.

the whole expanse of life." Schubert certainly had the sources of happiness in a nature which could call up so many sweet and lovely images and inspire so many noble thoughts. He must have been happy in the society of these unfailing companions; happier still in expressing them to the world, even though the world would not regard; happiest in the assurance that his treasure no man could take away.

In this belief let us keep the feast of his centenary, wasting no sympathy, but finding all joy in the course of eternal Justice, which ordains that the world shall pay its debt to Schubert in the precious coin of love and admiration. We cannot make him richer than he was, whatever we do, but there are some accounts which a debtor is all the more wealthy for settling. Joseph Bennett.

Franz Peter Schubert was born at Vienna, January 31, 1797. In commemoration of the centenary of this event we present our readers with three interesting Schubert *fac-similes*. The scene of the picture—"Schubert in the circle of his friends"—is at Atzenbruck, near Vienna, where for three days in every year there was a continuous festival, "the enjoyments of which," we are told, "no participator in those scenes can ever forget." Schubert's presence and music on these occasions were regarded as indispensable. Seated on the grass to the right of the gentleman playing the guitar (?) is Schubert, who, divested of his coat and tall hat, and evidently enjoying his pipe, is regarding the more energetic amusements of his merry companions with quite a Pickwickian complacency. The enthusiastic fiddler is probably playing one of Schubert's own dances, of which the autographs of Op. 9, Nos. 29 to 31, and Op. 18, Nos. 1 to 3 (now in the possession of Herr Johannes Brahms), are inscribed "Atzenbrucker Deutsche, July, 1821." It is not often that we get a glimpse of a great composer in such a holiday mood. The original water-colour sketch is in the library of the "Gesellschaft der Musikfreunde," Vienna.

The MS. page of the great C major Symphony is of surpassing interest. Schubert rarely altered his compositions. He wrote "almost always on the spur of the moment, committing to paper, as fast as his pen could trace them, the ideas which presented themselves to his mind at the instant of composition—proceeding, in fact, as ordinary men do when they sit down to write a letter." But this Symphony has some important after-thoughts. We see in the *fac-simile* that Schubert originally wrote the first subject of the *Allegro* thus—mere tonic and dominant notes:



The simple change of the quaver note (D for G and A for D at *) makes an extraordinary difference in the vigour of the theme, and imparts to it quite a fresh impulse as compared with its original tonic and dominant baldness. Schubert must have decided upon this change after the Symphony was completed, and probably a good deal later, because the alteration is made in the autograph at every return of the subject throughout the entire movement. It will be noticed that Schubert has changed the *Allegro vivace* to *Allegro ma non troppo*, and also that he writes the violin and viola parts at the *top* of his score. There are other important and equally absorbing alterations in this colossal and remarkable work, which was written in the last year of the composer's short life. The original autograph, from which the *fac-simile*, reduced in size, is taken, is likewise in the library of the "Gesellschaft der Musikfreunde," Vienna.

The third and remaining memento is the first page of Schubert's Symphony in E, the autograph of which was given by Ferdinand Schubert, the composer's brother, to Mendelssohn. At Mendelssohn's death it passed into the possession of his brother, who, in 1868, presented it to that devoted disciple of Schubert, Sir George Grove. We cannot do better than quote Sir George's own account of his Schubert treasure ("Dictionary of Music and Musicians," III., 334*b*): "The autograph is a very curious manuscript, probably quite unique, even among Schubert's feats of composition. It occupies 167 pages . . . and is in the usual four movements. . . . The Introduction and a portion of the *Allegro* are fully scored and marked; but at the 110th bar—the end of a page—Schubert appears to have grown impatient of this regular proceeding, and from that point to the end of the work has made merely memoranda. But these memoranda are, in their way, perfectly complete and orderly to the end of the *Finale*. Every bar is drawn in; the *tempi* and names of the instruments are fully written at the beginning of each movement; the *nuances* are all marked; the very double-bars and flourishes are gravely added at the end of the sections, and '*Fine*' at the conclusion of the whole; and Schubert evidently regarded the work as no less complete on the paper than it was in his mind." This Symphony, completed by Mr. John Francis Barnett, was performed at the Crystal Palace, May 5, 1883.

For valued help in procuring these Schubert *fac-similes*, we are greatly indebted to the kindness of Mr. Eusebius Mandyczewski, the excellent librarian of the "Gesellschaft der Musikfreunde," Vienna, and Sir George Grove, to both of whom we beg to tender our best thanks.

Dr. Sawyer has done well to draw the attention of musicians to methods of teaching harmony, which any person endowed with common-sense must feel to be inadequate, if not injurious. Amongst his audience at the last meeting of the Musical Association were many who have been for the greater portion of their lives assiduous teachers of harmony. The mere fact that so many of his hearers at once recognised the truth of some of his premises might tempt outsiders to assume that his conclusions were equally true. On this point, however, we have some doubts. With much that Dr. Sawyer said as regards the way in which harmony is taught by the thousands who know little of their subject and can impart less, we cordially agree. But let us put his *conclusions* to the test. In training a pupil up to the *constructive* side of the art, three steps, or rather three departments, must be taught—nomenclature and notation, grammar and syntax, and composition. These three divisions are closely analogous to alphabet and spelling, grammar and syntax, and composition, as worked out by every schoolboy in learning a language. But does any experienced teacher look upon these

branches as mutually exclusive? Certainly not. Only bad teachers keep a child entirely in the confines of one division until it is mastered. The baby who is allowed to eat his ginger-bread letters when he can distinguish between their forms, is almost as soon taught to construct the words "dog" and "cat," and to compose a sentence "the dog bit the cat"—in other words, he is gently admitted into the final stage. Surely, good teachers of music follow exactly the same method. They use a text-book, as its name implies, as a peg whereon to hang a method. Is a child's alphabet-book bad because it does not teach grammar or syntax? Is the grammar bad because it does not teach the art of writing essays, or novels, or poetry? We say no; Dr. Sawyer apparently says yes. He would immediately ask an infant who has laboriously chalked "the dog bit the cat" to write an essay on the pathology of bites, the sociological laws of mutual kindness, and the ethical results of self-repression. We are not joking. It is a sober fact that a good governess would use the child's sentence as a text on which might be built a lesson on all these "logies," such a lesson as would make a lasting impression on the child's mind and morality. But who in the world would like all this ingenious combination of different branches of learning, this baby-commentary on the higher culture to appear in a nursery-book? It has been tried over and over again and has proved a hopeless failure. Similarly, there is nothing to prevent a teacher of harmony from giving a melody to be harmonised, or from expounding the primary laws of phrase-form from an easy work on composition, *concurrently with the working-out of figured basses.* This method has, in fact, been adopted by the best teachers with excellent results. In all other subjects a similar method is used. A student in any of our Universities is not surprised to be told to read a particular chapter out of two or three different books, all of which bear on his work at the time. But it does not follow that it would be wise to huddle all these chapters together under one cover; and even if such a many-sided music-book could be produced, it would not be equally valuable to a child in an upper form at school, working to pass the Oxford or Cambridge "Locals," and a grown-up instrumental performer who finds that he must commence a study which he has entirely neglected. The real truth of the matter is that the best and most widely-used text-books are those which are of use to students of varied ages and acquirements; and the best teacher is the one who knows exactly what to graft on to a text-book to suit the special condition of each separate pupil. It is necessary to insist on this point, because people do not realise the absurdity of mustering a dozen or twenty pupils together to learn harmony *in class.* Cheapness is the desideratum, bad quality is the result. It is known to many by personal experience that in thus herding the pupils together, one quarter of them sometimes learn a fair amount, another quarter learn a little, and the remaining half often leave the room completely muddled and fogged.

But is it not also a well-known fact that stupid pupils always blame their teachers, and that incompetent teachers always blame their text-books? A first-rate teacher can train a pupil splendidly whilst using only a very ordinary text-book, and a bad teacher will remain a bad teacher even if he were provided with the quintessence of all that could be conceivably learnt or known on the subject. There are scores of men and women who go the round of English and foreign singing masters, giving each one a bad word because he has not endowed them with new vocal organs, nor succeeded in squeezing some tender sentiment out of their cast-iron hearts. So, too, there are scores of students of harmony, naturally incapable, who console themselves by abusing their teachers, however good, and scores of bad teachers who account for their want of success by vilifying their text-books. We should be sincerely sorry if any attitude which Dr. Sawyer takes were to be interpreted as showing sympathy with such worthless and undeserving folks, but we are not afraid of this. We trust that his forcible remarks will make teachers reflect, and cause them to ask themselves whether they might not get more out of their text-books than they do, and make their tuition more elastic and more eclectic than it often is.

With the methods of American musical criticism we do not find ourselves invariably in perfect accord. But it must be admitted that there is a freshness and piquancy about it which is at times extremely engaging, especially where the writer is above suspicion on the score of venality, and where it is desirable that the truth should be told frankly and freely about the merits of a public performer. We have before us a criticism of a violent and unsatisfactory pianist, not unknown in this country, which may serve as an illustration to the foregoing remarks: "Mr. ——'s piano playing," says the writer, "has one distinguished merit. It is his own. He will never be accused of imitating Paderewski, Rosenthal, or D'Albert, though there may be insinuations that he has borrowed some of his ideas of the art from the wild untutored buzz-saw, or the merry, merry trip-hammer. A piano is a harmless instrument if let alone; but, like the Bulwerian worm, when trodden on it will turn and sting. . . . Mr. —— is a dynamic pianist. He has wild swoops from *pianissimo* to such a *fortissimo* as was never heard before. The very wires cry out against it like 'sweet bells jangled.' . . . In short, it is quite impossible to understand how Mr. —— earned his reputation at home. He will certainly not earn one here. If he values the one at home he will go back to it." This may not be exactly dignified, but, judging from our recollections of the artist in question, it is not altogether undeserved. America is well within her rights in resenting the audacity of those European performers on instruments who, on the strength of some obscure German paper, set out for America hoping "to get the dollars of the benighted savages who dwell in the cane brakes, and do not know the difference between a symphony and a Salvation Army hymn."

The "Dictionary of National Biography" continues its useful and valuable career. The recent instalment (Vol. XLVIII.) of the work does not, however, contain the name of any specially eminent musician. A. R. R. Reinagle doubtless finds a place by reason of his well-known common metre tune "St. Peter," though not so named by him, which is said to have been published as long ago as 1830. Thomas Reinhold, a contemporary of Handel's, and, like him, a naturalised Englishman, was one of the original singers in "The Lord is a Man of War," and also one of the founders of the Royal Society of Musicians. The name of John Reynolds, the composer of the anthem "My God, my God, look upon me," does not appear. Henry Brinley Richards was the first to gain the King's Scholarship at the Royal Academy of Music, in 1835; but he is best known as the composer of "God bless the Prince of

Wales," which soon attained popularity after its publication in 1862. Dr. E. F. Rimbault is known by his antiquarian researches, in which, however, his accuracy was hardly commensurate with his zeal. By the way, his biographer gives the vague information that, in 1848, Rimbault "was given a degree by Oxford University," without specifying the nature of the distinction. But as the name does not appear in Foster's *Alumni Oxonienses*, nor in the "Oxford Calendar" of 1848, there is obviously some mistake here. Where did Rimbault obtain his LL.D.?

In the musical realm of the British Isles it can hardly be contended that England is the "predominant partner." If one examines the nationality of our leading artists and composers, Scotland, Ireland, and Wales are represented to an extent out of all proportion to their population. Just now, Wales is very much in evidence amongst the rising generation, as was shown by the cast of "Falstaff," at the performance given by the pupils of the Royal College last month, when no fewer than four of the principal characters were impersonated by natives of the principality—Miss Morfydd Williams, Miss Eleanor Jones, Mr. Mansel Lewis, and Mr. Emlyn Davies. No wonder the Welsh press were exultant over the success of their compatriots, and the very next week we read that a great wave of Welsh music passed over Manchester. "The South Wales miners, as represented by their royal brethren from Treorky, were at the Mansion House sustaining the musical programme at the 'At Home' given by Lord Mayor Roberts, while at Moss-side the North Wales quarrymen were represented by the Penrhyn Male-Voice Choir from Bethesda." In face of this inundation of Cymric talent, the poor Saxon finds it hard to hold his own. In literature the Scottish school of the Kailyard is still all the rage. At this rate the kingdom will soon have to be re-named Great Britain and Little England.

The *Leeds Mercury* has, during the absence of its musical representative, been instructing an enquiring correspondent as to the presumable maker of his violin. The information it afforded him was put in these words: "It appears to have been made by Faciebat, on the Stradivarian model, and may be of the date specified." Miss Stainer's new "Dictionary of Violin Makers" has no reference to "Faciebat," an omission that should be corrected in the next edition. We have reason to believe that he was a brother of that universal genius, Fecit, and a cousin of the immortal twins, Pinxit and Sculpsit.

Owing to pressure on our space the continuation of the articles "From my Study" and "John Dowland" is necessarily held over.

FACTS, RUMOURS, AND REMARKS.

If church organists do not exchange great musicianship for little pay, it is scarcely owing to lack of requirement on the part of their employers. An indignant correspondent writes to me saying that, when a vacant post at Stoke Newington Unitarian Church, value £15 per annum, was advertised the other day, he made application to fill it, and was invited to meet the committee, try the organ, &c. In the interim, however, a test programme was forwarded to the aspirant. Below is a copy of it: "(1) 'Give out' and play a hymn-tune. (2) Play 'Amen' fugue from 'The Messiah,' doubling with pedals when required; or play a short pedal fugue of Bach. (3) Read at sight from MS. (4) Play a short organ piece. (5) Play any prepared organ solo. (6) Reply to some questions.

No one will say that these demands are in excess of what an organist should be able to supply. The point is that the remuneration stands hopelessly out of proportion to the skill required—skill representing much labour, with, no doubt, considerable expenditure upon professors. Fifteen pounds per year is indeed skimpy interest upon such an investment, and it is not surprising that my correspondent, considering all the circumstances, withdrew his name. The case seems almost as bad as the fourpenny and sixpenny lessons of which we often read. It may be that the Stoke Newington Unitarians cannot afford more than £15 per year for an organist. There is no reproach in that, but let them limit their expectations to an annual fifteen pounds' worth of efficiency.

Another indignant correspondent writes complaining of a case in which the authorities of a church (St. Boniface, Bonchurch) appointed as organist a draper's assistant. He says: "It is shameful that the clergy should appoint tradesmen to good churches when there are so many experienced organists almost starving for want of employment. Bonchurch is a wealthy neighbourhood, and the salary £50. The last organist was an F.R.C.O. and Mus. Doc." I must point out that the authorities acted clearly within their right, and that the draper's assistant may be a capable man, which would seem to be indicated if, as stated, he is a Non-conformist. The propriety of their action, in view of a crowded and ill-paid profession, is, of course, another matter altogether.

Does the Incorporated Society of Professional Musicians take up such cases as that at Bonchurch? If not, why not? It seems to me quite as essential a part of its duty as reading papers and making speeches at annual meetings. Surely the Society should bring its influence to bear on behalf of the profession when the amateur comes in to its detriment. But perhaps the Society does take that course, in which case there is no more to be said. One would like to know, however.

My attention has been drawn to a passage in a concert notice: "An original composition, variations on an air by Handel by Miss Arkwright, Mus. Bac., did not elicit much enthusiasm, but is no doubt worth a second hearing. It represents an immense amount of work, being fully scored after the manner of modern composers. Unlike the ordinary variations, the air is not repeatedly recurring, but the air is worked out very distinctly, although there may be a great resemblance."

Is it better to spend money on fireworks or on a new church? This was the question discussed by the choirboys of Newcastle Pro-Cathedral on a recent occasion. It was raised by an appeal from the choristers of a temporary church near Runcorn. These lads had themselves given up their pocket-money to the cause of a permanent building, and, thus qualified to incite others, sent round an appeal. The Newcastle youngsters came to the right decision, and the sum collected for celebrating the day of Guy Faux was forwarded to the proper quarter. Well done, boys!

When trying a case in which a theatrical manager was indicted for giving a performance of secular music on a Sunday, Judge Gaskill, of Boston, Mass., gave a definition of sacred music in a sentence which owes none of its clearness to construction: "Such as is used, or by common acceptation is fit and proper for religious uses, or where the religious and moral sentiment is invoked." That is no definition at all, because it leaves undecided the main point: What music is by common acceptation fit and proper for religious uses? Everybody would pass the Old Hundredth, no doubt, but how as to the Salvation Army tunes, and Rossini's "Stabat Mater," out of which quadrilles have been made?

Joseph Bennett.

ROYAL CHORAL SOCIETY.

The third performance this season of the Royal Choral Society, which took place at the Albert Hall on the 10th ult., consisted of Mendelssohn's "St. Paul," which, on this occasion, received a very fine interpretation. Professor Bridge has manifestly already gained the entire confidence of the choir. The beautiful chorus, "Happy and blest are they," was sung with the utmost delicacy and expression, and the impressive choral numbers, "Rise up! arise," "O great is the depth," and "The nations are now the Lord's," were sung with the greatest unanimity and magnificent volume of tone. Miss Ella Russell and Mr. Edward Lloyd sang the soprano and tenor solos with their usual success. Miss Lucie Johnstone was the contralto soloist, and interpreted the familiar air, "But the Lord is mindful of His own," with notable purity of expression, and Mr. Plunket Greene was a most artistic exponent of the bass solos. The orchestra was efficient, and Mr. H. L. Balfour presided with his usual skill at the organ.

QUEEN'S HALL CHORAL SOCIETY.

When M. Saint-Saëns's Biblical opera "Samson and Delilah" was first performed in England, on September 25, 1893, at one of the Promenade Concerts at Covent Garden Theatre, under the management of Mr. Farley Sinkins, the performance of the work was deemed too imperfect to permit of its value as an art-work being fairly estimated. Opportunity for criticism was, however, amply afforded on the 3rd ult., when a very fine interpretation, of course in concert-form, was given by the Queen's Hall Choral Society, under the conductorship of Mr. Randegger. Although held to be the finest of M. Saint-Saëns's dramatic productions, it is one of his earliest important works, most of it dating from 1869. Mr. Ferdinand Lemaire has treated the Biblical story in a very imaginative spirit. We are first introduced to *Samson* in the public square at Gaza as he is endeavouring to raise the hopes of his oppressed countrymen, who are in bondage to the Philistines. He succeeds in doing this so well that on the appearance of the Philistine Guard a riot ensues, the soldiers are driven back, and *Abimelech*, their captain, killed by *Samson*. *Delilah* is supposed to have witnessed this scene and to be fired to revenge her countryman's death. She enters with her dancing-girls from the Temple of Dagon, Judith-like chanting the valorous deed of *Samson*, and the first act closes with her invitation to the hero to her home in the valley of Soreck. It is on this scene that the curtain next rises. *Delilah*, alone, has doubts of the success of her plans; but she is roused to further effort by a visit from the *High Priest* of Dagon, who tells her that the Philistines' last hope is in her power. *Samson* comes—hesitates for half-an-hour—is shorn in seventy-five seconds. The third act is principally occupied with the celebrations of victory in the temple of Dagon. *Samson* is brought in, is mocked, and answers by bringing down the temple on himself and its occupants. In the musical setting of these incidents the composer's versatility is shown in a remarkable manner. The Hebrew choruses are for the most part reflective of the style of Handel. The Dagon priestesses sing music that shows the influence of Berlioz. The dances in the temple largely affect the tonality of the ancient scale systems. The *High Priest* and *Delilah* express their delight in a canon in the octave, and the duets between *Samson* and *Delilah* are modern, very modern French in conception. Consummate mastery of all these styles is shown, but the diversity of their character detracts from the homogeneity of the work. The music thus impresses one, not as the expression of a master mind, but as the reflection of many masters. Only in the second act has M. Saint-Saëns spoken consistently in his own tongue, and this is the finest portion of the opera. For sensuous beauty and passion it is unsurpassed; but it is the musical picture of a *Delilah* of the nineteenth century. Madame Brema sang superbly and with the utmost dramatic significance as the renowned Philistine heroine; Mr. Lloyd interpreted the music assigned to *Samson* with his customary command of expression and beauty of vocal tone, and Mr. Andrew Black sustained the part of the *High Priest* with his usual dignity of declamation and impressiveness. Minor characters were admirably impersonated by Messrs. Reginald Brophy, Ley Vernon, Thomas Meux, and A. H. Gee. The choral portions were sung with a notable intelligence, dramatic perception, and precision that entitle this choir to be placed in the foremost rank of English choral societies, and, save that the orchestra was sometimes too loud in the accompaniments, the elaborate and exacting instrumental portion of the opera was finely rendered. Mr. Newman deserves the thanks of music-lovers for presenting this interesting work in so complete a manner, and also for the announcement of its repetition with the same soloists on the afternoon of the 16th inst.

HENSCHEL CONCERTS.

The second of these performances, formerly known as the London Symphony Concerts, was given at St. James's Hall, on the 3rd ult., the occasion being signalised by the first performance in England of a Te Deum by the esteemed composer, Antonin Dvorák. It is in four movements, and the music is remarkably characteristic of Slavonic rhythms and phraseology, and it may be said also for the highly-coloured and almost barbaric orchestration, including the use not only of drums but of cymbals and triangle. English musicians only make themselves ridiculous when they assert that their own sober methods of treating sacred themes is right and all foreign methods are wrong. Strange and even *bizarre* as this Te Deum may seem, regarded from the point of view of English Church music, it must be surely admitted that the devotional verses are treated in a beautiful and tender way, and that Dvorák's desire has been to give utterance to deep religious feeling in the impulsive and exuberant style characteristic of the Slavic temperament. There are only two solo parts in the Te Deum, and these were admirably sung by Miss Fillunger and Mr. Daniel Price, the choral portions being of course rendered by Mr. Henschel's choir. The "Te Deum" was sung in Latin and, as we agree with the programme annotator that it is a work of "exceptional beauty and power," an English version should be promptly supplied so as to make it available for general use in this country. Another choral piece was Mr. Henschel's very tasteful Morning Hymn, "Soon night will pass," originally written as a song with pianoforte accompaniment, but now scored for chorus and orchestra. This charming piece pleased greatly and was encored. Wagner's "Faust" Overture and Schubert's "Unfinished" Symphony, both well played, completed the brief and interesting programme.

CRYSTAL PALACE CONCERTS.

The early works of composers of genius must always possess an interest possibly out of proportion to their intrinsic merit, and they should be brought to a hearing, even though they be no better than the mature works of other composers to whom the "divine spark" was denied. That Richard Strauss is a genius few who have heard his later works will deny, and the thanks of all interested in contemporary art are therefore due to Mr. Manns for the production, at the Concert of November 28, of the First Symphony in F minor, by the brilliant composer of "Till

Eulenspiegel." For a boy of twenty, his Op. 12 is wonderful, almost as wonderful as Schubert's Mass in F or Mendelssohn's "Midsummer Night's Dream" Overture. It is a serious work of ample proportions, the highest aim, and more than common achievement. There is as remarkable an absence of reminiscences in this strangely clever work as in the two juvenile masterpieces referred to above, and yet it cannot be called strictly original. But then originality for originality's sake should no more be a composer's foremost thought than a dry display of science. Of the essence of music, beauty, Strauss's early effort contains a plentiful share, and as for what is generally included in the term of workmanship, it must have required a clever master indeed to teach this youngster anything! What he had not yet thoroughly learned at the "tender" age which saw the birth of this Symphony, was how to be uniformly effective in the best sense of the word. It is almost pathetic to see or hear how the young composer now and then uses all the means at his disposal to be expressive and effective, and how in spite of his hardest endeavours he does not quite succeed in being either. On paper the music promised well, but in performance some of the expected flashes missed fire. This remark does not apply to the *Scherzo*, which is an original, exhilarating, and thoroughly interesting movement. The Symphony was but coldly received, and we doubt whether it will be heard again. The programme included Mendelssohn's first Pianoforte Concerto, beautifully played by Mdlle. Kleeberg; Mr. Cowen's charming "Four English Dances in the Olden Style"; the final scene from Wagner's "Rheingold," in Zumpe's concert arrangement; and songs contributed by Miss Ella Russell.

At the following Concert, on the 5th ult., yet another Symphony was added to the enormous *répertoire* of these Concerts—viz., Mr. A. Barclay Jones's No. 1 in C minor, dedicated to the memory of his master, the late Mr. Thomas Wingham. It was more successful and created a greater impression than Strauss's work, because its beauties—and they are very considerable—lie more on the surface. Mr. Jones's themes lack individuality, but they are fairly emotional and fall pleasantly on the ear; his workmanship, his many clever devices, his contrapuntal combinations, are neither new nor startling, but they are obvious enough to interest the unlearned amateur; his climaxes are led up to and produced by well-known means, but they are almost as powerful and stirring as brass and brains can make them. If the young composer had maintained the high level reached in his first movement he would have enriched the world with a really fine work. Unfortunately, after the noble introductory *Lento* and the splendid *Coda* to the subsequent *Allegro vivace*, the other movements fall off. The *Adagio*, with its "soft organ stop" effects, though rather original, does not succeed in being genuinely impressive; the *Menuetto* and *Trio* are not sufficiently attractive to warrant their existence in a work of such *calibre;* and the "learned" *Finale*, though starting with a promise of emulating the first movement, soon comes dangerously near being uninteresting, not to say dull. However, the work, as a whole, proves Mr. Jones to be a highly gifted composer, who may produce masterpieces when he has gained greater experience and developed more individuality. The Symphony was excellently played and the composer warmly applauded. Beethoven's third Pianoforte Concerto, powerfully played by Mr. Mark Hambourg; the Prelude to "Tristan," and the ballet-music from Verdi's "I vespri Siciliani" were the remaining orchestral pieces. Miss Rina Allerton was the vocalist.

We must dismiss the remaining Concerts with a few words. On the 12th ult. the programme included Sir Alexander Mackenzie's beautiful symphonic ballad "La Belle Dame sans merci," still the most original and most romantic orchestral piece by a British composer; Beethoven's First Symphony, Wagner's "Flying Dutchman" Overture, all capitally played, and Dvorák's Violoncello Concerto, performed—as on the occasion of its production by the Philharmonic Society a few months ago—by Mr. Leo Stern. Miss Jeanne Gréta, a new-comer from the States, made a successful *début* in Félicien David's "Charmant oiseau." On the 19th ult. the Symphony was Dvorák's "From the New World," which is evidently a favourite with Mr. Manns, who always handles it very lovingly and gives a beautiful performance of this charming work. Brahms's splendid "Tragic" Overture, a movement from a Concerto for clavecin, flute, violin, and orchestra, by Bach, and Saint-Saëns's Second Pianoforte Concerto were included in the programme. Miss Fanny Davies was the highly effective pianist and Madame Marie Duma sang.

PROMENADE CONCERTS.

MR. HENRY J. WOOD'S fine orchestra at the Queen's Hall have continued to attract large audiences on Saturday evenings during the past month, and each programme—saving that of the 19th ult., which was devoted to excerpts from Wagner's writings—has introduced an orchestral work new to London audiences. The first novelty, presented on November 28, was a Petite Suite for orchestra, entitled "A summer day in the country," by Carlowitz Ames. This consists of six numbers, unpretentious in character, but pleasantly suggestive of rural scenery and associations. On the 5th ult. was played, for the first time in England, a symphonic suite in four movements (Op. 35) of important dimension, entitled "Scheherazade," by the Russian composer Rimsky-Korsakoff. This is avowedly programme music, but its basis, that of the "Arabian Nights," is too vaguely indicated to give a sufficiently distinct clue to the meaning of the music, which consequently appears faulty in form and eccentric in character. At the same Concert the first performance was given of an orchestral version, by Mr. Henry J. Wood, of a fascinating Gavotte *à la mode ancienne*, by Sir George Elvey, which received a very warm reception from a large audience.

Mr. Percy Pitt provided the novelty on the 12th ult., in the shape of a miniature suite, entitled "Fêtes Galantes." This comprises five movements, which are exceedingly attractive. The music is spirited and expressive and the scoring picturesque and delicately finished. Much interest was also attached to an admirable interpretation of an orchestral version, by Hans Sitt, of Grieg's Norwegian Dances (Op. 35).

The vocalists who have appeared have been Madame Fanny Moody, Miss Lucile Hill, Miss Maggie Davies, Mdlle. Amelia Sinico, Miss Lenna Mendelssohn (who made her first appearance in public on the 5th ult.), and Messrs. Brophy, Santley, Manners, and Ludwig. The successful *début* in London, on November 28, of Mr. H. Morrison, a young violinist of distinct promise, also demands record.

ROYAL ARTILLERY BAND.

THE most substantial feature of Cavaliere L. Zavertal's programme at Queen's Hall, on the 11th ult., was Beethoven's "Pastoral" Symphony. Of the several renderings of this familiar masterpiece on the same platform by divers orchestral associations during a few months, that of the Royal Artillery Band was certainly not the least praiseworthy as regards general evenness and grasp of the main characteristics of each movement. The opening *Allegro* and the succeeding *Andante* were played with the utmost respect for detail; whilst the storm scene was even more remarkable for crispness and readiness of attack. The band has shown steady improvement in the execution of lengthy and elaborate compositions, and up to the present it has done nothing better in this direction than the tone-poet's popular No. 6 Symphony. As specimens of rare efficiency in a lighter branch, the delicate Graceful Dance and the buoyant Country Dance from Mr. F. H. Cowen's bright "English Dances in the Olden Style" were judiciously chosen. Here the finest gradations of expression were produced by the conductor, whose wishes are so clear to the performers and are so promptly complied with. Svendsen's Norwegian Rhapsody (No. 4) separated Kaan's "Staendchen" and Berlioz's exquisitely gossamer-like "Valse des Sylphes," each being given with unimpeachably correct spirit. The overture to Stanford's "Shamus O'Brien" merrily opened a Concert that came to a stirring conclusion with the overture to Wagner's "Rienzi."

ROYAL ENGINEERS' BAND.

Those who arranged the Concert conducted by Mr. J. Sommer, at Queen's Hall, on the 4th ult., could scarcely have hit upon a work more acceptable to the large audience than Mr. Edward German's "Gipsy" Suite, so frequently heard of late, but of which nobody shows any indication of being tired. Among the merits of this charming composition is the faculty of making fresh friends without losing old ones. The fact is, the beauties discoverable in this picturesque Suite are not exhausted by experience of a second or even a third or fourth performance. The sentiment of the "Lonely Life" and "Love Duet" sections was sympathetically brought out by the band, and briskness was not lacking in the execution of the sparkling second and fourth movements, respectively entitled "The Dance" and "The Revel." The second, fifth, and sixth of Brahms's Hungarian Dances were spiritedly given, and so, too, was the second of Liszt's Hungarian Rhapsodies, the latter of which should have changed places with the long selection from "Faust." Ganne's "Arlequinade" *pizzicati* and Délibes's "Coppelia" Czardas helped to impart variety to a programme in which solidity seemed to have been purposely avoided. Towards the close Godard's "Berceuse de Jocelyn" was played with so much taste by one of the violoncellists as to excuse the introduction of the solo element. Suppé's "Tantalusqualen" Overture and Schubert's Marche Militaire were included in the band performances.

MONDAY AND SATURDAY POPULAR CONCERTS.

These performances have been continued with the increased spirit indicated in Mr. Arthur Chappell's prospectus. Taking up our record, we have first to mention briefly the Concert of November 28, when the concerted works were Haydn's Quartet in E flat (Op. 64, No. 2) and Beethoven's Pianoforte Trio in B flat (Op. 97), the pianist being Mr. Eugene d'Albert, and the violinist, Madame Soldat. The latter played two movements from Bach's Suite in E, quite in the Joachim style, and the former Schumann's inspired Fantasia in C (Op. 17), which was interpreted with the alternate dreamy tenderness and energy which the music demands. Mr Plunket Greene introduced three interesting old German songs dating between the fourteenth and the eighteenth centuries, and also artistic lyrics by Dr. Hubert Parry and Professor Stanford.

Dvorák's Quartet in F (Op. 96), which headed the programme on the following Monday, was not exactly a novelty in London, but it could not be regarded as familiar. It was composed during the Bohemian composer's stay in America, and exemplifies, like the Symphony "From the New World," his questionable idea that in Negro and Indian tunes there might be discovered a foundation for a national style in music, which certainly America does not as yet possess. At a first hearing the slow movement, *Lento* in D minor, seemed the most expressive; and the third, a sort of *Scherzo* in variation form, the most characteristic. The Concert was noteworthy for the first appearance this season of three great artists—Lady Hallé, Miss Fanny Davies, and Mr. Piatti, all of whom played in their very best manner. Mr. Plunket Greene is to be highly commended for his selection of songs by Purcell, Maurice Greene, Wagner, Brahms, and Hollander. The pianoforte solos were Schumann's three Romances (Op. 28), which Miss Fanny Davies played to perfection, and the Concert concluded with Saint-Saëns's clever, if not very inspired, Pianoforte Quartet in B flat (Op. 41).

The Concert of Saturday, the 5th ult., included for the first time Brahms's Sonata in E flat, one of the two Duet-Sonatas (Op. 120) first introduced to a London audience by Miss Fanny Davies and Mr. Mühlfeld in June last year. On the present occasion the clarinettist was Mr. Clinton, who, although he cannot compare with Mr. Mühlfeld in sweetness of tone, is perhaps the most able English executant on his instrument at the present day. Dvorák's Quartet in F (Op. 96) was repeated, and Miss Fanny Davies and Lady Hallé were both encored in solos by Chopin and Max Bruch respectively. Madame Bertha Moore was charming, as usual, in vocal pieces by Gounod, Ambroise Thomas, and Somervell.

There were two additions to the repertory on the following Monday evening. The first was Professor Villiers Stanford's Quartet for strings in A minor (Op. 45), dedicated to Mr. Richard Gompertz, and though not an absolute novelty, almost sufficiently fresh to be regarded as such. It is a genial work, abounding in musicianly touches, and the final *Allegro molto* is akin to Slavonic music. The other piece given for the first time was a new Sonata for violoncello and pianoforte in E minor, by Mr. Piatti (Op. 32). This is one of the Italian artist's best compositions, being noteworthy not only for refinement and musicianly feeling, but for an unusual measure of vigour. It was perfectly interpreted by the composer and Mr. Henry Bird. A very crisp and generally effective performance of Mendelssohn's Variations Sérieuses was given by Miss Kleeberg, with Scarlatti's familiar Pastorale as an encore. The vocalist was Madame Alice Gomez, one of her selections being a charming "Rondel" by that rapidly rising composer, Mr. Edward Elgar.

Miss Kleeberg was again the pianist on Saturday, the 12th ult., when she introduced Bach's Toccata in C minor from the second set, Philipp Spitta speaking very highly of this particular example. The other instrumental works were entirely familiar and need not be specified. Mr. Whitney Mockridge gave satisfaction in some little known songs by Jensen, Ethelbert Nevin, and Max Spicker.

We regret that owing to the enormous quantity of concerts that call for some sort of notice at present, it is impossible to deal with Miss Liza Lehmann's Song Cycle "In a Persian Garden," produced on Monday, the 14th ult., as closely as its merits deserve. Perhaps opportunity may be afforded at some other time, but meanwhile let us hasten to say that the cycle, written after the manner of Brahms, for four voices with pianoforte accompaniment, is one of the most impressive works ever penned by a female composer. Miss Liza Lehmann, to give her the name printed in the book, though she is now Mrs. Bedford, has taken for her text part of a translation, by E. Fitzgerald, of Omar Kháyzman's "Rubáiyát," written probably in the early part of the twelfth century. He was apparently an agnostic and a pessimist, the most appropriate motto for his poem being "Let us eat and drink, for to-morrow we die." But on the melancholy and morbid verse Miss Lehmann has raised a musical superstructure of surprising strength and beauty. The work is lengthy, but the audience felt no sense of weariness, judging by the ever-increasing meed of applause. The solo parts were beautifully interpreted by Miss Evangeline Florence, Madame Marian McKenzie, Mr. Ben Davies, and Mr. Thomas Meux, a young baritone possessed of an agreeable and well trained voice. The programme commenced with Mozart's Quintet in G minor, and included one of Schumann's latest works, the "Legendary Tales," for pianoforte, violin, and viola (Op. 132), admirably rendered by Miss Fanny Davies, Lady Hallé, and Mr. Gibson.

The last Concert before Christmas took place on Saturday, the 19th ult., with a programme rich in novelties, at any rate as regards Mr. Arthur Chappell's performances. The first was Grieg's Quartet for strings in G minor (Op. 27), a work containing plenty of Scandinavian colouring, but also evidence that Grieg is more at home in light and piquant trifles than in works fully developed in classical form. Mr. Gabriel Fauré's Sonata in A for pianoforte and violin, may be numbered among the French composer's most fresh and genial works. It was rendered by the composer and M. Johannes Wolff, as on its first performance in London, at the Wolff Musical Union, on November 22, 1894. The solo pianist was Miss Adela Verne, who played three pieces by Chopin with so much charm that the audience would have willingly heard more. Miss Agnes Witting, the vocalist, was highly commendable in lyrics by Brahms, Henschel, and Hubert Parry.

PIANOFORTE RECITALS.

Mr. Eugene d'Albert set himself a very arduous task when he arranged a Beethoven Pianoforte Recital, at St. James's Hall, on the afternoon of November 24. He played not only the Thirty-two Variations in C minor, but five Sonatas—namely, the "Moonlight," the "Waldstein" and the last three Sonatas—in E (Op. 109), in A flat

(Op. 110), and in C minor (Op. 111). He therefore emulated the late Hans von Bülow, who played the last five Sonatas at one sitting; and if it cannot be said that Mr. d'Albert's playing was in every movement beyond reproach, in a technical sense it was unsurpassable, and the reading of the Bonn master's works was invariably interesting, one of the choicest efforts being the final movement, with variations, in the Sonata in E.

On the following afternoon Mr. Emil Sauer gave his only Pianoforte Recital this autumn season, also at St. James's Hall, and of course attracted a large audience. Brahms's early but quite characteristic Sonata in F minor (Op. 5), the same composer's Variations on a Theme by Handel (Op. 24), selections from Chopin and Schumann, and pieces of the *virtuoso* pattern were played with delightful touch, fluency, and expression, and the assemblage waxed more and more enthusiastic, three encores being demanded and granted after the conclusion of the regular official programme. Mr. Sauer has certainly established himself in the affections of the English musical public.

Miss Johanna Heymann gave a fourth and last Recital, at St. James's Hall, on the 1st ult. Though her touch is hard and unsympathetic, her agility is unquestionable, this being proved in the singularly favourite transcription of Bach's celebrated Prelude and Fugue in A minor, from Book II. of the Organ Works. One of Scarlatti's innumerable one-movement Sonatas, Schumann's "Kinderscenen," and pieces by Mozart, Mendelssohn, Chopin, Brahms, and Carl Heymann were included in a somewhat ambitious scheme.

The very favourable opinion conceived of Miss Adela Verne at previous performances could not be reversed by her second Pianoforte Recital this season, at St. James's Hall, on the 9th ult. Beethoven's rather curious Sonata in E flat (quasi una Fantasia, Op. 27, No. 1), Schumann's "Papillons" (Op. 2), and pieces by Mendelssohn, Paderewski, and Liszt served to show that Miss Verne is one of the most talented members of a clever family of lady pianists. She introduced an Etude de Concert by Godfrey Pringle, a showy piece which served to display her finger agility to much advantage.

MESSRS. WALENN'S CHAMBER CONCERTS.

THE third Chamber Concert given by Messrs. Walenn took place on the 14th ult., and was opened by the first performance in London of Christian Sinding's Trio in D (Op. 23) for pianoforte, violin, and violoncello. The first movement is built upon two well contrasted themes of melodious interest, which are cleverly and vivaciously developed. The *Andante* that follows is serene and tender in expression, and although the interest falls off in the third and last movements, many passages in it appeal to the musician. The Trio is also remarkable for harmonic boldness in design—the second subjects of the first and last movement (which are both in D) being in F—and for the opening subjects of the first and third movements and the second theme of the *Andante*, all being constructed of practically the same thematic material. The work was somewhat roughly played, but its executants, who were Messrs. Herbert Parsons, Gerald Walenn, and Herbert Walenn, preserved the vigorous spirit of the music in an admirable manner. An attractive selection of solo pieces was well rendered by the above-mentioned instrumentalists, and some songs, contributed by Madame Kate Lee and Mr. Arthur Walenn, added to the enjoyment of the evening.

MUSICAL GUILD.

SCHUBERT'S "heavenly length" is somewhat trying when his Octet opens a programme including two elaborate novelties. But when on such an occasion every repeat in this abnormally long work is played, so that it lasts an hour and a quarter, as was the case at the above Society's third Concert on November 24, the temper of the conscientious critic who arrives before the Concert begins and stays to the bitter end is in danger of becoming ruffled. The performance under notice, ably led by Mr. Arthur Bent, was fortunately a good one, which only required a little more distinction and greater beauty of tone in the really strong and impressive passages, to better counteract the cloying sweetness and bucolic *naïveté* of the weaker movements. A set of Variations for two pianofortes, on a theme of the late Sir G. A. Macfarren, by Miss Dora Bright, was excellently played by the composer and Miss Ethel Sharpe. The sombre theme is not very remarkable, but Miss Bright has evolved some highly interesting and effective music from it, in which abstract beauty and ingenuity of device are well matched. The other "novelty," Mr. A. Davidson Arnott's Pianoforte Trio in A, was not strictly "new," for we remember hearing it at a Concert of the Musical Artists' Society a year or so ago. We then suggested that the composer should re-write portions of his work, because they bore a more than distant resemblance to certain classic masterpieces. After a second hearing we can only repeat that suggestion and advise the clever composer to apply his riper experience and talent to the composition of a fresh work, which shall cause us to forget this "Jugendsünde," to quote Wagner. Miss Annie Grimson, Messrs. Wallace Sutcliffe and Arthur Williams played the Trio in a conscientious manner, and Mr. William Hackstoun (an amateur, unless we are much mistaken) sang two hackneyed bass songs.

All's well that ends well. The last Concert of the season, on the 8th ult., came as a delightful contrast to those preceding it, for the programme was well chosen, and the performances were amongst the best we have heard at the "Guild." Mozart's String Quintet in C was played by Messrs. Bent, Samuel Grimson, Tomlinson, Kearne, and Paul Ludwig, and, except that the leader's intonation was occasionally faulty, these gentlemen's efforts deserved the hearty recall which rewarded them. The other concerted piece, Brahms's Pianoforte Quartet in G minor, received an interpretation remarkable for finish, delicacy, and purity of tone. Nor were the players, Miss Ethel Sharpe, Miss Isabella Donkersley, Messrs. Alfred Hobday and Paul Ludwig, greatly wanting in those passages where vigour and breadth were required. Mr. Ludwig's highly artistic playing of some violoncello solos by Locatelli roused the audience to something like enthusiasm, as did also Mr. Plunket Greene's singing of Brahms's "Komm bald," Grieg's "Ein Schwan," and Schumann's "Waldesgespräch," the latter as fine a piece of dramatic singing, as distinguished from mere declamation, as can be heard in these days. Mr. Greene also produced a novelty in the shape of Professor C. V. Stanford's setting of the *Clown's* songs from Shakespeare's "Twelfth Night." Of these, the first, "O mistress mine," lacks spontaneity, but the second, "Come away, death," is a deeply impressive piece of almost tragic intensity, while the third, "When that I was and a tiny little boy," which was encored and repeated, bubbles over with vigorous life and merriment. It is a splendid song, and Mr. Greene sang it *con amore*.

ROYAL ACADEMY OF MUSIC.

THE Tenterden Street School Institution has displayed much activity during the past month in its public, or quasi-public efforts. It did not launch out into any elaborate performances of opera this autumn, but a semi-private rendering of Gounod's genial comic opera, "The Mock Doctor," was given in the Academy concert-room on Thursday evening, the 10th ult., with only pianoforte accompaniment. It was well stated in the programme that purely academic performances of this nature are given mainly for the advancement of the students in lyric drama. Therefore criticism, in the strict sense of the term, is inadmissible; but words of encouragement may be given to Miss Julia Franks, Mr. Maengwyn Davies, and Mr. Walter Reynolds. The tuneful choruses were commendably rendered, and the performance was conducted with the fullest intelligence by Mr. G. H. Betjemann.

On the following evening the recently established dramatic class gave a performance, in the same room, of selections from Shakespeare's "As you like it" and "Romeo and Juliet." This cannot be wholly commended, for the principal male parts were taken by female pupils, quite contrary to the poet's intentions; but several of the students displayed dawning dramatic perception, perhaps

the most promising being Miss Mary Round who, as *Juliet*, was sweet, intelligent, and evidently well trained.

The Christmas Orchestral Concert was given in the Queen's Hall, on Friday afternoon, the 18th ult., under the direction of the Principal, Sir Alexander Mackenzie. The band consisted of eighty-four executants, of whom thirty-two were young lady students. It is, of course, impossible to notice every feature in the programme, nor is it desirable. The first mention may be made concerning Miss Lily West's tasteful, if not very vigorous, rendering of the principal part in Rubinstein's Pianoforte Concerto in D minor (Op. 70). Mr. Aldo Antonietti, who has appeared before, if memory serves, displayed conspicuous ability in two movements of Dvorák's Violin Concerto (Op. 53), and the Concert concluded with Grieg's genial Pianoforte Concerto in A minor (Op. 16), with Mr. F. G. H. Moore in the solo part. Perhaps the best of the vocal contributions to the Concert was Miss Lilian Coomber's tasteful singing of Gounod's favourite air, "Far greater in his lowly state," from "La Reine de Saba," better known in this country as "Irene," under which rather silly title the opera has gained little favour on this side of the Channel.

The following Competitions have been held during the past month: On the 12th ult., the Sainton Dolby Prize, awarded to Gertrude Bevan; Ada Kempton highly commended, Annie Stanyon commended. On the same day the Heathcote Long Prize, awarded to Joseph C. Holbrook; Cuthbert Whitemore highly commended. On the 14th ult., the Rutson Memorial Prizes, that for soprano awarded to Alice Crawley (of Semington, Wilts); Lilian Coomber and Sarah A. Gomersall being highly commended; that for tenor to Gwilym Richards (of Newport, Mon.). On the same day the Bonamy Dobree Prize, awarded to Dezsö Kordy (of Arad, Hungary); Janet S. Aldis highly commended. On the 17th ult., the Robert Cocks and Co. Prize, awarded to Vera Margolies (of St. Petersburg); Florence Dawes and Elsie E. Horne highly commended. On the 19th ult., the Hine Exhibition (for composers), awarded to Aldo Antonietti (of Italy); Bertha Z. Joseph highly commended. On the same day the Potter Exhibition (for pianists), awarded to Gertrude Peppercorn (of West Horsley); also the Westmorland Scholarship (for vocalists), awarded to Robert Radford (of Nottingham).

ROYAL COLLEGE OF MUSIC.

The pupils of this flourishing Institution have been busy indeed, during the last few weeks. Three Concerts—two chamber and one orchestral—and an operatic performance, between November 26 and the 15th ult., is a record of which they, as well as their masters, may well be proud. On the first of the above-mentioned dates the programme opened with Schumann's Pianoforte Trio in D minor (Op. 63), played by Beatrice Foster, Maude Harper, and Robert P. Jones, and except that the pianist occasionally overpowered her associates of the stringed instruments, the performance deserves commendation. Handel's "Sorge Infausta" was well sung by Ivor Foster, the fortunate possessor of a fine, resonant bass voice, which he has learned to use with ease and intelligence. Blanche Limebeer essayed Chopin's Fantasia in F minor (Op. 49) and surmounted its technical difficulties with considerable success. Beethoven's "Kreutzer" Sonata, played by two very youthful pupils, was by no means the trying experience which might have been expected, for Beatrice Cerasoli and William Read are both exceptionally gifted and well equipped. They made light of the difficulties of this greatest of pianoforte and violin sonatas, and gave an expressive, vigorous, and rhythmically sound performance thereof.

On the 2nd ult. the concerted pieces were Brahms's String Quintet in F (Op. 88) and Beethoven's Pianoforte Trio in D (Op. 70, No. 1). The former is not one of the Hamburg master's greatest works, but it is delightfully tuneful and cheerful and should be more often heard. The performance under notice was led by Marie Motto, with whom were associated Mary Noverre, Ernest Tomlinson, Edward Behr, and Robert Grimson. They did not seem to be in sympathy with the music; the opening *Allegro non troppo ma con brio* was somewhat lackadaisically played, without an attempt to infuse the "brio" into it which Brahms demands. The remaining movements fared little better. Agnes Nicholls has a voice of fine, sympathetic quality, which deserves the most careful training. She sings, moreover, with an amount of expression and *abandon* none too frequently met with in young singers. Her rendering of the refrain "Dein ist mein Herz" in Schubert's "Ungeduld" was proof of our assertion. Another promising pupil is Ethel Griffiths, whose clear, agreeable soprano voice and perfect intonation compensated for a lack of feeling observable in her singing of Clay's "The Sands of Dee." Robert P. Jones played a Polonaise de Concert for violoncello, by Popper, in capital style. The perpetual Popper! who will deliver us from him? Isabelle Thresher and Samuel Grimson joined the aforesaid violoncellist in Beethoven's Trio, which closed the Concert.

A programme of quite exceptional interest was that of the Orchestral Concert on the 15th ult., for it included two rarely heard choral works—Schumann's "Nachtlied" (Op. 108) and Brahms's "Gesang der Parzen" (Op. 89), besides Smetana's "Bartered Bride" Overture, Liszt's E flat Concerto, and Edward German's Suite in D minor. Before the Concert Dr. Parry announced that Professor Stanford was unfortunately ill, and that they "had to adapt themselves to circumstances as best they could," which meant that he, Dr. Parry, would conduct the purely orchestral pieces at very short notice. It would, consequently, be unfair to judge the performance by the standard of previous achievements, and, truth to tell, we have heard the orchestra play with greater finish, though rarely with more vigour. The youthful performers seemed infected with their principal's wonderful energy and high spirits. In Mr. German's fine suite, the Valse Gracieuse—surely one of the most bewitching movements in modern symphonic music—made its usual effect. It was played with rare swing and *entrain*. The choir did not excel in the two masterly works named above. Why do solo singers, and those that are to be, make such indifferent chorus singers? For instance, this choir's interpretation of *pp* and *ppp*, to name but one defect, was strangely at variance with that given in their text-books. It is difficult to account for the neglect of Schumann's "Nachtlied," for it is by no means one of his least beautiful choral works. The middle portion, at the words "Riesenhaft fühle ich's weben," is remarkably fine, and the orchestration is throughout of a sensuous beauty not often found in Schumann. Sir Walter Parratt, who conducted the choral works, did well to produce such an unhackneyed piece. William Morgans was the soloist in Liszt's Concerto. He has powerful wrists and nimble fingers; he used an Erard grand "with resonator," and he played as many wrong notes as ever Rubinstein did in his inspired moments. He may become a fine pianist yet, if he perseveres.

The ambition that the authorities of the Royal College display in the annual operatic performances by the pupils is not the vaulting ambition that o'erleaps itself. At the most recent effort in the direction of lyric drama the choice of Verdi's "Falstaff" might be considered dangerous, but we can scarcely believe that any of those who went to the Lyceum Theatre, on the afternoon of the 11th ult., came away disappointed; for the whole was admirable from start to finish, and a stranger might well have believed the opera had been played as a "run," to use a theatrical term, so easy and confident did the young people seem to be in the performance of their duties. Doubtless their spirits were raised by the exhilarating nature of the music, but apart from this some of the aspirants were exceedingly commendable in all respects. True, J. Mansel Lewis, who acted intelligently as the fat knight, has not as yet sufficient volume of voice, but he sang well and was admirably made up. The most promising of the male performers was R. Emlyn Davies, who evinced great vocal promise as *Ford*, particularly in the principal song for the jealous husband; Eleanor Jones was also very pleasing as *Mistress Ford*, and Muriel Foster sang well as *Dame Quickly*, though in appearance she was too youthful and attractive. Agnes Nicholls was a very "sweet" *Anne Page*. The representatives of the other characters had comparatively little to do, but all was carefully done. The orchestra and chorus were entirely satisfactory with

Professor Villiers Stanford as conductor. Mr. Richard Temple proved himself an able stage director, and the dances in the last act were well arranged by Mr. B. Soutten. Altogether the performance left a very pleasant impression.

THE GUILDHALL SCHOOL OF MUSIC.

This extraordinarily popular Institution, which now numbers within its walls nearly 3,500 students, gave a terminal Concert at St. James's Hall, on the 8th ult., the principal feature of the programme being Sir Arthur Sullivan's cantata "The Martyr of Antioch," first produced at the Leeds Festival of 1880. It has never gained so much favour as the subsequent work "The Golden Legend," partly, perhaps, because its subject is less sympathetic, and Dean Milman's verse cannot compare with that of Longfellow, supplemented by Mr. Joseph Bennett's expressive lines. But "The Martyr of Antioch" contains much picturesque music, and the cantata should certainly not be placed on the shelf. There was much to commend in the performance on the present occasion. Miss Maud Ballard was rather overweighted in the principal part, but Mr. Samuel Masters is a most promising young tenor, and Miss Marion Blinkhorn (contralto) and Mr. Tom Powley (bass) were highly commendable. The choir was scarcely up to its usual mark in expression, but the large orchestra was excellent, and the performance was conducted with the utmost care by the Principal, Mr. W. H. Cummings. It was preceded by Sir Arthur Sullivan's "In Memoriam" Overture, given probably as a tribute to the memory of the late Sir Joseph Barnby.

The Students' Orchestra of the Guildhall School of Music will henceforward give a Concert each term, under the direction of Mr. W. H. Cummings, in the great Hall of the City of London School on the Victoria Embankment. The first of the series took place on November 25, when about forty students (many of them ladies), with professional assistance for the less popular instruments, played Mozart's Symphony in E flat with crispness and vigour. Praiseworthy observance of expression was also manifested in Gounod's droll "Funeral March of a Marionette." By their performance in each of these works the new Principal was justified in believing that the revived interest in this orchestra would have good results. Mendelssohn's "Capriccio Brillante" was rendered with combined energy and taste by Miss Minnie Crouch, a pianist of exceptional promise. Vocal solos were entrusted to Miss Maude Clough (who sang "O rest in the Lord" exceedingly well), Mr. F. S. Ascough, and Mr. Ben Griffiths-Percy.

"THE MESSIAH" IN WESTMINSTER ABBEY.

Oratorio gains so much in effect in our larger cathedrals and other sacred edifices that the performance of "The Messiah" in Westminster Abbey, on November 26, in aid of the Royal Society of Musicians, could not fail to be more than ordinarily impressive. There is a special appropriateness in the selection of this work for such an occasion as the anniversary Festival of a noble institution in which Handel took such warm interest. The Society, now in its 159th year, last season distributed about £4,000 to poor musicians, their widows and orphans. The success of the oratorio in drawing power was again exemplified, every part of the Abbey being filled prior to the commencement of the few prayers by which it was prefaced. Being virtually part of a religious service, the performance is of course exempted from criticism; but even were it otherwise not much fault could be found with the rendering, the choruses—a few of the shorter of which were omitted—being on the whole steadily sung, whilst the band, led by Mr. G. H. Betjemann, efficiently played the overture and accompaniments. In the soprano airs Miss Ada Patterson, at short notice, replaced Miss Medora Henson, who was suffering from a severe cold; Messrs. W. H. Brereton and Norman Salmond divided the bass solos, and the other vocalists were Miss Hilda Wilson and Mr. Barton McGuckin, each in excellent voice. Professor Bridge conducted with unfailing decision.

AMATEUR ORCHESTRAL SOCIETIES.

The first Ladies' Concert of the present season of the Royal Amateur Orchestral Society took place on the 2nd ult., when the evening was opened with an excellent interpretation of Mozart's Symphony in G minor, the second of the famous trio of works in this form—the last of which is the "Jupiter"—that the composer wrote in about six weeks, in 1788, three years before his death. Mr. George Mount gave his forces the revised score to play from, in which Mozart added clarinet parts, with notable increase of effectiveness. Other orchestral works performed were the overture to "The Flying Dutchman," the Concert-overture written by the conductor for the Concert in celebration of the twenty-fifth year of the Society, the Introduction and Dance of Elfs from Moszkowski's "Laurin," and the overture to Goldmark's "Cricket on the Hearth." Madame Haas played Chopin's Andante Spianato and Polonaise, Miss Bertha Salter introduced a pathetic little song, entitled "Jamie's Return," by Gerard Cobb, and sang some duets with Miss Florence Salter in a finished and charming manner.

The Stock Exchange Orchestral and Choral Society gave, on the 8th ult., at the Queen's Hall, the first Subscription Concert of its fourteenth season. Distinction was lent to the occasion by the production of a Festival Overture in D, by Mr. R. H. Walthew, which proved a vivacious and attractive work, full of life and vigour and musical interest. Excellent performances were secured of Mendelssohn's "Ruy Blas" Overture and Beethoven's Second Symphony, and Miss Eldina Bligh gave an effective interpretation of the solo part of Max Bruch's First Violin Concerto in G minor. The choir sang with delightful unanimity of attack and expression an admirable selection of madrigals and part-songs, and Mrs. Hutchinson sang some solos with her usual refinement. Mr. G. Kitchin conducted, as usual.

The sixty-third Concert of the Strolling Players' Orchestral Society took place at the Queen's Hall, on the 17th ult., under the conductorship of Mr. Norfolk Megone. No novelties were included in the programme, but effective performances were given of Beethoven's Eighth Symphony, the third "Leonora" Overture, and the Prelude to "Tristan and Isolde." The vocalists were Miss Grace Burt, M. Eugène de Danckwardt, and Mr. Harrison Brockbank, whose selection of songs and their rendering increased the enjoyment of the evening. On this occasion the analytical and historical notes of the programme were written by Mr. E. F. Jacques.

The Westminster Orchestral Society continues to advance in efficiency and popularity, the Town Hall in Caxton Street being crowded at the Concert on the 16th ult., and the performances of masterpieces under the direction of Mr. Stewart Macpherson were perhaps the best ever given by this Association. Beethoven's Pastoral Symphony and Mendelssohn's "Hebrides" Overture were most intelligently played by the orchestra of sixty-two players, including fourteen ladies. So were the accompaniments to Schumann's Pianoforte Concerto, the solo part of which was delicately and accurately played by Miss Llewela Davies. Mr. Gerald Walenn executed with the utmost refinement a new Romance in D for violin, by Mr. Macpherson, an expressive but rather over-orchestrated piece. Miss Clara Williams sang in pleasant fashion airs by Sullivan and Grieg.

SUNDAY CONCERTS.

St. Cecilia would appear to be always at home at the Queen's Hall. The Sunday afternoon Orchestral Concerts, under the conductorship of Mr. Randegger, have been largely attended, and the programmes present the usual excellent selections of high-class music. Prominent amongst the long list of works performed are Mozart's Symphony in G minor (No. 40), Beethoven's Eighth Symphony, the fourth Pianoforte Concerto (the solo part of which was played by Dr. Otto Neitzel), Haydn's Symphony in C (No. 1 of the Salomon set), Mendelssohn's Concerto in G minor (the pianoforte part of which was rendered by Mdlle. Clotilde Kleeberg), several excerpts from Wagner, and Sir A. C. Mackenzie's orchestral arrangement of his Benedictus. The singing by Miss Lucile Hill, Miss Lilian Coomber, Madame Belle Cole, and Mr. Herbert Grover has also increased the enjoyment of these performances.

In the cosy, but all too loftily situated small hall, Signor Arbos and his excellent quartet party have played on Sunday evenings numerous favoured chamber works by old and modern masters. On November 29 was given, by Mr. W. H. Squire and Madame Ethel Sharpe, the first performance of "Three Sketches," consisting of a Valsette, Souvenir, and Bolero, for violoncello and pianoforte, by Mr. Edward German; and on the 20th ult. was performed Schütt's Suite in D minor (Op. 44) for violin and pianoforte.

The National Sunday League has continued its performances of standard oratorios in the large hall on Sunday evenings, having given the "Redemption," "Creation," Rossini's "Stabat Mater," and "The Messiah."

MR. CHARLES FRY'S RECITALS, WITH MISS OLIVE KENNETT.

Music has seldom been put to a more effective use at recitations than at the three recent Recitals given by Mr. Charles Fry, with Miss Olive Kennett, which took place on November 27 and the 4th and 12th ult., at the Queen's (Small) Hall. Mr. Fry has formed a small choir and orchestra, under the direction of Mr. W. A. Gardner, which promise to render him much valuable aid in increasing the musical interest of these performances. On the first evening the programme chiefly consisted of selections from Shakespeare's "As you like it," with the new orchestral music written by Mr. Arthur Fox. This consists of an Introduction and three *Entr'actes*, which are admirably in keeping with the spirit of the period of the play. At this Recital first performances in London were given of choral settings of "Under the greenwood tree," by Dr. H. W. Wareing, and "It was a lover and his lass," by Mr. A. Herbert Brewer (the new Gloucester organist). The second part included Longfellow's poem "King Robert of Sicily," with the new music by Mr. John E. West, which was produced at the Promenade Concert on October 8. On this occasion, however, the choral music omitted at the first performance was included, and greatly enhanced the effectiveness of the work.

At the following Recital recourse was had to Shakespeare's "Macbeth," with the new incidental music by Mr. Clement Locknane; and at the third Recital, which was of miscellaneous character, was introduced a melodious and well-written setting in part-song form, by Mr. W. A. Gardner, of "Good night, beloved." Mr. West's music to "King Robert of Sicily" was repeated, by desire, and in the recitation of Scene 4, Act II., of Shakespeare's "Twelfth Night" the choir sang G. A. Macfarren's part-song "Come away, Death." Both in this and a scene from Shakespeare's "Cymbeline," Mr. Fry had the talented assistance of Miss Kennett, whose recitations formed highly attractive features throughout the series.

MR. BANTOCK'S CONCERT.

Mr. Granville Bantock, who gave an Orchestral Concert entirely of music by British-born composers, on the 15th ult., at the Queen's Hall, may be congratulated on the progress he is making in his art. Like many beginners he was too ambitious at first, but the emanations from his pen on the present occasion were much superior to the opera produced during Signor Lago's season at the Olympic Theatre a few years ago. At that time Mr. Granville Bantock was evidently under the fascination of Wagner, but his overture "Eugene Aram," to a four-act opera founded on Lord Lytton's tragic novel; the first part of a "Symphonia," founded on Southey's poem "The Curse of Kehama"; and a series of five "Songs of Arabia," well sung by Miss Ella Russell and Mr. Bantock Pierpoint, tend to show that the young musician has learnt a lesson in modesty, and, as he undeniably possesses much ability, words of encouragement may fitly be bestowed upon him. Mr. Stanley Hawley's music to "The Legend Beautiful," which was excellently recited by Miss Lena Ashwell, possesses much originality. The other composers favourably represented were Mr. W. Wallace, Mr. A. Hinton, Mr. R. Steggall, Mr. Erskine Allon, and Mr. Stanley Hawley, whose music to Longfellow's poem "The Legend Beautiful" (recited by Miss Lena Ashwell) was original and expressive.

MR. GOMPERTZ'S CONCERTS.

The second of Mr. Richard Gompertz's String Quartet Concerts took place on November 25, just too late for notice last month. The excellent programme included Beethoven's great Quartet in six movements in B flat (Op. 130) and a new Quartet in G by Dvorák (Op. 106). The merits of the latter work could not be accurately gauged on a first hearing, but it is safe to say that it is thoroughly characteristic of the composer, alike in its piquant themes and in the bold and even startling transitions of key. Slavonic music continues to grow in favour, for at the third Concert, on the 9th ult., a Quartet in E flat by Tschaïkowsky (Op. 30) was produced for the first time in London. The first and second movements did not greatly impress at once, but the third, *Andante funèbre e doloroso*, is unquestionably very fine and worthy of the composer of the "Symphonie Pathétique." The last is in sharp contrast, being quite cheerful, and the close might fairly be described as merry. Beethoven's late Quartet in C sharp minor (Op. 131) was included in the scheme, and Mr. Plunket Greene contributed an excellent selection of songs.

"ELIJAH" AT THE PEOPLE'S PALACE.

A "Jubilee performance" of "Elijah" was given on the 5th ult., at the People's Palace, Mile End, by the Choral Society connected with that Institution, under the direction of Mr. C. H. Allen Gill. Mendelssohn's oratorio, it must be admitted, has stood the test of true popularity extremely well, seeing that, after fifty years of its existence, it is able to attract such a crowd of eager listeners in the East of London as was the case on the present occasion. Full credit is indeed due for its share in the matter to this Society, formed by the vocal and instrumental classes under the excellent training of Mr. Gill, whose performances on the whole are not inferior, artistically, to any similar ones offered in the West-End. When, in addition, it is seen that not a few amongst the audience habitually follow the proceedings score in hand, the inference may be safely drawn that considerable onward strides have been made, since "Elijah" was first produced, in the cultivation and intelligent appreciation of musical art in the metropolis. The performance of the familiar work was in every way worthy of the special occasion. The choir, with its fresh and well-trained voices, sang with ready attack and excellent enunciation of the words, and manifestly enjoyed its task. The Baal choruses in the first part, especially, were most effectively rendered, while the orchestra performed its part throughout with artistic intelligence and discretion. The solo numbers were in excellent hands, with Mr. Arthur Appleby as an admirable *Elijah*, and including Mesdames Blanche Powell, Sarah Berry, Ella Johnston, and Elaine Sayer; Messrs. W. Fell, G. Richards, and F. Hosking. Mr. Gill conducted with his accustomed energy and precision, and Mr. B. Jackson rendered valuable service at the organ.

THE HIGHBURY PHILHARMONIC SOCIETY.

The nineteenth season of the Highbury Philharmonic Society was opened by its talented and esteemed conductor, on November 24, by an excellent performance, at the Highbury Athenæum, of Handel's "Judas Maccabæus." The choir has never been better in tone and balance, and the manner in which the choral portions of the vigorous work were attacked and sung indicated the presence of musical intelligence and *esprit de corps*, which promises well for the musical success of the present series of concerts. The principal soprano was Miss Bertha Rossow, who sang with notable sympathetic charm, and the other soloists were Mrs. Creser, Miss Edith Nutter, Mr. Whitney Mockridge, and Mr. Watkin Mills. Mr. Ellis Roberts was at the head of an efficient orchestra, and Mr. Fountain Meen rendered assistance at the organ.

MUSICAL ASSOCIATION.

At the monthly meeting of the Musical Association, on the 8th ult., Mr. John Taylor, Organist to the Queen at Kensington Palace, read a comprehensive paper on sight-singing, entitled "The Evolution of the Movable Doh," in

which Mr. Taylor explained his system of singing at sight from the ordinary Staff Notation used by the army schools since 1889. The lecturer said it was the general belief of the civilised world of to-day that, in common with all human affairs, art was regulated by universal principles which were themselves evolutionary manifestations of one great supreme and paramount law; and these principles were, in the case of art, by virtue of a long historical induction, well defined—unity, variety, fitness, individuality, design, and proportion or relation, of which, perhaps, as entering into the very conception of all the rest, relation was the most typical and characteristic. If, then, music was an art, the progressive unfolding and exposition of the great art principle of relation should be more or less noticeable in its history. The embryo of tonal relation was to be found in the tetrachordal lyre-system of the Homeric age, in Guidonian vernacular, by the syllables ti, do, re, mi, and mi, fa, sol, la. Developed from this lyre-system was the complete relational scale beginning with a semitone expressed by the syllables ti, do, re, mi, fa, sol, la, or in the Egyptian octave system by mi, fa, sol, la, ti, do, re, mi. A third stage was reached in the "Lesser Perfect," or eleven-stringed lyre-system, in which was evolved in the third conjoined tetrachord a still more developed relational form of a principal key and its under fifth; while in the "Greater Perfect," or two-octave system, this relational element culminated in the presentation of the entire diatonic series, which embodied the modern major mode. Apparently a still mightier effort to establish the major genus as normal was to be found during the late Greek periods in the identity of the principal inharmonic genus with the cosmopolitan pentatonic or five-tone scale, avowedly more major than minor—to wit, the familiar melody "Auld Lang Syne." Taking the classic systems therefore as a whole, development was obviously in the line of the "movable doh." Like ourselves, the ancients had no absolutely fixed pitch as a paramount or guiding principle. Everything was in relation to the voice, and all voices differed. There was, therefore, no evolutionary or historical basis for the fixed do. The lecturer then passed on to more modern times, to Guido's efforts and the Hexachord, the evolution of the modern major and minor forms, and the establishment of the Sol-fa syllables.

What might be termed the second part of the paper consisted of the explanation of Mr. Taylor's system of teaching to sing at sight direct from the ordinary Staff Notation. For this purpose there is used a sheet of paper on which are the familiar five lines on which, written in black notes, is a common chord. On the right hand side of these notes is placed the minor triad on the second of the scale, but written in red. To the left and below the octave of the lowest note of the common major chord is placed the seventh of the scale, also in red. All these notes are written on a movable slip which can be pushed up and down underneath the lines of the stave, so that all the notes can be made to read in any scale. The pupils are taught the sound of each interval, sharps and flats being added as they progress; and having in this manner once mastered the intervals in one scale, they can read a passage of music in any key or clef by simply shifting the movable slip above described, and which is termed the stave modulator. Mr. Taylor uses the Italian pronounced names for the notes of the scale—viz., do, re, mi, fa, sol, la, ti, do, changing the respective vowels to "e" for the flattened notes and to "i" for the sharpened ones, with the exception of the flat second of the scale, which he calls "ra." Thus the sharp fifth is "sil" and the flat fifth "sel." There was a somewhat desultory discussion, in which Dr. McNaught maintained that the lecturer claimed too much for the movable doh system. Dr. Vincent was in the chair.

MODERN GREEK MUSIC.

The Lecture-Concert of modern Greek music, given on November 28, at the Steinway Hall, by M. Aramis, draws attention to the existence of a people's music which would well repay the study of composers and vocalists. Mr. E. F. Jacques, in some opening remarks, said that a remarkable feature of the musical activity of this century had been the constantly growing attention attracted by national music. Into the causes of this it was not necessary to enter—the fact was undeniable, it represented a thoroughly healthy tendency, and we might be content to take it as it stood. The mine of musical wealth which lay at the disposal of the student of folk-song was scarcely realised by those who had made but a superficial study of the subject. We had now in most countries, thanks to the loving labours of enthusiastic collectors, large published stores of popular melodies; but how little did each country know of the music of the others! The majority of the songs brought forward on this occasion were taken from M. Bourgault-Ducoudray's collection, made at the desire of the French Government about twenty years ago. The melodies collected had never been printed until then, but had been transmitted orally from generation to generation and were taken down by M. Ducoudray from the mouths of persons who had learnt them in their childhood. M. Aramis had also collected several popular songs by the same method. Under these circumstances it was impossible to fix the date of the tunes, but they probably belonged to the seventeenth and eighteenth centuries. The antiquity of their tonality was, however, undoubted. They were constructed on the principles of the ancient scale systems commonly known as modes, and such as were met with in the ecclesiastic music which in this country was usually termed Gregorian. A very distinct tonality, to which careful regard had been paid in the accompaniments, was thus imparted to the songs, in addition to which the majority possessed a peculiar naïve charm and grace. They were also remarkable for variety and what may be termed suppleness of rhythm in sympathy with the accentuation of the text. Their symmetry of form is chiefly derived from the repetition of phrases, which frequently became refrains. The songs have the melodic vivacity and direct simplicity of expression common to folk-music, and in some instances possess considerable dramatic power. This last-named element was specially observable in a warrior's song, *Ενας ἀετὸς ἐδιάβαινε* ("An eagle sailed the sky"), wherein an eagle converses with a man's head which it carries in its claws. As sung by M. Aramis, who is a finished vocalist, this song proved most impressive. Most of the songs, however, were lighter in character and sentiment. Of such, a very pleasing example was *Στὰ Γιάννινα, στὸ μεσιανὸ πηγάδι* ("At Giannina amidst the wells"), which had been taken down from a girl who was leading a dance at Athens, and was so effectively sung on this occasion by Mdlle. de Saint-André—who, although not a maid of Athens, was one of Smyrna—that the audience insisted upon its repetition. Some Greek popular dance music was played by Signor Carlo Ducci and M. Lambelet, and was distinguished by strong accentuation and grace of rhythm. The Concert certainly supported the theory of M. Bourgault-Ducoudray that much benefit would result from blending Eastern and Western styles of music. "Eastern music, restricted hitherto by its exclusive limitation to melody, would embark on a new career by the use of polyphony, and Western polyphonic music would greatly gain by no longer being confined to two modes—the major and minor."

THE CHAMBER MUSIC OF PURCELL, HANDEL, AND BACH.

Under the auspices of the Society of Arts, Mr. Arnold Dolmetsch gave, on the 16th ult., in the council-room of the Society, John Street, Adelphi, a musically illustrated Lecture on "The Chamber Music of Purcell, Handel, and Bach." These composers, the lecturer said, represented the highest standard attained in this branch of the art from about the last quarter of the seventeenth to the first half of the eighteenth century. "Modern music," he said, "might be considered to commence with the immediate successors of Handel and Bach, who saw the harpsichord go out of fashion and the pianoforte replace it. The style of music did not change very materially from Purcell to Handel and Bach, but there was a great gulf between Bach and the very earliest efforts of Haydn, although the gulf was filled by a number of minor composers. The instruments chiefly employed during the period in question were the viola da gamba, the violin, the harpsichord, and the clavichord, and the music written for these instruments, when performed in the present day, was

played upon the violoncello instead of the viola da gamba, and upon the pianoforte instead of the harpsichord and clavichord. This, he thought, was great folly. He denied that the old instruments were inferior to the new. The tone of the harpsichord blended perfectly with the stringed instruments. The pianoforte never could agree with anything else; its tone in concerted music invariably stood out from the other parts of the music, which not unfrequently became inaudible. The whole effect intended by the old masters was lost when the balance of tone was thus destroyed. An interesting selection from the chamber works of Purcell, Handel, and Bach was skilfully rendered by the lecturer, Mrs. Elodie Dolmetsch, Miss Hélène Dolmetsch, and Mr. H. M. Matheson, the instruments used being the harpsichord, clavichord, violin, and viola da gamba. Professor J. M. Thomson presided.

MANX NATIONAL MUSIC.

What the Rev. Baring-Gould has done for old English song, Mr. W. H. Gill has succeeded in doing for the music of the Manxmen. For some years past Mr. Gill and two equally enthusiastic countrymen have tramped the sequestered vales of the little island, and taken down from the mouths of old peasantry and sailors the ditties that had been orally committed to their keeping by their fathers and grandfathers. The result was the collection of some two hundred and sixty melodies, from which fifty have been chosen, supplied with suitable words, often modelled on the original text, and recently published by Messrs. Boosey. A goodly number from this volume formed the illustrations of a Lecture-Recital given by Mr. Gill, on the 19th ult., in the Queen's (Small) Hall, under the auspices of the Irish Literary Society. Mr. Gill gave an interesting sketch of the manner in which the songs had been obtained, and described the characteristics and peculiarities of the old singers, few of whom now remained. They were all firm believers in fairies, many varieties of which existed in their imaginations, and had given rise to their songs. The rhythm and accent of Manx music was dictated by the words, from which it was difficult to separate it without loss of character. The form of the vocal melodies was often indefinite and there was an absence of set phrasing. This, however, was exactly opposite in the dance tunes. The scale, with a minor third and flat seventh, commonly known as the "Dorian," was very prevalent, and gave distinctiveness to much of the music. The present generation of Manxmen no longer believed in fairies, and many were ignorant that they possessed a national music; but now that attention had been thus drawn to its existence, the lecturer hoped that some Manx musician might revivify its strains.

The musical illustrations were given in a very complete manner. A small orchestra, assisted by Miss Grace M. Smith at the pianoforte, played several Manx airs and dances, and accompanied a well balanced and excellent choir; and the songs and vocal solo parts were sung by Madame Kate Lee, Madame de Fonblanque, Mr. Walter Ford, and Mr. Franklin Clive, in addition to which several characteristic recitations were given with the utmost success by Mr. P. J. Kirwan. Much of the music, especially the songs of a pathetic nature, bore a strong resemblance to the melodies of Ireland; others might have been collected in Western England, but the majority decidedly possessed individuality which would have been more marked had their ancient tonality been more carefully preserved in the accompaniments. Mr. Gill announced that the melodies would be published exactly as they had been taken down. When this has been done, musical antiquaries will doubtless have something to say. In the meantime, Mr. Gill deserves commendation for the preservation of a people's music that is well worthy of the attention of musicians, especially vocalists.

LINCOLN MUSICAL SOCIETY.

Lincoln is to be congratulated on the establishment of a musical society, under the conductorship of Dr. G. J. Bennett, which gives every promise of exerting a beneficial influence in the cause of music for many miles round. The Society gave its first Concert on the 8th ult., in the Corn Exchange, the programme consisting of Mendelssohn's "Athalie" and a miscellaneous second part. The chorus and orchestra numbered about 300 performers, and although so recently formed the singing of the choir was distinguished by a precision and intelligence that would have reflected credit on a long-established society. The orchestra contained many Lincoln players, so many, indeed, that the effort being made to establish a local permanent orchestra would seem to have a good chance of success. The solos were excellently sung by Madame Clara Samuell, Miss Katherine Burton, and Miss Lucie Johnstone, and the reciter was Mr. Charles Fry, who declaimed the spoken lines with his customary dramatic force and emphasis. In the second part a new unconventional and clever song entitled "When stars are in the quiet skies," by Dr. G. J. Bennett, was sung by Madame Clara Samuell, and Mr. Fry recited "The Dream of Eugene Aram," accompanied by Sir Alexander Mackenzie's music orchestrated by Mr. Battison Haynes. Mr. Edward German's three Dances from the incidental music to Shakespeare's "Henry VIII." were played by the orchestra and had a most enthusiastic reception.

MR. EDWARD GERMAN'S MUSIC TO "AS YOU LIKE IT."

The union of the arts is proceeding apace in our theatres. Actors and actresses are to-day no little indebted for their successes to the talents of scenic artists, and whenever a play calls for music, managers are quick to introduce it, and in a manner which more and more appeals to the cultured musician. Such a play is Shakespeare's charming comedy "As you like it," which was mounted with rare completeness of cast and detail by Mr. George Alexander, on the 2nd ult., at St. James's Theatre. "As you like it" imperatively demands music for its due exposition, and it has been provided in this instance by many masters of the art. Transcriptions of songs by Arne and Bishop provide the Prelude; the *Andante* from Beethoven's Sixth Symphony is admirably suggestive of the beautiful scene in the Forest of Arden, on which the curtain subsequently rises; Sir Arthur Sullivan's well-named Graceful Dance, from his music to "Henry VIII.," prepares the way for the gay spirit which pervades the third act; Mr. F. H. Cowen is made to contribute the "Yellow Jasmine" Gavotte, from his suite "The Language of Flowers," to usher in Act IV.; and Mr. Edward German has provided music for the last act, comprising the "Berceuse and Bacchanalian Dance," written for "The Tempter" (produced at the Haymarket Theatre about two years since), his original contributions being an effective setting in canon of "It was a lover and his lass," and later on a series of feet-moving dance measures for the "Masque of Hymen," which includes an ear-catching chorus in praise of the god. The dances are characterised by that perfect sympathy with the old English merry-making spirit which forms so distinctive a trait of Mr. German's music, and which it is manifest powerfully appeals to the majority of English audiences to-day. Too great praise can scarcely be given for the thoroughly artistic manner in which the music is rendered. Mr. Walter Slaughter conducts an excellent and complete orchestra, and the incidental part-songs—notably, "What shall he have who killed the deer?"—are admirably sung, and greatly add to the effectiveness of the forest scene. Mr. Bertram Wallis as *Amiens* sings his solos so well as to quite justify *Jaques's* remark, "More, I pr'y thee, more"; and Miss Julia Neilson, who is an ideal *Rosalind*, increases the charm of her embodiment by her fascinating rendering of Dr. Arne's "Cuckoo Song," although the appropriateness of its introduction is very questionable.

THE LOEWE CENTENARY.

The centenary of the birth of Johann Carl Gottfried Loewe, which occurred on November 30, should not be passed over by us altogether in silence. For although he has only

become known and appreciated in this country by his *Balladen*, and that only of comparatively recent years, the fact of this tardy recognition of his merits is in itself a remarkable one and encourages a hope that there may be a profitable revival in store for some of his other compositions, notably his oratorios, mostly of a secular order, and occupying a unique place in the literature of that art-form. Only some eighteen years ago, Loewe's biographer in "Grove's Dictionary" could write, with apparent truth, "his music, like Reichardt's, has gone by for ever." The reference to J. F. Reichardt shows the remark to apply at least equally to the songs as to the other compositions, or possibly it was Gustav Reichardt, a long-forgotten composer of songs, that was meant. Yet, at about the same period, a Loewe Society was founded at Berlin, and since then, to mention only a few names, Julius Stockhausen and Eugen Gura in Germany, Messchaërt in the Netherlands, and Mr. Henschel in England have succeeded in establishing for the *Balladen* the claim to pre-eminence to which they are justly entitled, and even one of his very earliest productions of the kind, his setting of Goethe's "Erl-König," is now generally considered worthy to be placed by the side of that of his contemporary Schubert, the enormous popularity of which had for a time overshadowed it. Loewe himself, in one sense, retarded the general recognition of his merits as an epic song-writer. Excellent pianist that he was, and gifted with a very fine and well-trained voice, his own interpretation of the *Balladen*, as witnesses have informed the writer with yet lingering enthusiasm, was so exquisite, so full of dramatic fire and intensity, that he made them in an additional and well-nigh fatal sense entirely his own, and thereby prevented other prominent concert singers from venturing upon the same ground. The last three years of Loewe's existence were overcast by ill-health and embittered by reflections on the unworthy treatment meted out to him in old age by the neglect of his countrymen. He died in Kiel in 1869, where his married daughter resided, and scarcely any notice was taken of the event at the time. Now his centenary has come round, his genius has become sufficiently acknowledged for his country to be ready with the customary monuments, one of which was unveiled on the day in question at Kiel; another, a *fac-simile* of the latter, at the composer's native place of Lobejün, in Saxony; and a third, more elaborate than either, it is proposed to erect at Stettin, where, for fully forty-six years, from 1821 to 1866, he was organist and vocal teacher at the public school. The Kiel memorial consists of a tastefully wrought granite block surmounted by a colossal bust of the composer, the very successful work of Professor Schaper. It is erected in the wood called Düsternbrook, near the sea, where the master loved to wander, and was unveiled with due ceremony and amidst manifestations of popular interest. What is more valuable, however, than these posthumous honours conferred in marble is the fact of the genuine resuscitation of some at least of Loewe's music, as evidenced by the concert-room celebrations which have taken place all over Germany and in Austria-Hungary. Notably in Berlin and Vienna, the special recitals arranged by Eugen Gura have aroused an immense enthusiasm, which has shown conclusively that, whatever else of Loewe's music may have "gone the way of Reichardt's," his songs, at all events, are still with us.

REVIEWS.

Short Settings of the Holy Communion Office. No. 35, in C. By George C. Martin. [Novello, Ewer and Co.]

THE title of this series of course imposes limits on the display of inventiveness on the part of a composer; but having regard to these limits Dr. Martin, who is also editor of the publication, has done very well indeed. Three of the Offertory Sentences are included, and the composer indicates that the passages marked for solo voices may be sung by semi-chorus. Though not by any means diffuse, the writing is generally free and modern in phraseology, and the setting is quite worthy of the attention of Cathedral choirs, at any rate for occasions when brevity is desirable.

Two Songs. *Why? Winter.* Composed by Lance Smith. [Weekes and Co.]

THESE are two unpretentious little ditties. The first is a setting of some semi-humorous words by A. Watson, the sentiment of which is happily reflected in the music.

"Winter" is more serious in character. Both call for sympathy rather than executive skill on the part of their exponents.

Hornpipe Harry. Written and composed by Hamilton Clarke. [Novello, Ewer and Co.]

THIS is a comic opera in two acts for boys, and deals with the survivors of two shipwrecked crews who have succeeded in landing on the rocks of an island. The characters are eleven in number, most of whom are provided with small speaking parts in addition to sharing in the musical numbers, which in common with other works of this series are admirably designed with regard to the probable abilities of its executants. The work contains a hornpipe; provision also is made for the employment in the accompaniment of a drum and fife, and the bright little opera concludes in a loyal fashion with the National Anthem.

Improvisation in E flat. For the Organ. By George H. Westbury. [Weekes and Co.]

MR. WESTBURY has written an expressive and pleasing piece which organists will find useful as an introductory voluntary or interlude. It is easy to read at sight, but is genuine organ music, and therefore effective when played on the king of instruments.

Novello's Parish Choir Book. Nos. 282-290. [Novello, Ewer and Co.]

THIS publication proceeds apace, and the demand shows to what an extent Parish Church music has improved since the days when parson and clerk practically divided the Anglican Liturgy between them. The first of the present instalment is a setting of the Te Deum, based on Gregorian tones, by Sir John Stainer, the melodists, boys and men, being set apart to sing the tones throughout, the rest of the choir taking the harmony when directed. The whole is a musicianly but perfectly easy blending of ancient and modern service music. Mr. A. Herbert Brewer's Magnificat and Nunc dimittis in F, No. 283, is partly in unison and octaves and partly in diatonic four-part harmony. It is bright and studiously simple throughout. No. 284 consists of two concluding Amens in E flat, bearing the honoured name of Charles Gounod, and No. 286 is a one-verse vesper hymn, "Lord, keëp us safe this night," by A. T. Lee Ashton, directed to be sung, unaccompanied, at the conclusion of Evensong. These two numbers are printed in card form. No. 285 is a setting in D of the Magnificat and Nunc dimittis from the refined and experienced pen of Mr. Berthold Tours. It is bold and majestic in its general tenour, and is instinct with modern feeling, more particularly in respect of the harmonic progressions, which are frequently almost startling in their unconventionality. The whole service is bright and festal in character, though it cannot be called difficult. The practice of singing the Offertory Sentences in the Communion Office has been gaining ground of late, and Dr. George C. Martin's setting (No. 287) may be warmly commended, the music being appropriately unpretentious and full of quiet church-like dignity, though by no means inexpressive. No. 288 is a Te Deum and Benedictus in E flat by Frank Adlam. Studiously diatonic and without an independent organ part, the service may be sung without accompaniment, and is suitable for Lent or "ferial" days generally. Similar remarks will apply to the same composer's version in G of the evening Canticles (No. 289), which the composer says may be sung either in harmony or unison. The strictest simplicity is observed, the modulations being confined to relative keys. No. 290 is the late Sir John Goss's Magnificat and Nunc dimittis in E. Those who do not already know this broad church-like service should make its acquaintance, as it is well worthy of the pen that enriched the repertory of Anglican music with so many beautiful examples of this form of musical art. The service is full throughout, and presents no difficulties of any kind.

Novello's School Music. Edited by W. G. McNaught. *The Waits of Bremen.* By Bertram Luard Selby. *The Hours.* By Joseph L. Roeckel. *The Enchanted Palace.* By Arthur Somervell. [Novello, Ewer and Co.]

THE libretti of all these works have been supplied by Shapcott Wensley, who, in each instance, has written a book admirably suited to its purpose. "The Waits of Bremen" is appropriately described as "a short humorous cantata for children," and the energetic behaviour of "the donkey, the cock, the cat, and the dog, each singing the song he loved the best," cannot fail to give satisfaction to young folks. The music reflects the wild merriment of the text, and many tasteful and humorous touches show the hand of a musician.

"The Hours" is a "cantata or operetta for female voices." If treated as the latter, in which form it would be most effective and decidedly give most amusement, the curtain should rise upon a landscape scene and "disclose Old Time standing on a bank with Dawn partly visible on his left, and Night in the act of departing on his right. Old Time complains of fatigue, and, seeing that all things are apparently in working order, descends from his place for the purpose of having forty winks. Thereupon everything goes wrong. Dawn, Noon, Evening, and Night all appear at once, and each summoning her attendant hours, claims to be Queen and leader of the Day. Finally Old Time re-appears and sternly puts all in order once more." The whimsical subject lends itself to many pleasant fancies and amusing confusion, and some very picturesque effects could be produced by skilful grouping of the nine characters represented. The music is simple and of that melodious description long associated with its popular composer.

"The Enchanted Palace" has for its basis the ever fresh story of the "Sleeping Beauty," which, in this instance, is treated with considerable humour. In addition to the lyrics the book includes short dialogues to be spoken. The music is extremely melodious and well written. It comprises a graceful dance, a charming two-part chorus of fairies, and many other numbers of musical interest. There are eight singing and three spoken parts. The choruses are for soprano and alto voices. Two scenes only are required.

O give thanks unto the Lord. How long wilt thou forget me. Love your enemies. Anthems. By A. P. Alderson. [The Office of the *Organist and Choirmaster.*]

THE first of the above compositions is set out for tenor solo, quartet, and chorus, and is characterised by much earnestness of expression and musician-like attainments. A considerable knowledge of choral effect is also shown, and the tenor solo is gratefully laid out for the voice. The final chorus calls for a well-trained choir, by which the music could be made very effective. "How long wilt thou forget me" is written in four parts throughout and is of an expressive character. The voices enter in an effective manner, and a free organ part increases the interest of the work. "Love your enemies" is more simple in design than the preceding anthem, and is well within the capabilities of the majority of choirs.

An English Series of Original Songs. Edited by J. R. Courtenay Gale and Charlton T. Speer. *The Lover's Calendar.* Words by Carlton Hill. Music by F. Corder. *The Song of Love and Death.* Words by Tennyson. Music by Charlton T. Speer. *Ah! sweet, thou little knowest.* Words by Thomas Hood. Music by Walter Macfarren. *How many times do I love thee, dear?* Words by Thomas Beddoes. Music by J. R. Courtenay Gale.
[Weekes and Co.]

THIS series of lyrics will appeal to cultured musicians, for whom it is manifestly intended. The first-named, by Mr. Corder, in particular, may be recommended to the attention of finished tenor vocalists who possess dramatic perception. The music expresses the impassioned nature of the words in a most effective manner, and the accompaniment accentuates the varying sentiments of the text with rare skill. The song imperatively demands a sympathetic and well-trained accompanist, but such an one will find much interest in the pages set before him.

Considerable dramatic feeling characterises Mr. Speer's setting of Tennyson's words. The spirit of the poem has been cleverly caught, and the climax attained in the last line of each verse is sympathetically expressed in the music. The accompaniment is effective and well supports the voice.

"Ah! sweet, thou little knowest," is more simple in character than the preceding song, and chiefly relies for its attractiveness on the vocal part, which is melodious and flowing as becomes a serenade.

In the last of the above list Mr. Courtenay Gale has set some sentimental lines in a pleasing manner. The melody is vocal and the accompaniment simple.

Rosette. Song. Words by Robert, Lord Houghton. Music by Lady Euan-Smith.

Come ye, yourselves apart. Sacred Song. Words by Bishop Bickersteth. Music by Lady Euan-Smith.
[Novello, Ewer and Co.]

"ROSETTE" is a dainty little song, published in two keys and suitable for a tenor or baritone. The music happily illustrates the light character of the words, and effectively supports the well written voice-part.

The setting of Bishop Bickersteth's devotional poem is appropriately placid in character. The song is suitable for a soprano or tenor, and may be regarded as a worthy addition to the music of the home.

The Ould Plaid Shawl. Song. Words by Frances H. Fay. Music by Battison Haynes.
[Novello, Ewer and Co.]

BARITONES in search of a vivacious song may be recommended to take up "The Auld Plaid Shawl," which contains an attractive specimen of "A little Irish Colleen"; the music trips along as brightly as the maiden and possesses as much charm.

Three Fishers went Sailing. Part-Song for Unaccompanied Singing. Words by Charles Kingsley. Music by Roland Rogers. [Novello, Ewer and Co.]

THERE are some poems which seem to exercise an irresistible spell over composers, and of these the "Three Fishers" is distinctly one. The merit of Mr. Rogers's endeavour, however, fully justifies his addition to the many settings which have previously appeared. The composer has happily caught the spirit of the exquisite little poem, so full of pathos and humanity. The part-writing is thoroughly vocal in character, and a good choir could make it very effective.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

AN important and a most successful step was taken in the right direction when the Belfast Choral Union inaugurated what promises to be an annual Choral Festival of local choirs in the Ulster Hall, on November 21, under the Presidency of the Right Rev. the Lord Bishop of Down, Connor, and Dromore. The choir numbered over 500 voices, which were under the conductorship of Dr. W. G. Price, organist of St. George's Church; Mr. Isaac W. Nichol, organist of St. Ann's, presiding at the organ.

The Philharmonic Society gave a repetition of Berlioz's "Damnation de Faust" on November 27, in the Ulster Hall, with a band and chorus of over 300 performers. The artists engaged were Madame Alice Esty, Mr. Herbert Grover, and Mr. Watkin Mills. Unfortunately, at the last moment, Madame Esty wired her inability to be present through illness, and Madame Louis Mantell placed the committee under deep obligations by undertaking the part at a few hours' notice; and the manner in which she fulfilled the task met with an ovation from orchestra and audience, in which the conductor joined. The performance of the work, generally speaking, was in all respects worthy of the traditions of the Philharmonic Society and reflected the greatest credit on all concerned, particularly on the popular conductor, Dr. F. Koeller, to whose assiduity the Society was indebted for its success.

The Conservatoire of Music here gave a Concert, on the 11th ult., in the Ulster Hall Annexe. The artists engaged were Madame Helen Trust (soprano) and Mr. H. T. Trust (solo violoncello), assisted by Mr. George F. Geaussent (principal of the Conservatoire) and Mr. Charles Schilsky (solo violin), Mr. W. F. Packer (tenor), and Miss Crouch (contralto), professors in the Conservatoire, with Miss L. Dobson as accompanist. The Concert was well attended, and met with the warm appreciation of the audience.

The Christmas performances of Handel's "Messiah" are now a successfully established institution in this city. For this year's performances, which took place on the 18th and 19th ult, the following artists were engaged: Miss Mabel Berrey (soprano), Miss Alice Lamb (contralto), Mr. William Green (tenor), and Mr. Plunket Greene (bass), under the conductorship of Dr. F. Koeller.

The Saturday night Popular Concerts, which have been so very successful, have been discontinued during the past month, in consequence of the Ulster Hall being occupied with bazaars and other entertainments, but will be resumed on the 2nd inst. A series of Sunday sacred Concerts is also in contemplation in the same building.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Festival Choral Society secured a great success with its admirable performance of Dr. C. S. Heap's cantata the "Maid of Astolat," which was given in the Town Hall on November 19, under the composer's own direction, with full band, chorus, and the following principals: Miss Medora Henson, Madame Marie Hooton, Mr. Henry Piercy, and Mr. Watkin Mills. The work was originally composed for and given at the Wolverhampton Triennial Festival of 1886, but had not been heard here since 1889, and its revival under such favourable conditions was a just tribute paid to our talented townsman and conductor of the Birmingham Festival Choral Society. The performance was masterly in the extreme, the singing of the chorus being specially distinguished by superb tone, quality, and firm attack. The principals did their best, and did fair justice to Dr. Heap's musicianly cantata.

Mr. Stockley's second Subscription Concert of the present series took place in the Town Hall on November 26, and was particularly rich in novelties. For the first time Dvorák's Symphony "From the New World" was given a place in the programme, the other orchestral works being Berlioz's March from "Faust" and Reinecke's beautiful Prelude to "Manfred." The great Bonn master was represented by his triple Concerto (Op. 56), composed in 1804, written for violin, violoncello, pianoforte, and orchestra. The executants were the Mossel family—Mr. Max Mossel (violin), Mr. Ivan Mossel (violoncello), and Madame Ivan Mossel (pianoforte). Mr. Ivan Mossel is a violoncellist of the highest order, whose *début* here was a great success. He gave for his solo Saint-Saëns's Violoncello Concerto (Op. 33), a melodious and taking work. Madame Duma, who was the vocalist, sang with emotional power Weber's "Ocean, thou mighty monster."

Under the auspices of the Birmingham and Midland Scottish Society, the Glasgow Select Choir gave a Concert in the Town Hall, on November 30, Mr. J. Millar Craig conducting. The various part-songs and the humorous concerted pieces were received with the utmost enthusiasm by the immense assembly, chiefly composed of clansmen.

Mr. Thomas Facer's new cantata, "Maid of Lorn," was heard for the first time here, on the 12th ult., in our Town Hall, and was given with full band, choir, organ, and the following principals: Miss Maggie Jaques, Mr. Hamlyn Crimp, Mr. William Evans, Mr. Frank Cranmer, and Mr. S. Simms (organ). It is a melodious work, and is well adapted for small choral societies. It was well received and every number was enthusiastically applauded. The second part of the Concert was miscellaneous, the chief feature being the first public appearance of Mr. Alexander Humphreys, a talented young violinist, pupil of the Leipzig Conservatoire and of Mr. Wilhelmj. His playing is manly and impressive, and, above all, he has an elegant style and shows artistic temperament in his playing. He met with a most cordial reception.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Executive Committee of the Festival for 1896 have issued a statement of account showing that, after payment of all expenses in connection with the Festival held in October last, there is a surplus of £42 15s. 11d. The sum of £142 10s. 6d. was collected after the morning performances during the Festival, on behalf of the Bristol Royal Infirmary and the Bristol General Hospital, and has been divided equally between those Institutions. The report and balance-sheet, which were presented at a meeting of guarantors on the 15th ult., were considered exceedingly satisfactory. Not only was the venture an artistic triumph, but, for the first time for many years, its cost has not merely been met from the sale of tickets, but there was the credit balance above named. The fusion of the Festival and Choral Societies (which combined for the purposes of the Festival) has not yet been brought about, but it is hoped and believed this will be accomplished after some further negotiation.

The finest choral performance in Bristol since the Triennial Festival was that given on the 19th ult. by the Choral Society, who brought forward Handel's "Judas Maccabæus." Everything attempted by this now highly-trained body is splendidly done, the result of well-directed rehearsal under the guidance of Mr. Riseley, whose fame as a conductor has been spread far and wide through his masterly directing of the Festival Concerts. The choruses in the Saxon master's oratorio were admirably sung—with unity, precision, excellence of tone, and correct phrasing—to the delight of the audience. The solos were entrusted to Miss Emily Squire, Miss Clara Aldersley, Mr. Harper Kearton, and Mr. Douglas Powell, who discharged their tasks with every satisfaction.

Two of the several Male-Voice Musical Societies in Bristol have given their annual Concerts. On the 7th ult. the Æolian Choir sang to a large assemblage a number of glees and part-songs, chiefly old favourites, such as De Rille's "The Retreat" and "The destruction of Gaza," Cooke's "Strike the lyre" and "Hohenlinden," and Viotta's "The Dying Child." Under the firm and inspiriting direction of Mr. G. A. Sleigh, every piece was well rendered. Songs by Miss Marion Harris and Miss Clara Aldersley, and pianoforte solos by Mr. W. L. Horne, lent agreeable variety.

The Bristol Gleemen's "Ladies' Night" came on the 9th ult., when a programme similar to that presented by the younger society, who came before the public two days earlier, delighted a numerous audience. All the pieces were sung with apparently a higher degree of artistic excellence than at any previous Concert. Miss Lucille Hill successfully contributed several songs and Mr. Herbert Parsons played some pianoforte solos. Mr. W. J. Kidner conducted.

On the 7th ult. Miss Mary Lock's first Chamber Concert of the season was given. The chief work presented was Mendelssohn's Octet, which was well played. A quartet in manuscript, from the pen of Mr. Gottheimer, also in the programme, met with a *succès d'estime*.

Through the week beginning the 7th ult. a series of operas was represented at the Prince's Theatre, by the Royal Carl Rosa Company, who performed them with a tolerable degree of proficiency and completeness. Wagner's "Tannhäuser," "Lohengrin," and "The Meistersingers" were necessarily given in abridged and compressed form, while "Carmen," "Rustic Chivalry," "Pagliacci," and "Mignon," which do not require the accessories essential to give completeness to the music-dramas of the Bayreuth master, were represented with yet more satisfactory results.

Clevedon Philharmonic Society, a young and progressing body, is to be commended for its creditable performance of Mendelssohn's "Athalie" and "Hear my Prayer," on the 9th ult., under the direction of Mr. E. Cook. The soloists were Miss Alice Boaden, Miss Ethel Button, and Miss Georgene Wickenden.

The Weston-super-Mare Philharmonic Society is to be complimented on the considerable measure of success which attended its performance of Beethoven's "Engedi" and Gounod's "Messe Solennelle," on the 10th ult. The works had evidently been well studied, judging by the freedom, precision, clearness, and tone-shading with which the choral portions were sung. Miss Alice Boaden, Mr. J. B. Jones, and Mr. T. H. Watson were the principal singers; and Mr. E. Cook conducted.

MUSIC IN DUBLIN.

(From our own Correspondent.

Tinel's "St. Francis" was given by the Dublin Musical Society at its first Subscription Concert for the season, at the Royal University, on the 3rd ult. The principal vocalists were Miss Bertha Rossow, Mr. Herbert Grover, and Mr. Robert Grice; Mr. John Horan was the organist, and Dr. Joseph Smith conducted. The same Society gave its usual Christmas performance of "The Messiah" on the 21st ult., with Miss Mabel Berrey, Madame Belle Cole, Mr. James Leyland, and Mr. Charles Kelly as principal vocalists.

Mr. Charles Kelly's annual Concert took place in the Antient Concert Rooms on the 5th ult. The popular basso had the assistance of Miss Hooton, Mr. Dan Jones, and some of the principal Dublin vocalists and instrumentalists, amongst whom Mr. Melfort d'Alton especially distinguished himself.

The Dublin University Choral Society gave its first Concert for the season in the Examination Hall, Trinity College, on the 12th ult. Dvorák's "Stabat Mater" was performed, with band and chorus, under the direction of Mr. Chas. Marchant, the soloists being Miss Fillunger, Miss Daisy Creeny, and Mr. Dan Jones.

The Rathmines Choral Society gave its first Concert in the Township Schools, on the 16th ult. Handel's "Ode to St. Cecilia's Day," Mozart's "Splendente Te, Deus," Haydn's "Distracted with care" and "Military" Symphony were performed, under the direction of Mr. Raymond Revelle, and the band was led by Mr. P. Griffiths. The principal vocalists were Misses Florence Hewson, A. E. Shea, E. F. Stubbs, and Messrs. Lowther Campbell and Perrier Sherlock.

Mr. Arthur Darley, a coming Dublin violinist, gave three Violin Recitals, in the Antient Concert Rooms, on November 24 and the 1st and 8th ult., with Mr. Frank Manley as accompanist. An extensive *répertoire* was shown, and the performances were most creditable.

The Royal Dublin Society's Chamber Music Recitals are crowded on Monday afternoons. On the 7th ult. the programme consisted of Beethoven's Quartet in G (Op. 18, No. 2), Rubinstein's Sonata (Op. 19) for pianoforte and violin, and Mendelssohn's Trio in C minor (Op. 66) for pianoforte and strings. The executants were Signor Papini, Mr. Darley, M. Grisard, Herr Bast, and Signor Esposito.

An Orchestral Concert by the instrumental pupils and professors of the Royal Irish Academy of Music and the Dublin Municipal School of Music took place in the Antient Concert Rooms, on the 16th ult., under the direction of Dr. T. R. G. Jozé. The overtures "Zauberflöte" and "Euryanthe," the *Larghetto* from Beethoven's No. 2 Symphony, the "Rosamunde" ballet music, and the "Athalie" march were the orchestral pieces.

MUSIC IN DUNDEE.

(From our own Correspondent.)

The second and third of Messrs. Paterson's Concerts were given by the Scottish Orchestra, under the conductorship of Herr Kes, on November 26 and the 16th ult. respectively. The programmes included Schumann's Symphony (No. 1), Mendelssohn's "Italian" Symphony, the "Nachtgesang" from "Tristan," by Wagner, Tschaïkowsky's Overture "Romeo and Juliet," and other works by Mozart, Beethoven, Berlioz, &c. At the second Concert Miss Ada Crossley sang with great success.

The second of the Harrison-Simpson Subscription Concerts was given on the 1st ult. The soloists included Madame Gomez and Messrs. Ben Davies, Santley, and John Lemmonné.

Another Pianoforte Recital of great interest was given by M. Siloti on the 16th ult. He was assisted by Mdlle. Olga de Broemsen.

Among smaller events mention may be made of a successful Concert by the Dundee Orchestral Society, on the 8th ult., under the conductorship of Mr. A. M. Stoole. Schubert's works formed a special feature of the programme. Also of the third meeting of the Dundee Society of Musicians, on the 17th ult., when Mr. W. P. Fleming read a short paper on Bach, and some of that master's works were performed, including the Concerto in C for three pianofortes. Organ Recitals were given by Mr. Collinson and Mr. David Stephen on the occasion of the opening of the new organ in St. John's Free Church.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

On the 10th ult. Dr. Horace Hill favoured the students of the Norfolk and Norwich School of Music with a very interesting Lecture on the Life and Works of Sir G. A. Macfarren. The enjoyment of the listeners was increased by a programme of musical illustrations taken from the composer's works, most creditably given by some of Dr. Hill's pupils. On the 15th ult. the close of the autumn term was marked at the School by a Students' Musical Evening, each piece in the programme being played or sung by students.

The Norwich Orchestral Society made its eighth appearance on the 10th ult., under the conductorship of Mr. Ernest Harcourt. Romberg's cantata "The Harmony of the Spheres" was the chief work, combining both band and chorus, although perhaps a more ambitious attempt was Beethoven's Choral Fantasia, the pianoforte part being in the capable hands of Madame Van Eyk. Miss Louise Burn sang the solos in the cantata with painstaking care, but band and chorus appeared overweighted in both cases. A finished interpretation of Gade's Trio in F (Op. 42) for pianoforte, violin, and violoncello was given by Madame Van Eyk, Mr. W. Tuddenham, and Herr Rudersdorff. Miscellaneous numbers made up the rest of the programme.

Mr. H. F. Howlett's band and chorus, composed of working girls, chiefly drawn from the various factories in Norwich, gave a Concert in the Agricultural Hall Assembly Room on November 30, much to the credit of themselves and their conductor. Of course, with such elements, one does not expect to hear classical music, but the long and varied programme was carried out with commendable care. A violin solo by Emma Hill and one for the cornet by Florence Hill were deservedly encored; while Sarah Browne and Maria Miller were decidedly successful in Bellini's vocal duet "Hear me, Norma." Believing, as we do, in the civilising and healthful influence of music upon all classes of society, we wish this and similar efforts God speed!

Miss Josephine Woodrow gave a drawing-room Pianoforte Recital at her residence on November 26, in aid of the funds for building a new Jenny Lind Infirmary. Frequent applause testified to the pleasure given by the clever pianist's interpretation of the classical music in the programme. Mrs. Nuthall and Mr. S. H. Burton varied the Recital with several songs.

Thorpe Hamlet Parish Hall was the scene of an interesting Concert on November 24, on behalf of the Sunday School. The vocal part of the programme was capitally rendered by Mrs. and Miss Boyden, Miss A. Snelling, Miss M. Gazely, Mr. Harry White, and Mr. F. E. Bramley. Pianoforte solos by Miss Rose were a feature of the evening, that lady also appearing as a *siffleuse*. Gurlitt's "Commedietta" Overture was played, arranged for the curious combination of three violins and pianoforte, the executants being Miss A. Geldart, Mrs. and Miss Glendenning, and Miss E. Hornor; the first-named lady was also pleasurably heard in violin solos.

Under the musical direction of Mr. J. H. Brockbank, a Concert was given in the Concert-room attached to the School of Music, in aid of parochial work in the poor parish of St. Julian. The enjoyment of a large audience

was ministered to by the following amateur and professional vocalists: Miss H. Steward, Miss V. Edwards, Miss M. Gazely, Mr. Sawford Dye, Mr. F. Morgan, and Mr. Brockbank. Miss Edwards appeared for the first time before a Norwich audience, and her pure soprano voice and unaffected style quite won the sympathies of her hearers. Miss F. Muriel (violin) and Mr. D. Underhill (pianoforte) contributed several instrumental solos.

An unusually attractive Concert was given in Noverre's Rooms on the 11th ult., in aid of the Young Men's Christian Association. Miss F. E. Coleman's influential position rendered the organisation a comparatively easy task, and consequently prominent amateurs and professionals filled and successfully carried out a capital programme, which included excerpts from Bohm, Chopin, De Beriot, Dunkler, Wieniawski, Cowen, &c.

A Concert, consisting chiefly of classical chamber music, was given in Ipswich, on November 25, under the auspices of Mr. T. Palmer. The *entrepreneur* was assisted by his three daughters and Dr. Bunnett from Norwich. Beethoven's Trio in B flat, Schumann's Quintet in E flat, and Dr. Bunnett's scholarly Trio in the same key were the concerted instrumental pieces, to which ample justice was done; while violin and violoncello solos were given by the Misses Dollie and Nellie Palmer. Mr. Proctor Garrard varied the programme by singing several songs in good style.

Dr. Bunnett gave an Organ Recital, in St. Matthew's Church, Ipswich, on November 26, when a capital selection of works from the pens of Handel, Mendelssohn, Bennett, Peace, &c., was played in a masterly style. Miss Dollie Palmer joined the Doctor in Thomé's Andante for violin and organ, and Miss Broome sang Cowen's "Light in darkness" with taste and feeling.

At Beccles Handel's too much neglected oratorio "Samson" was given almost in its entirety on November 23 by the local choral society. The chorus numbered about sixty voices, supported by a band led by Mr. W. E. Tuddenham. The principal vocalists were Miss Elsie Mackenzie (soprano), Miss Parsons Norman (contralto), Mr. Sawford Dye (tenor), and Mr. A. Appleby (bass). Mr. Harvey conducted a very commendable performance of the work.

The King's Lynn Musical Society was sufficiently ambitious to attempt Mackenzie's "Rose of Sharon," on the 11th ult., and, under the conductorship of Mr. A. H. Cross, who had devoted all his energies to training the chorus, a very creditable performance resulted. The principal vocalists and a large portion of the band were drawn from the Metropolis, although a few of the latter hailed from Norwich.

The Felixstowe Choral Society opened its fifth season on the 16th ult. with an excellent performance of Anderton's setting of Longfellow's poem "The Wreck of the Hesperus." The solo parts were sung by Miss M. Percival Allen, Mr. F. S. Bennett, and Dr. Havell, and the choral portions were well rendered by a choir of about eighty voices. Mr. T. Palmer conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

LAST month was exceptionally busy in Concerts, and it is difficult to know where to begin the catalogue. Perhaps the place of honour should be given to Mr. Emil Sauer, whose more subdued personality and less obtrusive mannerisms on this occasion allowed his commanding gifts to exact the recognition which is their undoubted due.

Mr. Siloti's Recital, on the 11th ult., was slightly inferior in interest to the standard this excellent artist has entitled us to expect from him. The Gavotte from "Idomeneo" was charmingly given and warmly received, but the playing of Liszt's Eighth Rhapsody proved the artistic success of the evening. Miss Broemsen contributed French and Russian songs with great acceptance.

Of exceptional interest were the Concerts given by Mr., Mrs., and Miss Dolmetsch at Professor Niecks's University Concerts and at the Philosophical Institution. At the former (on the 3rd and 9th ult.) the programmes were selected from the works of English, French, Italian, and German writers for the lute, viols, virginals, harpsichord, and clavichord (which last was heard for the first time in Edinburgh). It was very fortunate that these fascinating old works on the no less fascinating original instruments could be presented in the quiet of academic groves, where one had a chance of hearing them undisturbed by the necessities of catering to popular taste. At the Philosophical Institution (8th ult.) Mr. Dolmetsch chose for his subject the music of Shakespeare's time, and gave an altogether delightful Recital, which included Galliards, Pavans, &c., besides compositions more definitely alluded to by name in the great dramatist's plays. Mr. Dolmetsch mentioned incidentally the interesting fact that among all the numerous allusions to music and illustrations and figures drawn from the practice of the art there is not a single one which is not correct in the minutest detail—a contrast and a grave rebuke to the literature of to-day. Miss May Gibb sang the music known in Shakespeare's day to "Full fathom five," "Where the bee sucks," and other songs, and won very warm expressions of approval from the large audience.

The Paterson Orchestral Concerts show no falling off in attendance or interest. The performances steadily improve. It would be unreasonable to require better renderings of the Brahms C minor or the "Italian" Symphony than those secured by Mr. Kes at the third and fourth Concerts of the series. Madame Soldat was the soloist on the 7th ult., and her good qualities as an artist were fully recognised by the audience in Bruch's somewhat pretentious "Scottish" Fantasia and Beethoven's Romance in F. Mr. Kes himself played the solo part in Tschaïkowsky's Violin Concerto on the 14th ult., and proved himself a sound artist. His appearance as a composer was hardly so "convincing," as the phrase goes. At the same Concert Miss Ada Crossley was the vocalist. She was encored for songs by M. V. White.

On the 19th ult. the first of four Saturday Popular Orchestral Concerts was given by the Scottish Orchestra, when excellent performances of Tschaïkowsky's "Romeo and Juliet" Overture, the Overture to "Hänsel and Gretel," also Moszkowski's "Boabdil" ballet music, and a Liszt Rhapsody elicited warm applause from a crowded house. Madame Hooton was the vocalist.

Late though it is it would be unfair to omit recognition of a surprisingly good first performance in Edinburgh of the "Walkure," by the Royal Carl Rosa Opera Company, in November. Mr. Hedmont's grand rendering of the *rôle* of *Siegmund* was enthusiastically applauded by a crowded house, and Miss Kirkby Lunn as *Fricka* and Mr. Ludwig as *Wotan* deserved the greatest praise. A large share of the credit was undoubtedly due to what must have been the herculean labours of Herr Eckhold, the able conductor.

Spohr's "Last Judgment" was performed in St. Paul's Church, on the 19th ult., by the choir, under the direction of Mr. W. Prendergast, who played the accompaniments.

MUSIC IN EXETER.

(FROM OUR OWN CORRESPONDENT.)

EXETER Oratorio Society fittingly celebrated its Jubilee on the 4th ult. by two Concerts—one in the afternoon and the other in the evening—under the direction of Dr. H. J. Edwards. At the first, Rossini's "Stabat Mater" and Sullivan's "Martyr of Antioch" were performed, the latter having never before been heard in Devon. The soloists were Miss Marjorie Eaton, Madame Eliza Thomas, Mr. E. Branscombe, Mr. Arthur Barlow, and Mr. Norman Kendal. The Concert opened with Costa's arrangement of the "National Anthem," which went very well. Some unevenness, however, was displayed in the rendering of the works of Rossini and Sullivan. While many of the numbers were sung with satisfactory results, others had evidently been insufficiently rehearsed, and the voices were imperfectly balanced. At the evening Concert, which was attended by the Mayor and Sheriff, "The Martyr of Antioch" was repeated and went much better than before. Among the compositions in the miscellaneous second part of the programme was a part-song, "A Hymn to Night," a setting of words by Longfellow by Mr. H. M. Imbert Terry, President of the Society. It proved to be a melodious and agreeable piece, and, directed by the author, it was capitally sung and met with a hearty reception.

MUSIC IN GLASGOW.

(From our own Correspondent.)

At the fourth Classical Concert of the Choral and Orchestral Union series, on the 1st ult., the programme was on a scale of all-round excellence. The novelty of the evening, Tschaïkowsky's Overture to Shakespeare's "Romeo and Juliet," aroused a great deal of attention, and in offering our thanks to Mr. Willem Kes for placing it in our programmes, we must also acknowledge that the work was remarkably well performed, viewing the elaborate nature of the scoring. Beethoven's Second Symphony, very finely played, Liszt's Hungarian Rhapsody (No. 2), and Weber's Concertstück for pianoforte and orchestra were also in the programme. The last-named happily introduced Miss Clotilde Kleeberg to her Glasgow friends, and Mrs. Helen Trust contributed several songs. Tschaïkowsky's Overture was repeated at the Popular Concert on the 5th ult.; Mr. Maurice Sons, the leader of the Scottish Orchestra, gave a beautiful performance of Max Bruch's Concerto, and Miss Alma Ribella sang. On the 8th ult. Fräulein Marie Soldat essayed, with artistic success, the solo part in Bruch's "Scotch" Fantasia for violin and orchestra. Other pieces in the programme included Brahms's Symphony (No. 1) and MacCunn's ballad for orchestra, "The Ship o' the Fiend." Miss Jenny Taggart, the vocalist of the evening, and a Glasgow "bairn," moreover, had a hearty reception. Miss Taggart's neat and altogether effective graces of vocalisation again showed how well she has profited by her extended studies in Paris. On the following Saturday Mr. Kes introduced Mendelssohn's "Italian" Symphony to admirable purpose, as also Berlioz's "Carnival Romain" Overture and Bach's air for all the violins.

The Jubilee performance of the "Elijah," at the sixth Concert of the classical series, served again to reveal the local popularity of Mendelssohn's work. On this occasion the Glasgow Choral Union once more sang its familiar music to admiration in almost every number, and it was quite evident that Mr. Joseph Bradley, the conductor, had bestowed exceeding pains on rehearsals. The "Elijah" soloists included Misses Medora Henson and Ada Crossley, Mr. James W. Dempster and Mr. Andrew Black. The tenor made his *début* here, and with gratifying success, not only as regards the beautiful quality of his voice, but also by reason of his excellent method. Mr. Black's *Prophet* is so well known that it only remains to be said that he was at his best. The Glasgow baritone was, indeed, the feature of the evening.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Dr. Stanford's "Irish" Symphony formed the chief attraction of the Ladies' Concert given at the Philharmonic Hall, on the 12th ult., by the Orchestral Society, and the composer, who conducted, received a most cordial greeting from a crowded auditorium. The regular conductor of this Society, Mr. Rodewald, has been also guiding the fortunes of the Società Armonica during the illness of its recently appointed chief, Mr. V. Akeroyd.

The musical attractions of the winter evening entertainments have been the performances of that excellent quartet, the Meister Glee Singers, at the Philharmonic Hall, and, in the same *locale*, Messrs. Harrison have given one of their popular Ballad Concerts. Performances of the same order have also been given at Hope Hall by Mr. Percy White and Mr. Thomas Shaw respectively, and both have attracted crowds of people who love the lighter side of art.

There has been evidence of good work done by local and suburban societies during the past half-session, and Handel's "Messiah" has been as usual the chief favourite. This oratorio has been given at Southport, under Mr. H. Hudson; at Warrington and Runcorn, by Mr. F. H. Crossley; at Liscard, by the Wallasey Society, of which Mr. Argent is the director; at Birkenhead, by Dr. Reynolds; and in the city itself, by the Musical Society, under Mr. Parry, and by the Kyrle Society, conducted by Mr. Pemberton.

The Philharmonic Society this year has announced Mendelssohn's "Elijah" for the Christmas Concert, under Mr. Cowen, who also directed Tschaïkowsky's "Pathétique" Symphony at that given on the 8th ult. On the 2nd ult. Mendelssohn's "St. Paul" was given by the Musical Society, in St. George's Hall, with Mr. D. O. Parry as conductor. Within a few days of this event the same composer's "Hymn of Praise" was rendered by the Post Office Choral Society, under Mr. J. C. Clarke. Handel's "Judas Maccabæus" was announced for the 9th ult. at Runcorn by Mr. John Halford, and "Acis and Galatea" was given on the last day of November by Dr. Bridge at Chester. On the 22nd ult. Cowen's "St. John's Eve" was performed at Aughton, by the local Choral Society, under Mr. Carl Courvoisier. It will be noted that, as is unfortunately the case generally in this district, not a single novelty has been produced by those in control of choral societies.

At the pro-Cathedral Sullivan's "Light of the World" was given on the 10th and 17th ult., with Mr. C. Collins as conductor and Mr. F. H. Burstall at the organ. The Goossens Choir, on the 2nd ult., produced the results of a lengthy period of study, at the Picton Hall, under the conductor after whom they are named, with satisfactory effect. The students of the College of Music performed Mascagni's "Rustic Chivalry" in St. George's Hall, on the 5th ult., for the benefit of a charitable organisation, and a substantial balance was realised. The two Concerts of the Sunday Society, given during the past month, have again emphasised the fact that orchestral music is always a welcome feature in the artistic life of the masses of Liverpool.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The programme of the Hallé Concert of the 3rd ult. was rich and long enough to make ample amends for the poverty of that of the preceding week. Mendelssohn's "Italian" Symphony had evidently been carefully rehearsed, and the second movement unquestionably gained character by being taken rather more slowly than heretofore. And, on the other hand, Schumann's Pianoforte Concerto was invested with enhanced charm through the impassioned and earnest rendering of Mr. Mark Hambourg, who promises to thoroughly justify the ardent hope which, as a boy, he excited. The Suite de Ballet, "Fairyland," of the conductor, Mr. Cowen, is full of delicate effects and was received with great favour. At the first hearing the opening piece, representative of the gambols of the Wood Nymphs, most strongly seized upon the fancy; and the rhythmic bass of the following March clearly pictured the strides of the Giants. Possibly there may be a danger of somewhat fragmentary effect resulting from the consecution of six *Morceaux* of somewhat similar design and all marked by a like ethereal tone; but it would be easy, at any time, to select from the attractive sketches a very welcome set. The revival of one of Handel's opera-overtures wherewith to open the Concert encourages the hope that Mr. Cowen may again draw from so fertile a source. "Giustino" was loudly applauded (the acclamations evidently being stimulated by some slight surprise), and afforded a capital opportunity for Mr. Charles Reynolds again to show what a splendid oboe player he is. The same evening Mr. John Dunn made his mark as a violinist, especially as a *cantabile* player with pure and firm tone, and Miss Macintyre was the vocalist, but scarcely in good voice. Mendelssohn's youthful overture, "The Son and Stranger," was given for the first time at the Thursday Concerts, on the 10th ult., together with Brahms's Violin Concerto in D, the solo part being interpreted by Fräulein Soldat without eliciting any great enthusiasm; but the accomplished executant was very warmly and repeatedly recalled after her exquisite rendering of Beethoven's Romance in F. The so-called symphonic poem of Liszt, "Tasso," sounded as wearily spun out as ever and as entirely a series of experiments in orchestration; but the Prelude to Goldmark's opera "The Cricket on the Hearth" was full of life and jollity. Miss Lucile Hill has improved during a somewhat long absence from Manchester.

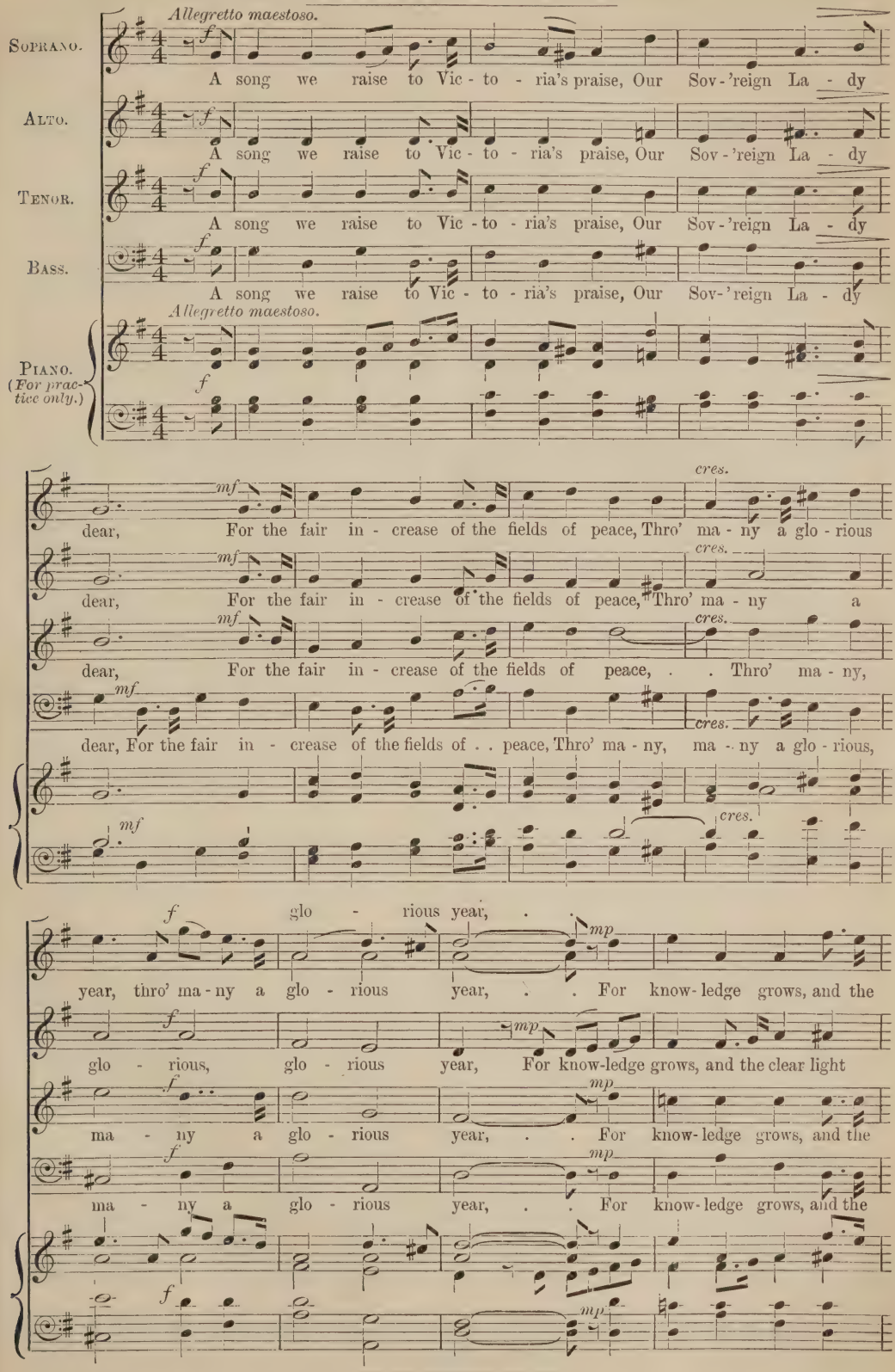
The Saturday Orchestral Concerts, under the same conductor, Mr. Cowen, are steadily establishing their claim. That their popularity does not involve any stooping

The Queen—God bless her!

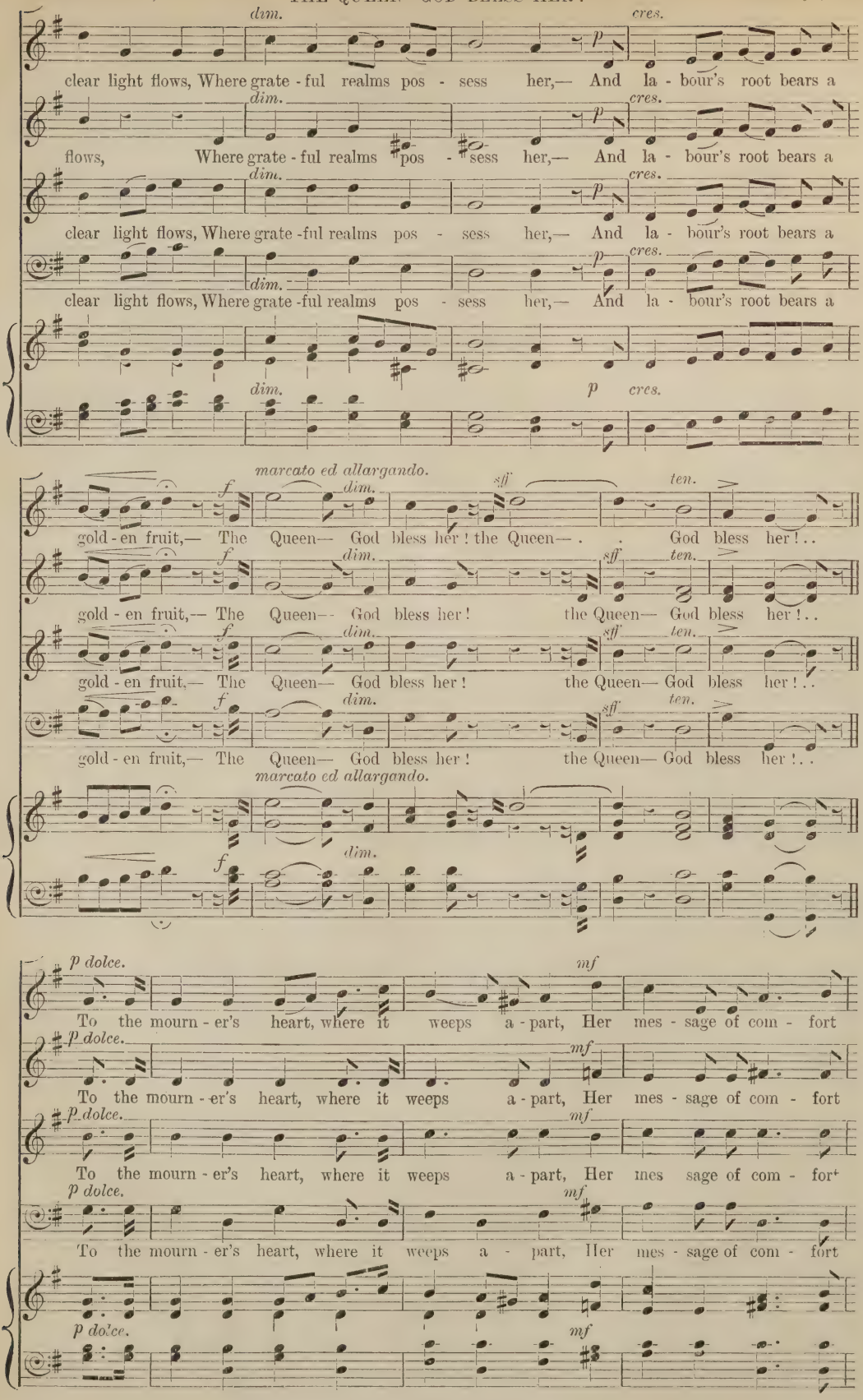
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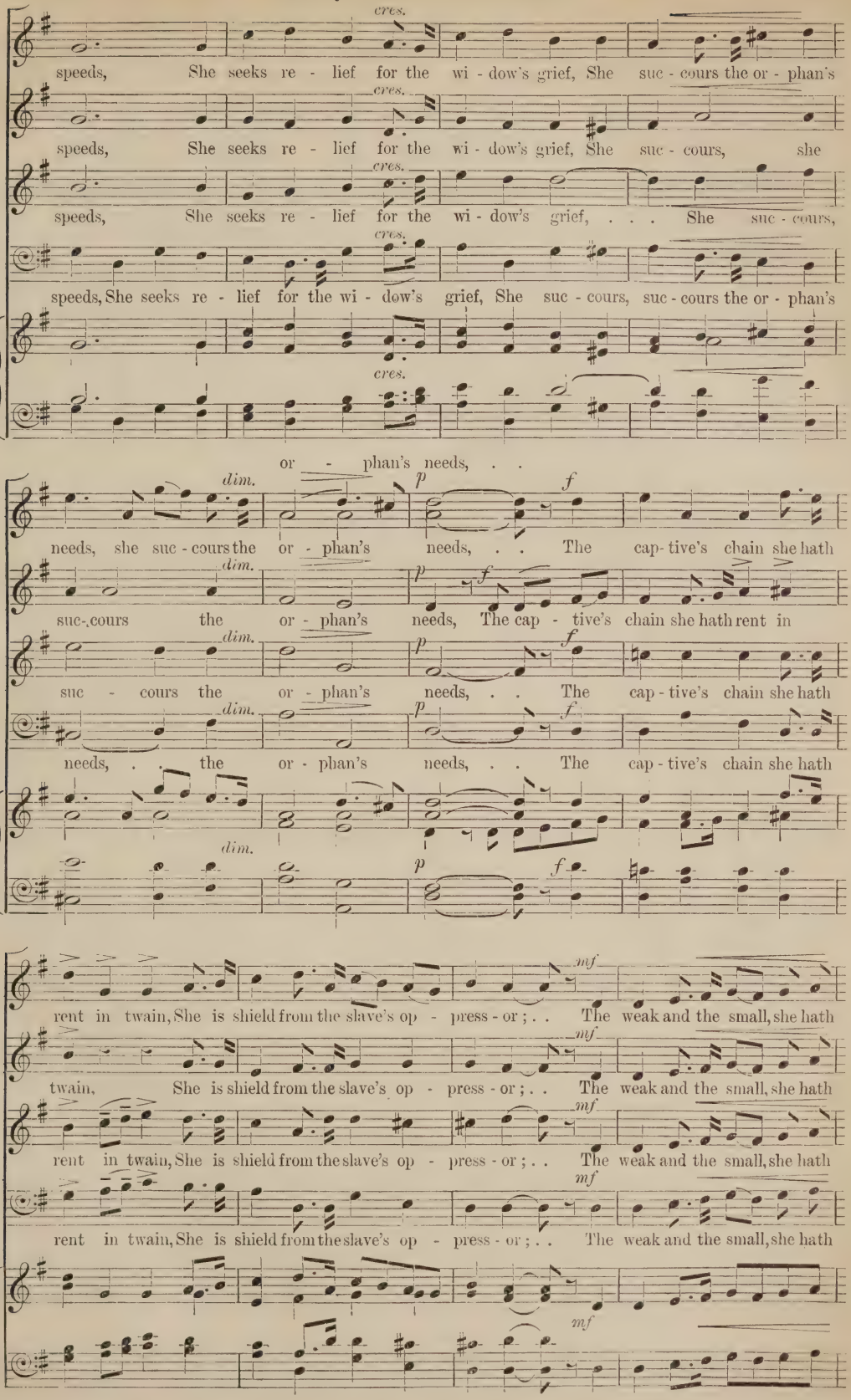
Words by MAY BYRON. Composed by MYLES B. FOSTER.

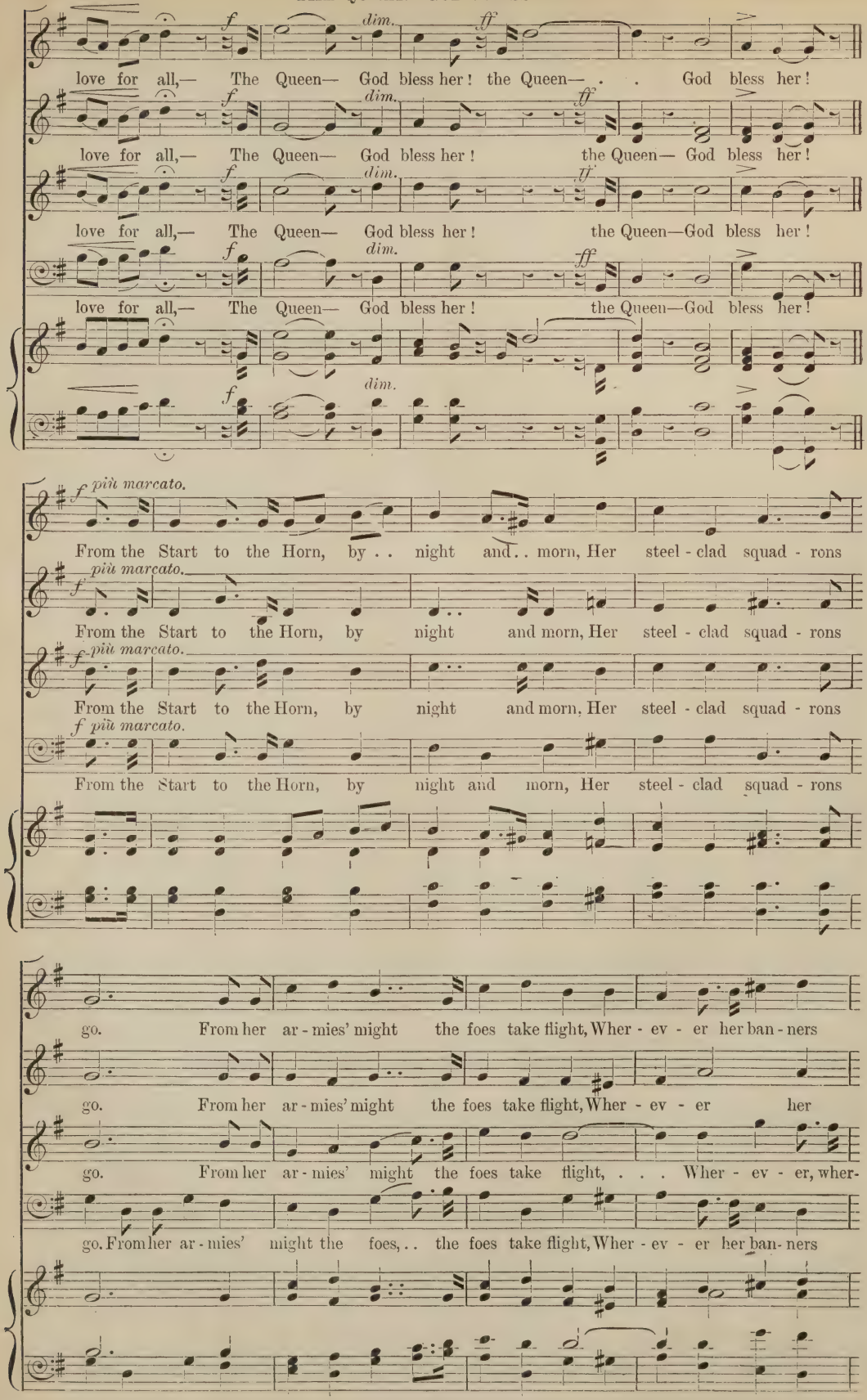
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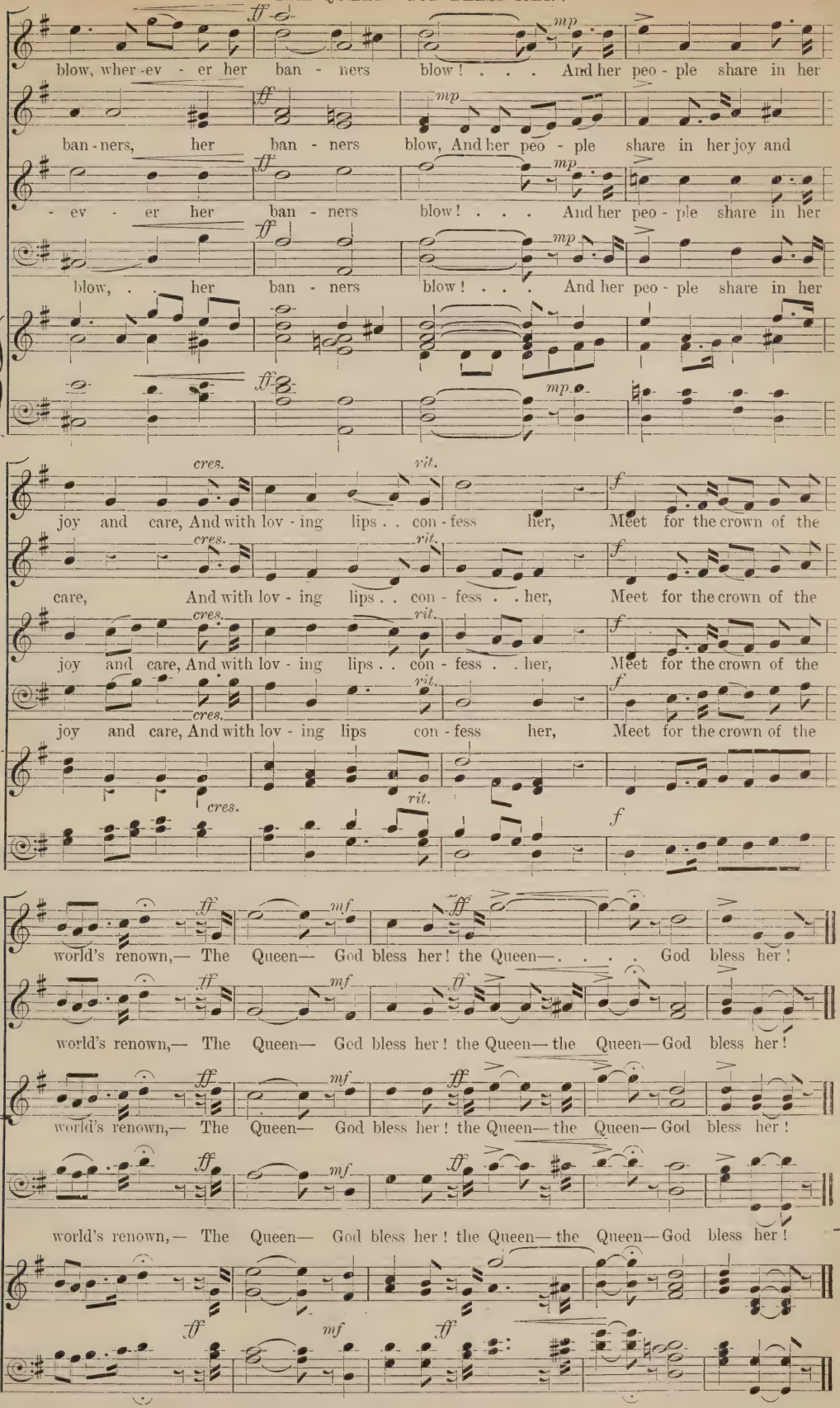


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cres.
speeds, She seeks re - lief for the wi - dow's grief, She suc - cours the or - phan's
speeds, She seeks re - lief for the wi - dow's grief, She suc - cours, she
speeds, She seeks re - lief for the wi - dow's grief, . . . She suc - cours,
speeds, She seeks re - lief for the wi - dow's grief, She suc - cours, suc - cours the or - phan's
or - phan's needs, . .
dim.
p
f
needs, she suc - cours the or - phan's needs, . . The cap - tive's chain she hath
suc - cours the or - phan's needs, The cap - tive's chain she hath rent in
suc - cours the or - phan's needs, . . The cap - tive's chain she hath
needs, . . the or - phan's needs, . . The cap - tive's chain she hath
mf
rent in twain, She is shield from the slave's op - press - or; . . The weak and the small, she hath
twain, She is shield from the slave's op - press - or; . . The weak and the small, she hath
rent in twain, She is shield from the slave's op - press - or; . . The weak and the small, she hath
rent in twain, She is shield from the slave's op - press - or; . . The weak and the small, she hath


f dim. ff
love for all,— The Queen— God bless her! the Queen— . . God bless her!
love for all,— The Queen— God bless her! the Queen— God bless her!
love for all,— The Queen— God bless her! the Queen—God bless her!
love for all,— The Queen— God bless her! the Queen—God bless her!
f più marcato.
From the Start to the Horn, by . . night and . . morn, Her steel - clad squad - rons
From the Start to the Horn, by night and morn, Her steel - clad squad - rons
From the Start to the Horn, by night and morn, Her steel - clad squad - rons
From the Start to the Horn, by night and morn, Her steel - clad squad - rons
go. From her ar - mies' might the foes take flight, Wher - ev - er her ban - ners
go. From her ar - mies' might the foes take flight, Wher - ev - er her
go. From her ar - mies' might the foes take flight, . . . Wher - ev - er, wher-
go. From her ar - mies' might the foes, . . the foes take flight, Wher - ev - er her ban - ners



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622.	There was silence in Bethlehem's fields	John Stainer.
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625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God that madest earth and heaven	C. L. Naylor.

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616.	O'er the woodland chace	Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
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627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
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307.	Fly, singing Bird	„	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

to a trivial taste was proved on the 5th ult. The "Der Freischütz" and "Tannhäuser" Overtures were enjoyed even more than Rubinstein's ballet music from "Feramors," and Cliffe's new Violin Concerto was patiently listened to in spite of its great length. Later in the evening its executant, M. Tivadar Nachèz, was compelled to repeat one of his clever Hungarian Dances. Miss Marie Andersen sang agreeably and well; but, after all, the interest centred in the re-appearance of the veteran Sims Reeves, who must have been moved by the extraordinary enthusiasm of his reception; an enthusiasm thoroughly justified by the wonderful preservation of his voice, which retains some of the echoes of its rich tones so well remembered, and by the artistic vocalisation which still affords so valuable a lesson to young aspirants. "Tom Bowling" drew forth a tumultuous acclamation, which compelled Mr. Reeves to return to the platform with another of Dibdin's enjoyable English songs, "The jolly young Waterman."

For the annual performances of "The Messiah," at the Hallé Concerts, Miss Medora Henson, Madame Marian McKenzie, and Messrs. Lloyd and Santley were secured; and for the Saturday evening more "popular" audience, on the 19th, Miss Ada Crossley and a party of aspirants, the choir being the same and a great portion of the full orchestra. Mr. Lane boldly engaged for the 12th ult. Miss Palliser, Miss Sarah Berry, and Messrs. Ben Davies and Andrew Black, and the attendance amply justified his courage.

On the 16th ult. Mr. Brodsky had secured for the first of his Subscription Chamber Concerts, in addition to his admirable quartet party, M. Siloti, who took part in Tschaïkowsky's Trio (Op. 50), "To the Memory of a great Artist," and joined Mr. Dayas in Arensky's Suite for two pianofortes. The large audience was very enthusiastic.

The second Concert of Dr. Watson's Vocal Society was given on the 9th ult., with Mendelssohn's 42nd Psalm as chief attraction.

Mr. F. G. Edwards gave his Lecture on "Mendelssohn's Organ Music" before the Northern Section of the Royal College of Organists, at the Albion Hotel, on the 5th ult. The musical illustrations included some unpublished organ pieces by Mendelssohn, which excited special interest.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Fenton Orchestral Society held its second annual Concert on the 3rd ult. In addition to the fifty-four members, Madame Dews, Mr. F. W. Norcup, and Master Harold Bate contributed to the programme. Mr. Ernest Bilton accompanied, and Mr. Frank Hughes acted as conductor. The latter gentleman received a presentation *bâton* at the close of the Concert.

The string band of the Royal Marines, from Chatham, contributed the programme at the Meakin Popular Concert on the 8th ult., before a crowded audience. Miss Florence Hoskins was the vocalist, and valuable assistance was rendered by Mr. W. T. Bonner (pianoforte) and Mr. G. Barlow (organ). A new version of "Abide with me," by Mr. S. Liddle, was rendered at this Concert.

Newcastle Ebenezer Choir and its conductor (Mr. S. Hughes) deserve unstinted praise for the excellent performance of "The Messiah" on the 10th ult. Miss Shirley, Miss Godfrey, Mr. Younghusband, and Mr. George Jones were the principals; and Mr. Rhodes presided at the organ.

Mr. C. W. Perkins, city organist, Birmingham, is in great demand for the inauguration of new church organs. On the 10th ult. he opened the organ of the Congregational Church, Tunstall, recently erected by Messrs. Keay and Steele, of Burslem.

The annual performance of "The Messiah" by the Hanley Glee and Madrigal Society, at the Victoria Hall, on the 17th ult., was in accordance with the traditions of this organisation for oratorio work. Miss Teresa Blamy, Madame Dews, Mr. Ben Davies, and Mr. Andrew Black were the principals. Mr. T. Shaw led the orchestra, Mr. T. Johnson presided at the organ, and Mr. Jas. Garner conducted.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE South Shields Choral Society gave its first Concert of the present season on the 2nd ult., the principal work selected for the occasion being Handel's "Acis and Galatea." The soloists were Mrs. Helen Trust, Mr. Edward Branscombe, Mr. Herbert Stansfield, and Mr. David Hughes. Not the least interesting feature of the performance was the singing of the chorus, the work having evidently been carefully prepared by the conductor, Mr. M. Fairs. The programme also included Gade's Ode for chorus and orchestra, "Spring's Message," which obtained a remarkably good performance.

The Sunderland Chamber Music Society gave its first Concert of the season in the Lecture Hall of the Subscription Library, Sunderland, on the 3rd ult. The artists engaged were Mr. Gerald Walenn (violin), Mr. Herbert Walenn (violoncello), Mr. Oscar Cohen (pianoforte), and Miss Edith Rees (vocalist). The programme included trios for pianoforte and strings by Beethoven and Smetana, both of which were exceedingly well played. The playing of the Messrs. Walenn was very greatly admired, and equally worthy of praise was that of Mr. Cohen. The Concerts of this Society had hitherto been given by local artists; but on this occasion a new departure was made by the engagement of artists from a distance. The success of the experiment is such as to justify the committee in their action.

On the 9th ult. the Newcastle Chamber Music Society gave its second Concert of the season in the Assembly Rooms, Newcastle-on-Tyne. The artists who appeared were Mr. Adolph Brodsky and Mr. C. Rawdon Briggs (violins), Mr. Simon Speelman (viola), Mr. Carl Fuchs (violoncello), Miss Evangeline Florence (vocalist), and Mr. J. M. Preston (pianoforte). The principal works in the programme were Haydn's Quartet for strings in G (Op. 17, No. 5) and Beethoven's Quartet, also for strings (Op. 59, No. 1). Both works were remarkably well played and called forth enthusiastic applause. Mr. Brodsky displayed great skill in the performance of a Chaconne by Bach, and the playing of Mr. Carl Fuchs was also greatly admired. Miss Evangeline Florence sang most artistically, and Mr. J. M. Preston was, as usual, a faultless accompanist.

The annual Concert of the Northern Musicians' Benevolent Society took place in the Town Hall, Newcastle, on the 14th ult. The programme included Edward German's "Gipsy" Suite; Schumann's Pianoforte Concerto in A minor (Op. 54), the solo in which was exceedingly well played by Mr. Samuel S. Wiggins; Schubert's "Unfinished" Symphony in B minor; Weber's Clarinet Concerto in F minor (Op. 73), the solo cleverly played by Mr. R. Smith, junior; and the same master's "Jubel" Overture (Op. 59). The whole of these works were carefully performed under the direction of Mr. J. H. Beers, the conductor of the Society. The vocalist was Miss Hilda Wilson, who sang "God shall wipe away all tears," from Sir Arthur Sullivan's "Light of the World," and the air "Nobil Signor."

The Newcastle annual Police Concert took place in the Town Hall, Newcastle-on-Tyne, on the 16th ult., and took the form of a Ballad Concert, in which Miss Ella Russell, Madame Belle Cole, Mr. Ben Davies, and Mr. Andrew Black took part.

The Newcastle and Gateshead Choral Union announced a performance of "The Messiah" for Wednesday, the 23rd ult., with Miss Maggie Purvis, Madame Helen Berry, Mr. Joseph Reed, and Mr. John Browning as principals, under the conductorship of Mr. James M. Preston.

On the previous evening, the 22nd ult., the artists mentioned in the foregoing paragraph gave, with the assistance of the Tynemouth Amateur Vocal Society, a performance of gems from the oratorios, at St. Oswald's Hall, Tynemouth, Mr. Bird conducting.

The Sunderland Philharmonic Society announced a popular performance of "The Messiah" for the 28th ult., under the direction of Mr. N. Kilburn.

The Dunelm Choral Society gave a performance of J. F. Barnett's cantata "The Ancient Mariner," on the 16th ult., in the Town Hall, Durham, under the conductorship of Mr. G. H. Ditchburn.

On the 17th ult. the Whitley Amateur Vocal Society gave

a performance of Mr. George F. Vincent's choral ballad "Sir Humphrey Gilbert," in St. George's Hall, Cullercoats, under the direction of the composer. The programme also included, among other things, Gounod's "Night"; a part-song, "Phyllis tarries," by Mr. C. Francis Lloyd, and a choral fantasia on National airs by Mr. G. F. Vincent.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

While others have talked of the desirability of forming a local orchestra in Nottingham, Mr. William Allen, J.P., has laid his townsmen under a debt of gratitude by founding and organising the Midland Orchestral Union, a combination of the best talent in the district. It numbers over seventy performers, and made its *début* on November 28, under the able direction of Dr. William Lemare, who has been appointed conductor. The first appearance of the band made it evident that, given adequate public support, Nottingham may look forward to the establishment of a regular series of orchestral concerts of great merit. The programme included Mozart's "Jupiter" Symphony, F. H. Cowen's new suite de ballet "In Fairyland," besides other pieces, rendered with praiseworthy care. Miss Townshend was the vocalist, her selections being "Batti, Batti," and "Softly sighs."

The second Harrison Concert, on the 3rd ult., attracted an enormous audience to the Albert Hall as usual. Mdlle. Greta, Madame Alice Gomez, Mr. Ben Davies, and Mr. Santley were the vocalists. The other artists were Mr. John Lemonné (flautist), Herr Fritz Masbach (pianist), and the Columbian Quartet.

The Mansfield Harmonic Society gave a capital performance of Barnett's "Ancient Mariner" (with miscellaneous second part), on the 8th ult., under the direction of Mr. Marshall Ward.

The West Bridgford Choral Society must be complimented on its performance of Benedict's "St. Cecilia," on the 11th ult., under its able honorary conductor, Mr. Derbyshire. The vocalists were Miss Marjorie Eaton, Miss Laura Bissill, and Messrs. George and Harry Stubbs.

More than a passing word of praise is due to Mr. R. W. Liddle, organist of Southwell Cathedral, for his Organ Recitals at the Mechanics' Institution, on November 29. His programme included little but organ music of the most elevated style, and his masterly playing commanded great applause, though he was an entire stranger to the audience.

A Concert was given by the Rev. Wellesley Batson on November 26, in the Albert Hall. The programme consisted entirely of his own compositions, which were fairly well executed by a choir and chorus selected and rehearsed locally by the composer. The solos were entrusted to Miss Pyatt, Mrs. Stephenson, Mr. Reginald Groome, Mr. Henry Pyatt, and Mr. J. L. Hebblethwaite.

MUSIC IN OXFORD.

(From our own Correspondent.)

The music of the Autumn term has been marked by few features of distinction. There have been the usual Classical Concerts and the usual rush of eminent performers to give Recitals. Also, as usual, the Oxford public has exhibited its appreciation of the opportunities given to it by neglecting them. One of the most famous pianists in Europe played to a few score of listeners; another, more wisely, abandoned the proposed Concert altogether.

Local musical societies have not been very active. A newly formed chorus sang Bach's "Christmas Oratorio," on the 7th ult., at a Service held in St. Mary Magdalene's Church for the benefit of the Oxford Eye Hospital, when Dr. Harwood conducted. Under such circumstances criticism is, of course, precluded.

Lectures on musical subjects have been given by Mr. Hadow, Mr. Birkbeck, and the Professor himself. Sir John Stainer chose as his theme "Italian Song-writers of the Classical Period," and treated the interesting subject in a comprehensive and masterly manner.

In two respects, however, the term has been very noteworthy. In the first place, the Richter Concert was not only successful as a performance and for letting us hear Tschaïkowsky's "Pathetic" Symphony, but also because it attracted a very large audience, the best that Oxford has seen for years. The other striking feature of the term has been the extraordinary brilliance of Mr. Farmer's Concerts at Balliol. Successful as this well-known series of Concerts has been for many years, it is nevertheless safe to say that for variety and interest the programmes of this term have easily excelled those of any previous term. It is hardly necessary to add that they have been much appreciated by crowded audiences.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The balance-sheet of the recent Musical Festival is gratifying reading. The profits amounted to £780 3s. 10d., and of this sum £120 has been devoted to the medical charities of the city and the balance will be carried forward to the funds of the next Festival. A notable feature is the fact that the expenditure was within £7 16s. 1d. of the original estimate made some months previously.

The Amateur Instrumental Society opened its twenty-fifth season, on the 8th ult., with a Subscription Concert in the Montgomery Hall. Dr. Henry Coward conducted a large and enthusiastic body of amateurs, who gave an admirable performance of Raff's "Lenore" Symphony, Mendelssohn's "Ruy Blas" Overture, a selection from "Tannhäuser," and other works. Mrs. Snadden and Mr. Alfred Shaw sang ballads.

The St. Peter's (Abbeydale) Choral Society, a young suburban organisation, gave its first public Concert in the Vestry Hall, Cemetery Road, on the 15th ult. Mr. W. Gadsby was the conductor, the work performed being Stainer's "Daughter of Jairus." The successful *début* of the Society fully justified its birth, and, as it is under good management, the support given to it should be sufficient to enable it to do good work in the future. Van Bree's "St. Cecilia's Day" and Eaton Faning's "The Miller's Wooing" are announced for the next Concert.

The Barnsley St. Cecilia Society gave a Concert performance of Gounod's "Faust," on the 10th ult., under the direction of Mr. Alfred Benton. Complete success attended what was a new departure on the part of this enterprising Society, but it is to be hoped that this admirable body will not in consequence be led to neglect the true choral domain of oratorio and cantata. The soloists were Miss Agnes Molteno, Miss Savile Hughes, Mr. Herbert Grover, Mr. Charles Knowles, Mr. Walter Nicholson, and Mr. John Ridding.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The Advent performance of Spohr's "Last Judgment," in Salisbury Cathedral, took place on the 10th ult., and, as usual, the sacred building was occupied by a large and reverent congregation. The Cathedral choir, augmented by a few members of the Sarum Choral Society, gave the choruses of the oratorio with that ease and precision which are the results of familiarity, and the solos were very well sung by various members of the choir. Mr. C. F. South accompanied on the organ with his usual skill and judgment.

The Sarum Choral Society, under the conductorship of Mr. W. T. Bowey, gave the second Concert of its forty-eighth season on the 8th ult. Sir W. Sterndale Bennett's "May Queen" occupied the first part of the programme, and was very well rendered. Mr. J. F. Barnett's "Ancient Mariner," with which the Concert concluded, also had justice done to its many good points by both chorus and band. The soloists were Miss Elsie Mackenzie, Miss Clara Harding, Mr. Harper Kearton, and Mr. Walter Foreman. Mr. Frank L. Bartlett led the orchestra.

The Chippenham Harmonic Society opened the season, on the 1st ult., with a successful Concert in the Town Hall. The principal work was Haydn's oratorio "The Creation," parts 1 and 2, which received a very good rendering, under the careful conductorship of Mr. W. Bradshaw. The soloists were Madame Emily Squire, Mr. H. E. Small, and Mr. C. E. Poole.

Mr. Cowen's cantata "The Sleeping Beauty" formed the chief feature of the Concert given by the Corsham Choral Society, on the 2nd ult. Mr. L. Spackman conducted and Mr. J. W. Duys officiated as leader of the orchestra. The solos were taken by Madame Emily Squire, Miss Wood, Mr. E. T. Morgan, and Mr. C. E. Poole. The cantata was admirably performed, the singing of the chorus, as well as the principals, being excellent throughout.

The Calne Musical Society gave a Concert of a miscellaneous character on the 8th ult. Part-songs and choruses were sung by the members of the Society, and some well-played violin solos by Lady Beatrix Fitzmaurice and harp solos by Miss F. Lane imparted pleasing variety to the programme.

A performance of Handel's "Messiah" was given by the Trowbridge Musical Union, on the 15th ult., under the conductorship of Mr. H. Millington. The principal vocalists engaged were Miss Marion Perrott, Madame Florence Winn, Mr. Laurence Fryer, and Mr. Charles Tinney. Messrs. Duys and W. Millington led the orchestra, which, together with the chorus, numbered 120 performers.

An excellent and admirably arranged series of Chamber Concerts have given been at Marlborough, under the direction of Mr. W. S. Bambridge. The executants were Miss Otie Chew, Mr. C. Price, and Mr. Bambridge. Songs were contributed by Mr. Walter Ford.

On the 8th ult. Van Bree's "St. Cecilia's Day" was performed by the Westbourne Philharmonic Society, which has recently been established under the conductorship of Mr. William Lee. Throughout the melodious work the members of the Society covered themselves with credit, their singing being distinguished by delicacy and finish.

The Southampton Philharmonic Society performed "The Messiah" on the 17th ult., Miss Ada Loaring, Miss Pauline Gear, Mr. Wright Beaumont, and Mr. Arthur Walenn being the soloists, and Mr. H. M. Pike the conductor.

A distinctly creditable performance of Haydn's "Spring," from the oratorio "The Seasons," was given, on the 10th ult., by the Portswood Choral Society, Southampton. The solos were sung by Mrs. E. C. Young, Mr. Conlan, and Mr. C. Boyd. Mr. E. Jones led the orchestra, a small but efficient one, and Mr. Young conducted.

MUSIC IN YORKSHIRE

(From our own Correspondent.)

Of all Yorkshire towns, Bradford must be allowed to take the lead in respect of the quantity of Concerts given during the past month. Ignoring those of minor importance—parochial and amateur entertainments and the like—we have a record of ten Concerts, of some artistic moment, between November 19 and the 16th ult. Leeds comes next with eight. But Leeds, though a larger town, has not only fewer Concerts, but, speaking generally, those it has are less generously patronised. The Leeds Subscription and Leeds Philharmonic Concerts having joined their forces, and made a special "whip" for subscribers, have not only saved expenses in management, but have had larger audiences than for many years past. On November 18 Mr. d'Albert came to Leeds and gave a Recital, varied by part-songs sung by the Philharmonic chorus. His superb reading of the so-called "Appassionata" was the feature of the Concert; he made the hearer forget the executant and think only of the music, which is perhaps as high praise as could be given him. The Leeds Permanent Orchestra offered, on the 2nd ult., an exceptionally good programme, including the C minor Symphony of Beethoven; but though they piped well under Mr. Benton's direction, the Leeds people refused to dance, and the empty Town Hall was anything but encouraging to this young and deserving Society. The vocalists were Madame Edith Mellor and Mr. Charles Knowles, who gave general satisfaction. The Leeds Symphony Society, an amateur organisation, and therefore in no rivalry to the Permanent Orchestra, gave a Concert under its new conductor, Mr. A. E. Grimshaw, on the 8th ult. It hardly did itself justice in a Haydn Symphony, the strings of the orchestra having apparently been content to tune their instruments at home; but they were less at sea in Massenet's "Dernier sommeil de la Vièrge." Mr. G. M. Hinds sang some tenor songs admirably. Three Concerts by local musicians must be passed over briefly. Miss Eisele and Mr. Rawdon Briggs gave a capital Chamber Concert on November 23, Brahms's difficult Pianoforte Quartet in G minor (Op. 25) being especially well played. On November 30 Miss Lily Pearce gave an interesting Concert of vocal and instrumental music, being assisted by Mr. Paull, of the Royal Carl Rosa Opera Company, with Madame Grimaldi as pianist and Mr. John Müller as violinist. On the 4th ult. Mr. Christensen gave the first of his Concerts, Gade's Pianoforte Trio in F (Op. 42), in which he was assisted by Miss Simpkin (violin) and Mr. Giessing (violoncello), being the chief thing in the programme. Miss Lily Pearce contributed several songs.

During the past month—a busy one at Bradford, as we have seen—there have been two Bradford Subscription Concerts. The first, on November 20, was of a miscellaneous nature, and requires no more description than is afforded by an enumeration of the performers. These were Mr. d'Albert and Mr. Hollman, with Miss Evangeline Florence, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Plunket Greene as vocalists. On the 11th ult. a fine performance of "Elijah" was given at one of the Subscription Concerts. The Hallé band supplied the orchestra, the Bradford Festival Choral Society the chorus, and Miss Ella Russell, Madame Marian McKenzie, Messrs. Lloyd and Andrew Black were the principals. Mr. Cowen, who is getting the Manchester Orchestra into better trim than it has been for years, conducted. The Bradford Permanent Orchestra has also given two Concerts during the month. On November 21 Mr. Stavenhagen appeared and gave a most masterly reading of Beethoven's C minor Pianoforte Concerto, introducing a well-written cadenza of his own composition. For the rest the "Carnaval Romain" of Berlioz was the chief thing in a programme that was hardly up to the mark in point of distinction. At the following Concert of the series, however, which took place on the 5th ult., several Wagner selections were most creditably played under Mr. Bartle's very able direction. Madame Goodall and Miss Meisslinger were respectively the vocalists on these occasions. On November 25, at the Bradford Harmony Society's Concert, Mr. Oppenheim and Mr. Carl Fuchs played Sonatas for pianoforte and violoncello by Brahms and Mendelssohn, and Miss Mary Tapp was the vocalist. On November 28 Madame Bertha Moore gave a very pleasant entertainment, the *raison d'être* of which was an agreeable little drawing-room operetta for four characters, "When one door shuts, another opens," by Charles Thomas, and set to music by Harriet Young, who played the accompaniment on the pianoforte. Madame Moore and Mr. Charles Copland were thoroughly at home in their respective parts, and were efficiently assisted by Miss Gertrude Woodall and Mr. Murray Grahame. Not the least interesting Concert of the month was that given by Mr. E. E. Blake on November 30, since it revealed in the concert-giver, a youth just seventeen years of age, a student of remarkable promise. Sonatas for pianoforte and violin, songs, and pieces for violin and for pianoforte solo showed a welcome amount of originality and power. It is satisfactory to learn that Mr. Blake intends to work seriously at composition, and it is much to be hoped that he may receive the material support necessary to enable him to do so. On the 7th ult. Mr. J. H. Earnshaw, a Bradford pianist, gave a Chamber Concert, assisted by Mr. A. H. Earnshaw as violoncellist and Mr. Philip Lincey as vocalist, the programme of which was unhackneyed and interesting.

The Huddersfield Subscription Concerts continue their busy course. Since last writing there have been three, together with the annual Conversazione. Mr. d'Albert played on November 17, the "Waldstein" being his greatest effort. Madame Soldat was the violinist, and Miss Ada Crossley and Mr. Plunket Greene were the vocalists. On the 1st ult. we had a Scottish evening, the Glasgow Select Choir and Dr. Peace's brilliant organ playing being the most striking features of a popular programme. On the 15th ult. the Hallé band paid its only visit to Huddersfield this season, and gave a very fine performance of the "Pathetic" Symphony of Tschaïkowsky. Madame Lilian Tree was the vocalist, and Mr. Cowen's conducting deserves warm commendation.

Mr. Sarasate's power of attraction was shown at the Halifax Subscription Concert, on the 9th ult., when the hall seemed fuller than we have ever known it to be at these excellent Concerts. He was rather unequally yoked with his new pianist-colleague, Dr. Otto Neitzel, whose reading of the "Carneval" was pre-eminently unromantic. Mr. Van Dÿk gave a Chamber Concert, at Halifax, on the 11th ult., introducing a new Pianoforte Quartet in C minor of his own composition. At Wakefield the Subscription Concert, on the 1st ult., was given up to the Gompertz quartet, with Miss Kreuz as vocalist; and the Choral Society, on the 11th, gave a satisfactory performance of "St. Paul," the quartet of soloists being Miss Annie Norledge, Miss Edna Thornton, and Messrs. Binns and Pierpoint, with Mr. J. N. Hardy as conductor. The Harrogate Musical Society, on November 24, gave a Concert performance of Gounod's "Faust," Miss A. L. Burns, Miss Jessie Browning, Mr. Wills Page, and Mr. Broughton Black being the principal soloists, and Mr. Allanson Benson the conductor. The Ilkley Vocal Society, of which Mr. Akeroyd is conductor, gave Haydn's "Creation," on the 8th ult., the soloists being Miss Docksey, Mr. Iveson, and Mr. Barnes.

"Elijah" performances have been too numerous to record in detail. It must suffice to mention that the jubilee of this popular oratorio has been celebrated during the past month by the Batley Society, on the 8th ult., under Mr. John Bowling's direction; by the Pudsey Choral Union, on November 30, under Mr. Alfred Jowett; and by the Selby Choral Society, on the 8th ult., under Mr. T. Foster. At Armley, "Acis and Galatea" was given by the local Society on the same date, and at the neighbouring town of Bramley the Choral Society, which Mr. Hoggett now conducts, gave a miscellaneous programme of part-songs, Mr. Alfred Hollins appearing as pianist and in the newer *rôle* of elocutionist. The Scarborough Instrumental Society, which is at present reduced to a string band only, gave a Concert on the 15th ult., at which Bach's Concerto in D minor for two violins was played by Messrs. Cass and Thackwray, Miss Barter singing songs by Mozart and Purcell, and Mr. F. de G. English conducting. On the 9th ult. the Whitby Choral Society, conducted by Mr. H. Hallgate, gave the "Hymn of Praise." Miss Wilby and Mr. Breurley were the principals.

MUSIC IN PARIS.

(From our own Correspondent.)

On the 3rd ult. Mdlle. van Zandt made her re-appearance at the Opéra Comique in the part of *Lakmé*, specially written for her by Délibes. The reception accorded the lady was a brilliant one, and all the more cordial since the audience were bent upon making amends for the injustice and brutality with which she had been treated here some years ago. On the 6th ult. the tenor, M. Rivière, made his very successful *début* in "Richard Cœur de Lion."

The programme of the Conservatoire Concert, on the 6th ult., included M. Saint-Saëns's fifth Pianoforte Concerto, admirably interpreted by M. Diémer. This work, it will be remembered, was written specially in connection with a recent Festival organised in honour of the composer.

Little of interest was offered lately at the Lamoureux Concerts. There was a first hearing, at that of November 29, of a Symphony by M. Lutz, entitled "Lumen," and divided into three parts, superscribed "Matin," "Midi," and "Soir." It is essentially a descriptive composition, in which, however, the descriptive detail abounds to an extent tending to obscure the general plan of the work. Clever and ingenious enough in parts, the new Symphony failed to gain favour with the audience, who received it coldly. At the same Concert M. de Greef, the Belgian pianist, obtained a legitimate success.

At the Colonne Concert of the 6th ult. the jubilee of Berlioz's "La Damnation de Faust" was celebrated, the work having been first produced on December 6, 1846, at the Salle Favart. Its popularity with the public appears to be truly inexhaustible, M. Bruneau facetiously characterising it as "La Dame Blanche du romantisme."

Amongst provincial news may be instanced that Mr. Harold Bauer, the celebrated pianist, and the violoncellist M. Salmon have been giving a brilliant series of Concerts in the Southern towns, and that M. Saint-Saëns was present at the recent performance in Lyons of his opera "Proserpine" and of his new ballet "Javotte." Add to this, that at the same theatre Wagner's "Die Meistersinger" was to be brought out towards the end of last month, and it will be admitted that musical matters are progressing in the provinces.

Madame Calvé departed for New York on November 28, where she will remain four months, and on her return is to create the *rôle* of *Sapho*, which M. Massenet has written for her.

The first of five projected performances of "Athalie," with Mendelssohn's music, was announced to take place on the 19th ult., at the Odéon.

The Ville de Paris prize has been awarded this year to M. Lucien Lambert for an opera, "Le Spahi"

MUSIC IN AMERICA.

(From our own Correspondent.)

Among the choral societies, the performance of Verdi's "Manzoni Requiem" opened the season for the New York Oratorio Society at Carnegie Hall, on Friday and Saturday, the 4th and 5th ult. The soloists were Madame Nordica, Madame Katherine Bloodgood, Mr. George W. Hamlin (a new-comer from Chicago), and Mr. David Bispham. This was an exceptionally strong quartet, with the possible exception of Mr. Hamlin, who, though he sang with praiseworthy care, was perhaps rather overweighted by his work. Whether the Society and the band were not yet thoroughly in the swing of their season's training it is hard to say, but for some reason the performance was best in the small things and weakest where it should have been most strong.

The first Concert of the New York Musical Art Society is shortly to take place, and I believe the *pièce de resistance* is to be the "Pope Marcellus" Mass of Palestrina. This chorus is doing extremely finished work, as are also several others, out of town, which are studying under the lead of Mr. Frank Damrosch, who never leaves any loose threads about his work. His Sunday afternoon classes, which are attended chiefly by working girls, possessing no previous knowledge of music and only able to avail themselves of such instruction because of an exceptionally cheap rate of membership fees, accomplish some surprisingly good results.

The Arion Society of Newark (N.J.) has given one very successful Concert, under the direction of Mr. Julius Lorenz, with unaccompanied choruses by Neupert, Weinzierl, and others. Miss Caroline Montefiore, Mr. George W. Fergusson, and Miss Florence Terrel (pianist) were the soloists. The Schubert Society, under Mr. L. H. Russell, and the Madrigal Club and Polymnian Society, under Mr. F. L. Sealy, will keep up the measure of Newark's vocal activities during the season.

The first service held under the auspices of the American Guild of Organists, in St. Bartholomew's Church, New York, on the evening of November 23, was looked to with a great deal of interest by the fraternity of church musicians; but, it must be admitted, hardly met the expectations of the most sanguine of the well-wishers of the new-born Guild. In the first place, the service itself was something of a curiosity. It was compiled by the Chaplin of the Guild, the Rev. Charles C. Hall, of the first Presbyterian Church of Brooklyn, who laid under contribution all sorts of liturgical material, including the Book of Common Prayer, the prayers of the Church of Scotland, the "provisional offices" (whatever those are) of the Mexican Episcopal Church, and the Mozarabic Rite, not to mention the Sacred Scriptures. The net result of this mixture was peculiar, though perhaps it was suitable enough for a society made up of men serving in churches of all shades of religious belief. It was not, however, a service capable of good musical treatment. Then, again, the different organists who played the various solos and accompaniments seemed to be not quite at home at the organ—a thing not to be wondered at, since it is an instrument of 112 sounding stops and a labyrinth of mechanical appliances,

everything electric and requiring a great tax on the memory to keep track of its complex combinations. The anthems were Dr. Martin's "Holiest, breathe an evening blessing," Sir John Stainer's "Awake, awake," Gounod's "Lovely appear," and the Hallelujah chorus. In Dr. Martin's anthem the composer's directions as to *tempo* were not scrupulously adhered to, and the whole chorus—of some hundred voices or more—fell a long way from the pitch. The Stainer anthem was introduced by an extemporisation by Mr. Harry Rowe Shelley, on a theme taken from the anthem itself; but the spirit did not seem to move Mr. Shelley very powerfully. It is very apt to prove coy when a performer is called upon to extemporise in cold blood. No composition by any member of the Guild was performed—a singular omission, considering the fact that the organisation contains a number of composers of undoubted ability, who could have furnished works which would have been really representative of the best American talent employed in church music at the present time. In a word, the service, while in the main impressive and well performed, was not representative of the best that American organists and composers can do, and it is to be hoped that on another occasion the Guild will more nearly reach the very high standard which is expected of it.

The Harvest Festivals of the Long Island and Connecticut Choir Guilds took place on November 19 and 20 respectively. The Long Island service was held in St. Luke's Church, Brooklyn, the music being under the direction of Dr. W. H. Woodcock, of the Garden City Cathedral, with Mr. Frank Wright, of St. John's, Brooklyn, at the organ. The service music was Martin in G, and the anthems, "It is high time to awake" (Steane), "Now when Jesus was born" (Cruickshank), and "Say, where is He born" (Mendelssohn). Eleven choirs participated—a total of, perhaps, 300 voices. The work was well done, barring the difficulties incident to so large and unwieldy a body of singers.

At the Connecticut Festival, held in St. John's, Bridgeport, Mr. F. E. Howard conducted, with Mr. William Weidenhammer at the organ. Only four choirs took part, and the service music was Stainer in A, the most important of the anthems being the "Hallelujah," from Beethoven's "Mount of Olives," and Dr. Martin's "Whoso dwelleth under the defence." Although this service was performed with a dangerously insufficient amount of rehearsal, it was notably good, so far as the voices were concerned.

On the first Sunday in Advent the choir of St. Ann's Church, Brooklyn, gave an unusually fine rendering of Spohr's "Last Judgment," at St. James's Church, New York, where Mr. Hall, formerly of St. Ann's, has just taken charge of the choir in the room of the late Mr. Alfred L. Baker. Owing to Mr. Baker's illness and absence, the St. James's choir has become badly disorganised, and is being entirely reformed by the new choirmaster.

Ten days later the same work was given by the choir of Calvary Church, New York, under Mr. Clement R. Gale, and between the two came an excellent rendering of Dr. Garrett's "Two Advents," by the choir of Calvary Church, Summit, New Jersey—one of the most beautiful of the churches of New York's suburbs—where Mr. W. Irving Lyon is getting a new surpliced choir of men and boys well in hand.

The first week in Advent was marked at the Church of the Advent, Boston, by a service commemorative of the twenty-fifth anniversary of Mr. Samuel B. Whitney's incumbency as organist of the church. The music was all from Mr. Whitney's pen, that of the Communion Office being composed specially for the occasion. The Prelude was an arrangement for organ and orchestra, on themes from the processional hymn tune, and the anthem was Mr. Whitney's "O God, my heart is ready." Local accounts speak in high praise both of the music itself and of the manner of its performance by the Advent choir and the band (selected from the members of the Boston Symphony Orchestra) who assisted.

WE understand that a Choral Society, consisting of 150 members, has been formed in Reigate. Lord Richard Brown is the president, and Viscount Oxenbridge, the Hon. Henry Cubitt, M.P., and others are vice-presidents Mr. Stewart Macpherson has been appointed the conductor.

THE prospectus of the "Feis Ceoil," or "Irish Musica Festival," has just been published, and announces definitely that the Festival will take place in Dublin on May 18, 19, 20, and 21, 1897. The scheme of Concerts has already been outlined in these columns, and the prospectus chiefly deals with the prize competitions. About £430 is offered in prizes. The principal prize for choral societies is £50. The vocal competitions are sixteen in number, including larger and smaller choral societies, choirs of equal voices, quartets, solos, and sight-singing. The instrumental competitions are twenty-one in number, including bands, quartets, and instrumental solos. The prizes for the composers' competition are eleven in number, amounting to £82, as follows: £30 for the best Cantata on an Irish subject, or to words by an Irish author, for solos, chorus, and full orchestra, about forty minutes in performance; £10 for the best Concert-Overture for full orchestra, about ten minutes in performance; £10 for the best arrangement of Irish Airs for wind band; £10 for the best String Quartet, only part of which may be performed; £5 for the best Anthem or Motet, with or without organ accompaniment; £3 for the best Unaccompanied Part-Song; £3 for the best Song on Irish subject, or Ballad in style of ancient Irish melody to words by Irish author; £3 for the best Violin and Pianoforte Duet; £3 for the best Pianoforte Fantasia on Irish Airs; £3 for the best Harp Solo; £2 for the best arrangement of an Irish Air as a Part-Song. The competitions for composers are open to both professional and amateur Irish composers. The term "Irish composer" will include not only those of Irish birth or parentage, whether resident in Ireland or elsewhere, but also those of British or foreign parentage who will have been resident in Ireland for at least three years on May 1, 1897. The last date for receiving MSS. is February 15, 1897.

THE Catford Choral Society gave a Concert at St. James's Hall, Forest Hill, on the 16th ult., when the programme included Dr. C. H. Lloyd's "Song of Balder," Goring Thomas's cantata "The Sun Worshippers," Professor Stanford's pastoral "Diaphenia," and Dr. Charles Wood's beautiful part-song "Full fathom five." The choir has increased in numbers since we last heard it, but as the additions to its ranks are chiefly in the "ladies' department" the balance has been somewhat detrimentally affected. Apart from this, the performance, under the honorary conductor, Mr. Alfred Furse, told once more of very careful training of good material. Beauty of tone is never a great feature of suburban choral societies, in which a good will is sometimes a member's sole compensation for the absence of a good voice. However, Mr. Furse's choir is not more deficient in this respect than the majority of its rivals, while it stands well in the front rank as regards finish, expression, and general intelligence. The soloists in the cantatas were Miss Kate Cherry and Mr. Samuel Masters, who left little to be desired. They also contributed songs *plus* the usual encores. Mrs. Furse sang Goring Thomas's "A summer night" with much expression, the violoncello obbligato being effectively performed by Mr. J. D. D. Mackenzie. Miss Ethel M. Brissenden, the honorary accompanist to the Society, in addition to playing the accompaniments in the two cantatas, was heard in solos by Mdlle. Chaminade, Mr. T. A. Matthay, and Mr. J. L. Nicodé. She has vastly improved, both as regards technique and expression, since we last heard her. Miss Isabella Donkersley played Kiel's fine Solostück for violin as well as the charming Menuet (Love Duet), and the spirited and highly effective Tarantelle from Mr. E. German's "Gipsy Suite." In response to enthusiastic applause after the last-named she added Fauré's Berceuse.

THE Bow and Bromley Institute Choir and Orchestra, which has Dr. W. G. McNaught for conductor, on the 5th ult. introduced Mr. Arthur Somervell's setting for chorus and orchestra of Tennyson's "Charge of the Light Brigade." To adequately reflect in music, without lapsing into the merely strident and commonplace, the animation and impulse pervading this poem was not an easy task, but Mr. Somervell has accomplished it with a directness and sincerity warranting the heartiest approval. Starting with the regulation field-call, as used at the famous charge, he has contrived, without the appearance of effort, to make every phrase harmonise with the stirring or reflective line it

illustrates. The vigorous and picturesque orchestration does its share in emphasising the sternly dramatic situation. The music, which is free from complication, is altogether worthy the text, and there can be no doubt that it will soon be in great request by choral societies. Dr. McNaught's forces did such justice to the work as to ensure for it an enthusiastic reception. The choralists were also heard in part-songs, and Miss Elsie Horne distinguished herself by an exceptionally neat rendering of the first movement of Beethoven's Pianoforte Concerto in C minor and a couple of pieces by Mdlle. Chaminade.

Miss Beatrice Frost, who has appeared at several London Concerts, gave, on the 14th ult., associated with Madame Minnie Shatel, her first Concert at Steinway Hall. Both ladies justified their appearance as exponents of vocal art. Miss Frost is gifted with a fine-toned mezzo-soprano voice, which is well produced, and manifestly has been trained on sound principles. Her interpretation of the exacting aria "Suicidio," from Ponchielli's "La Gioconda," testified to the possession of dramatic intuition, and Schumann's "Widmung" and Goring Thomas's much-favoured song "A Summer Night" were sung with much charm of expression. It is satisfactory to know that Miss Frost has been trained entirely in England, and to find that she learns her songs by heart. Madame Shatel would do well to cultivate a more refined style, which would make her singing more acceptable to cultured musicians. Miss Ada Walter gave an attractive reading of Schumann's "Carnaval" (Op. 9), and several violin pieces were played with master-like command of the instrument by Miss Irma Sethe.

The London Academy of Music students creditably acquitted themselves at St. George's Hall, on November 25, in a generally brisk performance in English of Cimarosa's "Il Matrimonio Segreto." The musical no less than the dramatic spirit of the work (now over a hundred years old) was fairly caught by all concerned, and Mr. A. Pollitzer, as conductor, succeeded in keeping his forces well together. As the opera, though containing several bright and melodious numbers, is but little known to the present generation, the representation had the charm of curiosity. Interest was not impaired by the interpretation, which, if lacking strength, showed intelligence and zeal. The trio, "My Lady the Countess," once such a favourite on the concert platform, was sung with marked effect by the Misses Jennie Higgs, Mabel South, and Mary Hulburd. At very short notice Mr. Richard Temple, who had superintended the production, played the buffo part *Geronimo* (in lieu of Mr. Arthur Charles), and his unforced humour was invaluable in all the scenes in which he took part.

The pupils of the Allen-Olney School, on the 5th ult., at the Vestry Hall, Haverstock Hill, performed Miss E. M. Woolley's cantata "The Captive Soul," for the benefit of a charity. The book, written by Miss Ethel C. Pedley, treats of a fay who, capturing a soul on its flight from earth, takes up her abode among mortals. She brings misfortune with her, and being denounced as a witch is burned at the stake, whereupon the captive soul is released. This theme—half fantastic, half dramatic—has been very cleverly dealt with by the composer, who undoubtedly possesses the gift of melody together with judgment to turn it to the best account. Grace and feeling are the leading characteristics of a work that can boast more variety than the majority of cantatas in which female voices have been chiefly studied. The pupils were assisted in a commendable rendering by Misses Selina Quick, Clara Hardy, K. Hemming, and Maude Barnes. The Misses B. Jones and C. F. Booth were at the pianoforte and organ respectively.

In St. Paul's Cathedral, on the 1st ult., "The Last Judgment" was performed, according to the excellent custom that for many years has prevailed here on the first Tuesday in Advent. At this period of the year there is no more popular work than that by which Spohr's melodic grace, united with devotional feeling, is so strikingly manifested. It is given by church choirs and choral societies in every quarter, and unvaryingly obtains acceptance. No more convincing testimony to the loftiness of the oratorio or to its influence could be tendered. The effect upon the vast congregation in the Cathedral was as noticeable as before, the most reverential attitude being observed throughout. The work was efficiently rendered by the ordinary choir of the Cathedral, no vocal assistance from elsewhere being called in, and the accompaniments were played by a small orchestra. Dr. Martin conducted, and Mr. Charles Macpherson was at the organ.

Miss Pauline Joran appeared both as vocalist and violinist at St. James's Hall on the 10th ult. Of efficiency in the double capacity, made known to the public by her performance of the gipsy youth in Mascagni's "L'Amico Fritz," further proof was afforded in more important works. As instrumentalist, Miss Joran took part with her sister, Miss Elise Joran (a competent pianist), in Eduard Schütte's attractive Suite (Op. 44), the final "Rondo à la Russe" being played with exceptional neatness; and she evinced taste as well as executive facility in a Romanza and Scherzo by Franz Ries. Her vocal contributions included a couple of airs from Puccini's "Manon Lescaut," the Valse from "Roméo et Juliette," and the Habanera from "Carmen," the last-named as an extra; and her delivery of each deserved the applause obtained. Miss Elise Joran gave some well contrasted pianoforte solo pieces effectively, and Mr. Richard Green assisted with songs.

The Hampstead Popular Concerts, held in the Vestry Hall, are progressing satisfactorily. At the second of the series, on the 4th ult., justice was done to Mozart's String Quartet (No. 1) in G, by Messrs. Ludwig, Collins, Gibson, and Whitehouse, all the principal points being brought out with a clearness and effect that materially conduced to adequate appreciation of this charming work, as fresh to the ear now as when it was penned. Equal praise was earned by Madame Haas and Messrs. G. A. Clinton and Whitehouse for their finished rendering of Brahms's Trio in A minor (Op. 114) for pianoforte, clarinet, and violoncello. Between these compositions came the *Adagio* from Spohr's Violin Concerto, given in the most artistic manner by Mr. Ludwig; Chopin's Barcarolle in F sharp and Ballade in A flat, sympathetically interpreted by Madame Haas; and songs from Mr. Henschel, who was encored in his own "Jung Dieterich."

The Bernhard Carrodus String Quartet Party gave their second Concert, in the Queen's (Small) Hall, on Nov. 26, when the programme consisted of Beethoven's String Quartet (Op. 59, No. 3), Mendelssohn's "Variations Concertantes" for pianoforte and violoncello, and G. A. Macfarren's Quintet for pianoforte, violin, viola, violoncello, and contra-bass, each being ably performed. The pianist was Miss Suzanne S. Stokvis, and Miss Jessie King was welcomed in some songs. For the final Concert, on the 7th ult., there was a novelty in the shape of a MS. Sonata in A for violin and pianoforte, by Mr. Edward Iles, a skilful and telling work excellently interpreted by Mr. B. M. Carrodus and the composer. Spohr's Quartet (No. 2) in G minor and Beethoven's Septet in E flat respectively opened and concluded the Concert, the vocal portion of which was acceptably supplied by Madame Bertha Moore.

The Finsbury Choral Association, one of the most enterprising of suburban bodies, commenced another season, on November 26, at Holloway Hall, under most promising conditions. "The Spectre's Bride," a fine specimen of Dvorák at his best, although so strangely neglected in central London, was selected for the purpose, and its vividly dramatic music, no less than the capable rendering throughout, held the attention of the audience. The choralists covered themselves with honour by the care and intelligence with which they executed their share of the work. The balance of tone was unaltered even at the most delicate points. The soloists were Madame Clara Samuell, Mr. Iver McKay, and Mr. Bantock Pierpoint, the latter singing with genuine power. Mr. Cecil J. Sharp, the zealous conductor, is entitled to congratulations on the happy result of his labours.

Professor Bridge directed the Christmas performance of "The Messiah," given by the Rochester, Strood, and Chatham Choral Society, on the 16th ult., and was afterwards presented by the citizens with an address, expressing

their admiration at the high position attained by Dr. Bridge in his profession and their congratulations on his appointment as Conductor of the Royal Choral Society. The address is signed by the Mayor and Dean of Rochester. It is illuminated in colours on white vellum, at the foot of which are two water-colour sketches of Rochester Bridge and Westminster Bridge, intended as a play on the Professor's name. The frame is carved in solid oak, having on it shields bearing the arms of Rochester Cathedral, Westminster Abbey, Manchester Cathedral, the University of Oxford, the Gresham Society, the Royal College of Music, and the Royal Choral Society.

The so-called "grand" evening Concert given by Mr. Delafosse at St. James's Hall, on the evening of the 10th ult., consisted entirely of compositions by the French composer, M. Gabriel Fauré, who, like his compatriot, M. Saint-Saëns, evinces German tendencies. The principal feature of the programme was the Pianoforte Quartet in G (No. 2), in which the composer appeared, and was assisted by Messrs. Johannes Wolff, Hobday, and Ludwig. That charming vocalist, Miss Landi, gave supreme satisfaction in various songs, and Mr. Delafosse was highly commendable in several minor pianoforte pieces; but it must be confessed that the effect of an entire programme by a composer possessed of great talent, but not of genius, was rather monotonous, though the performances were entirely praiseworthy.

Miss Fanny Woolf's Violin Recital at Steinway Hall, on the 10th ult., claims notice both for its unconventional character and the ability exhibited by the young executant in both ancient and modern compositions. Among the latter was Godard's Second Concerto (Op. 131), which derived the utmost advantage from Miss Woolf's brilliant and unerring execution, together with fulness of tone. A high degree of excellence was also attained in the performance of Bach's Prelude and Fugue in G minor. Miss Woolf's powers were further satisfactorily tested in Spohr's Duet for two violins in D minor, with Mr. Johannes Wolff as her associate. Mr. Charles Copland and Miss Frances Holliday gave some vocal pieces, and Mr. F. A. Sewell was the accompanist.

Mr. W. A. Gardner gave his sixth annual Concert, at Stanley Hall, Highgate, on the 10th ult., when a special feature was the performance of Schumann's Pianoforte Concerto in A minor. Miss Jessie Reeve played the solo part with remarkable brilliancy, and showed much appreciation of the romantic spirit of the work. The Brookfield Orchestral Society efficiently played the accompaniments and the Choral Society sang a part-song and chorus under the able direction of Mr. Gardner. A juvenile violinist, Miss Dorothy Clarkson, proved (equally with Miss Reeve) the capability of Mr. Gardner's teaching by the performance of Corelli's Sonata in A. Miss Florence Armriding and Mr. Maurice Aubrey were the vocalists, Miss Amy Mukle gave some excellent violoncello solos, and Mr. Charles Fry recited.

The Amphion Glee Men—consisting of Messrs. Charles Ray, Sidney Marion, R. E. Strickland, and Frederick Habbijam—did good service, both with part-music and solos, on the 7th ult., at a Concert at the Cripplegate Institute, in aid of the Cripplegate Without Boys' School Country Camp Fund. In an arrangement of "Robin Adair" and in other pieces their voices blended admirably, equality of balance being accompanied by a corresponding regard for light and shade that betokened frequent and assiduous rehearsal. Cooke's well-known duet "Love and war" was capitally sung by Messrs. Marion and Habbijam. Madame Belle Cole, Miss Lily Pearce, Mr. Mandeno Jackson, and Mr. Dettmar Dressel (violinist) also successfully contributed to the programme.

Several young vocalists were heard at Madame Sophie Löwe's Concert, which took place on the 2nd ult., at St. James's Hall. The most promising was Mr. Alison Philips, who has an excellent baritone voice and evinced artistic perception. The Concert-giver took no part in the programme. It included numerous songs and Brahms's "Liebeslieder" (Op. 52), the last-named being sung by Miss Estella Linden, Miss Louise Watson, Mr. Robert Hensler, and Mr. Alison Philips, with Miss Nancy Linden and Mr. Henry Bird at the pianoforte. The most successful vocalists were Miss Florence Shee and Miss Louise Dale, the voice and style of the latter recalling the charm of the singing of Miss Liza Lehmann.

Miss Elizabeth Torrens-Johnson, with the assistance of Mr. Richard Gompertz and Miss Fillunger, submitted an interesting programme at the Queen's (Small) Hall, on the 10th ult. At the outset she won favourable recognition by playing with accuracy and spirit the pianoforte part of Brahms's Duo-Sonata in D minor (Op. 108), having, of course, one of the most artistic of companions in Mr. Gompertz. Subsequently Miss Torrens-Johnson interpreted Beethoven's Sonata in E flat (Op. 27, No. 1) and Schumann's "Papillons" with a success that a little more warmth of expression would have made complete. By her finished rendering of songs by Schubert and Schumann, Miss Fillunger agreeably relieved the instrumental pieces.

At Marylebone Parish Church performances of "The Last Judgment" have been given by the choir. On the 2nd ult. the choruses were rendered with considerable precision—notably, "Destroyed is Babylon" and the concluding number. A deep impression upon the congregation was made by the tenor solos, and by the beautiful duet "In this dread hour." Between the two parts of the oratorio Canon Barker delivered a short address, in the course of which he said that in music people found a language for the emotions which could be expressed in no other way. Music was a divine thing. If churches cultivated musical expression, spiritual worship, adoration, and emotion would be increased and deepened.

Miss Margaret Gyde gave her second annual Concert, on the 7th ult., at the Kensington Town Hall. The first part of the programme was executed by pupils of the Kensington Music Academy and calls for no criticism, but in the second part Miss Gyde played successfully Beethoven's Sonata in C sharp minor (Op. 27, No. 2) and took part with Messrs. Aurel and Mirko Belinski in Mendelssohn's Trio in D minor for pianoforte, violin, and violoncello. A feature of the evening was the rendering, by Mr. Arthur Fayne and Miss Amy Halliday, of a scene from Molière's "La malade imaginaire," which proved Mr. Fayne to possess a perfect Parisian accent and great dramatic ability; Miss Halliday was also excellent.

Mr. Newman is a man of enterprise and resource. Apparently having firmly established in public favour his Saturday evening Promenade Concerts, he now announces a short series of orchestral performances on Saturday afternoons, to commence on the 30th inst., and to be called the Queen's Hall Symphony Concerts. Mr. Henry J. Wood and his hundred instrumentalists will be entrusted with the carrying out of the programmes, the first of which will be devoted chiefly to works by Schubert. If supply creates a demand, Mr. Newman will assuredly make orchestral music popular, and that will be a good deed to have accomplished.

Though opposed in principle to the exhibition of precocious musical children in public, it is only fair to say that Miss Maud MacCarthy, who gave a Violin Recital at the Queen's (Small) Hall, on Tuesday afternoon, the 15th ult., showed no signs of nervousness or immaturity. Alike in Beethoven's "Kreutzer" Sonata, which she played with Miss Fanny Davies at the pianoforte, Wieniawski's "Airs Russes," and pieces by Nardini and Professor Stanford, this little Irish girl seemed to be quite easy and confident, and in due course she should take a high position as an artist. Miss Louise Phillips contributed with much acceptance an interesting selection of high-class songs.

The last of Mr. Sarasate's Concerts for the winter season took place at St. James's Hall, on Monday afternoon, November 30. Only formal mention of the programme is required, for musicians do not need to be informed how the Spanish violinist would play Bach's Sonata in E (No. 3) and Saint-Saëns's Sonata (Op. 102), both for pianoforte and violin, in which Mr. Sarasate was associated with Dr. Otto Neitzel. The gifted fiddler's solos were his own "Zigeunerweisen" and a Bolero, but of course he was asked for more. The next series of Concerts will be given in the summer of the present year.

Messrs. Louis Wolff and Co., of the International Galleries, Tottenham Court Road, have just published an exquisitely beautiful photogravure of a painting by the eminent Italian artist, N. Attanasio, representing Mozart as a boy playing before the Court at Versailles. The scene and portraits (Mozart excepted) are entirely the artist's own composition. The admirable way in which the faces are modelled and the embroideries on the ladies' dresses are brought out by the art of the reproducer, and the generally soft and delicate tone of the picture is worthy of the highest praise.

Miss Anna Lang and Madame Vitelleschi gave a Recital of old and modern Italian music at the Queen's (Small) Hall, on the afternoon of the 4th ult. The programme commenced with one of Corelli's string trios, and other antique pieces by Salvator Rosa, Jomelli, and Locatelli followed. Coming to later times, we had examples by Mercadante, Paganini, Sgambati, Martucci, and Enrico Bossi. The Concert-givers, who are respectively an able violinist and a competent pianist, were assisted by Miss Atkinson, Mr. Paul Ludwig, Mr. Edwin Wolseley, and Madame Clara Samuell.

The post of organist at Gloucester Cathedral, which, through ill-health, Mr. C. Lee Williams has unfortunately been obliged to resign, has been given to Mr. A. Herbert Brewer, a native of Gloucester and formerly a choirboy in the Cathedral. Mr. Brewer studied the organ under Dr. C. Harford Lloyd, and as assistant-organist has often proved his fitness for the duties which will now devolve upon him. Mr. Lee Williams has received a most kind and sympathetic letter from the Dean and Chapter, expressing their high appreciation of his services.

Rossini's original manuscript of "Guillaume Tell" was sold on November 25, at the Hôtel Drouet auction-rooms, in Paris, for £168 on a reserve price of £20. The score, consisting of four volumes, was given by Rossini to his publisher, M. Troupenas, and went to the latter's heirs. At the same sale a portrait of Rossini by Ary Scheffer, the great painter, and Renan's father-in-law, went for the nominal sum of £40, the purchaser having agreed with the heirs of M. Troupenas to present it to the Conservatoire.

At the Abney Literary Society, Stoke Newington, on the 14th ult., a Concert-Lecture was given under the direction of Mr. Leonard C. F. Robson. The Lecture included a brief account of the history of opera to the seventeenth century, leading up to the works of Henry Purcell, and the musical illustrations consisted of that composer's "Dido and Æneas," which was sung by Mrs. Herbert Green, Misses Minnie Cowley, Kate Waites, and Nellie Hepburn; Messrs. J. Sinclair, Hepburn, and Frederick Hosking.

The Streatham Choral Society gave an excellent performance of Sullivan's "Golden Legend" at the Streatham Town Hall, on the 21st ult., preceded by Stanford's fine choral ballad "Phaudrig Crohoore" (the first performance of this work in London). The principals were Madame Blanche Powell, Miss Helen Saunders, Messrs. H. Lewis Thomas, Douglas Powell, and A. J. Gritton. Mr. Stewart Macpherson conducted and Mr. Harold E. Macpherson presided at the organ.

The Clarence Orchestral Society gave its first Concert of the season on the 17th ult., at the Athenæum, Camden Road. The programme included Beethoven's C minor Pianoforte Concerto, the solo part of which was played by Dr. J. M. Ennis. Mr. Lennox Clayton conducted throughout, and vocal pieces were contributed by Miss Lilian Turnbull and Mr. Montague Borwell, the accompaniments to which were played by Miss McKenzie.

At Wandsworth Presbyterian Church a Recital of sacred music was given by the Wimbledon Male-Voice Choir, on November 30. Mr. Henry W. Weston played Mendelssohn's Overture in C, Handel's Organ Concerto in D, and Bach's Fugue in G minor, and also directed the choir in several choruses, motets, &c. Master Herbert Harden sang two solos, and Mr. W. C. Carter (organist of the church) acted as accompanist.

Spohr's "Last Judgment" was sung on the 11th ult., at St. James's, Paddington, by the choir of the church, combined with that of Holy Trinity, Marylebone, numbering together about eighty voices. The solos were sung by Miss Serpell, Miss Barratt, Mr. Gilbert Denis, and Mr. Frederick Winter, the performance being under the direction of Mr. Henry J. B. Dart, who presided at the organ.

On the 8th ult., at Brondesbury Baptist Chapel, a Concert in aid of the Organ Completion Fund was given, when Gaul's "Holy City" and Mendelssohn's "Hear my Prayer" were sung by a choir of fifty voices. The solos were taken by Misses Flack, Edwards, Johnson, Blunden, Price, and Messrs. A. Blair and James Brand. Mr. John Spink, the organist of the church, conducted.

On November 26 the Bermondsey Settlement Choral and Orchestral Union gave a "Jubilee" performance of Mendelssohn's "Elijah," in the Bermondsey Town Hall, the principal parts being taken by Madame Kate Cove, Madame Emily Himing, Mr. Edward Branscombe, and Mr. Dan Price. The band and chorus, numbering about 200, conducted by Mr. John E. Borland, were highly efficient.

On the 14th ult. "The Messiah" was sung by the choir of Holy Trinity Church, Paddington, strengthened by eighty selected voices. The soloists were Master Stanley Marchant, Master William McLean, Mr. Harry Stubbs, and Mr. George Stubbs. Mr. Walter Morrow played the trumpet *obbligato*, Mr. H. W. Richards was the organist, and Mr. Edwin Barnes conducted.

The first Concert this season of the Clapham Choral Society was given at St. Anne's Hall, High Street, Clapham, on the 14th ult. The principal artists were Miss Lilian Coomber and Mr. Walter Mackway (vocalists), Mr. Percy H. Miles (violinist), and Miss Edith Pratt (pianist). The programme included Brahms's "Song of Destiny" and a new part-song, "Songs of our Land," by Alicia Needham.

Madame Fiammetta Waldahoff, who has recently been appointed a teacher of the mandoline at the Guildhall School of Music, gave the last of her Recitals in the practice-room of the Institution during November, and displayed remarkable capabilities as an exponent of this instrument, which she plays with admirable expression and technique.

Every fortnight a Concert is given at the South-West London Polytechnic Institute, illustrating the work of a great composer, under the direction of Mr. John W. Ivimey, head of the music section. On the 13th ult. the evening was devoted to Haydn, and the programme included the Symphony in D, the Trio (No. 1) in G, and the Quartet (Op. 76).

On the 19th ult., in the hall of the Goldsmiths' Institute, New Cross, "The Messiah" was given under favourable auspices. The choruses in the main were well rendered. The solo vocalists were Madame Medora Henson, Madame Annie Buckland, Mr. Charles Ellison, and Mr. Dan Price. Mr. C. J. Smith was the organist, and Dr. Frost ably conducted.

The Dedication Festival at Christ Church, West Green, Tottenham, was celebrated on the 13th ult., when the music included Smart's Te Deum and Evening Service in F, Ouseley's "It came even to pass," and the "Hallelujah" chorus from "The Messiah." Mr. A. M. Flack presided at the organ.

At the special Advent Services at St. Mark's, Kennington, on the 2nd, 9th, and 16th ult., Spohr's "Last Judgment" was sung with full orchestral accompaniment. Mr. Hamilton Robinson presided at the organ, and Mr. Warren Tear, the organist and choirmaster, conducted.

Schumann's Advent Hymn was sung after the Evening Service, on the 13th ult., at the Church of St. Mary, Brookfield. Mr. H. Try played the accompaniment on the organ, and the performance was conducted by Dr. J. M. Ennis.

Mr. H. W. Weston has given a series of four Organ Recitals on Saturday afternoons, November 28 and the 5th, 12th, and 19th ult., at Holy Trinity Church, Wandsworth. The programmes were well selected and very interesting.

Mr. A. Williams, who has for the past four years been bandmaster of the Royal Marine Artillery at Eastney, has been appointed bandmaster of the Grenadier Guards, in succession to Lieutenant Dan Godfrey.

At a meeting held in Bournemouth early last month, under the presidency of the Mayor, it was resolved that another Musical Festival should be held, probably in May next.

The next Chester Triennial Festival will take place on July 21, 22, and 23 next. It has been decided to include special musical features to commemorate the sixtieth year of Her Majesty's reign.

We understand that Mr. Daniel Mayer will to-day become the sole proprietor of Messrs. Erard's business in England. He will introduce some new and very artistic models early in the year.

FOREIGN NOTES.

Agram.—A new opera, "Armida," by the Czech composer Ivan Zajc, was produced on November 21, at the Landes Theatre, and on account of its melodious score was received with much favour. The subject is a Venetian love story and has nothing in common with that of Gluck's opera.

Aix-la-Chapelle.—The second Municipal Subscription Concert of the season was devoted to an excellent performance of Liszt's oratorio "Christus," under the direction of Herr Schwickerath, and with Frau Walter-Choinanus and Professor Messchaërt amongst the soloists. The performance, which was the first here, had attracted a number of musicians from the Rhenish districts, as well as from Belgium and Holland.——The Musical Festival of the Lower Rhine is to be held here in Whitsuntide, with Dr. Hans Richter as principal conductor.

Antwerp.—An opera, "Mazeppa," by the Vicomtesse de Grandval, was brought out on November 27, at the Royal Theatre, and very favourably received, the music being somewhat old-fashioned, but pleasing and cleverly instrumented.

Barcelona.—An Orchestral Society has been formed here for concert performances, under the direction of the Belgian violinist, M. Crickboom.——Representations of opera have been resumed at the Liceo, where "Falstaff," "Mefistofele," "Samson et Dalila," "Tannhäuser," and "Lohengrin" will be amongst the works in the *répertoire*.——Señor Ruperto Chapi, the popular Castilian composer, has just completed a new operetta, "La Virgen de Piedra," which will shortly be brought out here.

Bayreuth.—A project is gaining favour here for the erection of a monument to Richard Wagner in the shape of a circular temple, with an imposing cupola supported by a number of columns, to be inaugurated on the occasion of the twenty-fifth anniversary of the Festspiele, in 1901.

Berlin.—The performance at the Royal Opera of the entire "Ring des Nibelungen," in accordance, as near as might be, with Bayreuth traditions, and with many of the artists recently engaged there, which concluded on the 13th ult., must be described as a distinct and even a brilliant success. Madame Sucher was the *Sieglinde*, Madame Gulbranson (of Christiania), the *Brünnhilde;* Herr Grüning, the *Siegfried;* and Herr Vogl, the Munich veteran, the *Loge;* while Herren Perron, Schelper, and Lieban were admirable representatives respectively of *Wotan*, *Alberich*, and *Mime*. The Emperor, at whose instance the performance had been specially organised, was present on all four evenings, and at the conclusion bestowed a decoration on Herr Weingartner, who throughout conducted the work with consummate skill. The series was to be repeated three times, owing to the great demand for tickets.—— Berlioz's opera "Benvenuto Cellini" was produced, for the first time in Berlin, on November 21, and, assisted by an altogether excellent performance, under Herr Weingartner's direction, was greatly appreciated by a numerous audience.——An opera, "Elsi," by Herr Arnold Mendelssohn, a nephew of the celebrated composer, has been accepted for performance at the Royal Opera.——The Philharmonic Concert of November 30, under Herr Nikisch's direction, included the first performance of Herr Richard Strauss's symphonic poem "Thus spake Zarathustra," regarding which rumour had been busy in various ways for some months past. The new work of the gifted young Munich conductor purports to be a paraphrase of some portions of Friedrich Nietzsche's book bearing the above title, and represents the most advanced phase of the composer's development. Though difficult to grasp at a first hearing, it produced a powerful impression upon a highly critical audience, and is summed up by Herr Lessmann, in the *Allgemeine Musik Zeitung*, in these words: "I look upon this work as representing a mark-stone in the domain of absolute instrumental music, conspicuous beyond every other similar production of our time; whether for good or evil, the future alone can show." The work was also produced last month at Cologne and Frankfort, under the composer's direction.

Brussels.—Massenet's early opera, "Don César de Bazan," was produced for the first time at the Théâtre de la Monnaie, on November 21, but failed to attract much attention on account chiefly of its considerably faded score.——On the 2nd ult. M. Saint-Saëns's "Phryné," first performed at the Paris Opéra Comique in 1893, was brought out, but, notwithstanding the composer's great popularity here, it was likewise somewhat coldly received.——A new Society for the performance of chamber music, with M. A. Dubois as leading violinist, has been founded here and gave its first Concert, devoted to modern composers, on the 3rd ult.——M. Ysaye's excellent Orchestral Concerts entered upon their second season, on November 29, with a programme including Beethoven's "Eroica" and the performance by M. Raoul Pugno of Grieg's Pianoforte Concerto, which created immense enthusiasm.——At the Conservatoire M. Gevaërt, the director, has been preparing, for the last two months, Bach's "St. Matthew" Passion, two performances of which are shortly to be given. The work has not been performed in Brussels before.——A grand national Musical Festival is to be held here, probably in May next, when, amongst other works, Peter Benoit's cantata "Rubens" is to obtain a hearing.——Herr Richard Strauss was the conductor, by invitation, of the Concert Populaire, on the 6th ult., which was devoted almost entirely to his compositions, including the symphonic poem "Tod und Verklärung" and the "Eulenspiegel" escapades, as well as songs, admirably interpreted by Mdlle. Ternina. The reception accorded to the Munich conductor and his works was an enthusiastic one.

Budapest.—A two-act opera, entitled "Carén," by the young Hungarian composer, Carl Czobor, was brought out at the National Opera, on November 28, and received with high favour, the composer being recalled many times.

Cairo.—The operatic season commenced here on November 21, amongst the works to be produced being "Tannhäuser," Gluck's "Orpheus," Reyer's "Sigurd," and several operas by Saint-Saëns and Massenet.

Carlsruhe.—Under its German title of "Der Fluthgeist," a three-act opera, "Le Drac," by MM. Paul and Lucien Hillemacher, was performed for the first time on any stage on November 16, at the Hof-Theater, a number of French musicians and critics being present. Herr Mottl, who had prepared the interesting work with much care, conducted, and his talented wife sustained the principal female part in an altogether highly successful performance. The brothers Hillemacher furnish an almost unique instance of two composers collaborating in the score not only of this but of many other important works, including the opera "Saint Mégrin," successfully brought out at Brussels in 1886; a comic opera, "Une Aventure d'Arlequin," also produced at Brussels two years later, several orchestral pieces, and even a number of songs, in which one brother suggests an idea which the other elaborates. The composers are natives of Paris, and have each been awarded the Prix de Rome at the Conservatoire.——On the 6th ult. a very fine performance of "Tristan und Isolde," which had not been heard here for some years, was given, with Fräulein Meilhac and Herr Gerhäuser in the titular parts.

Cassel.—The 200th performance (since 1814) of "Don Giovanni" was recorded at the Hof-Theater last month, and the 100th of Weber's "Oberon."

Cettigne.—Prince Mirka, the younger son of the reigning Prince of Montenegro, has written an opera, entitled "The Empress of the Balkans," which is shortly to be produced at the newly-built Opera House here.

Christiania.—The twenty-fifth anniversary of the Musical Society founded by Grieg in this capital was celebrated last month by three grand concert performances, conducted respectively by Grieg, Svendsen, and Selmer. Edvard Grieg, who has been ailing somewhat lately, is just now in Vienna, where he was to conduct a Concert of his own compositions on the 19th ult.

Cologne.—A new opera, "Wulfrin," by Herr Reinhold Hermann, was brought out at the Stadt-Theater on November 28, and received with some favour. In it the composer aims at a sort of compromise between grand opera and modern music-drama with unquestioned ability, though, as might be expected, not altogether satisfactory results.

Copenhagen.—Johann Svendsen, the eminent Norwegian composer, who conducted the first Symphony Concert of the Royal Orchestra this season, was the recipient of a series of ovations on the occasion, the programme including his Symphony in D and others of his compositions. At the Opera Wagner's "Die Meistersinger" is about to be produced for the first time here.

Frankfort-on-Main.—Professor Julius Stockhausen, we are glad to learn, has entirely recovered from the effects of his recent operation for cataract, and has resumed the personal superintendence of his celebrated vocal academy here.

Heidelberg.—Dr. Th. Wolfrum, the musical director of the University, has been appointed to a professorship in the philosophical faculty for musical history and theory.

Helsingfors.—There was recently produced here, and enthusiastically received, the first Finnish opera, entitled "Tornissa oliga Impi"—*i.e.*, "The maiden of the Tower"—the work of a talented young native composer, Jean Libelius.

Leipzig.—At a recent Concert of the Liszt-Verein a new symphonic poem entitled "Rosmersholm," founded on Ibsen's play, attracted considerable attention amongst musicians present on account of its inventive power and characteristic instrumentation. The composer is a young man of seventeen, Gustav Brecher by name, a pupil of Herr Schlemüller, the well-known composer and author, and he has been much encouraged in his studies by Herr Richard Strauss and Professor Krause. There can be no doubt that the work in question is one of high promise.——A new four-act opera, "Kukuska," met with a most favourable reception on its first performance, at the Stadt-Theater, on November 27. The composer, Herr Franz Lehar, is a resident of Trieste, and the present is his first operatic venture.——Herr Robert Papperitz, a highly esteemed professor at the Conservatorium and organist of the Nicolai Kirche, celebrated his seventieth birthday on the 4th ult., amidst tokens of esteem from far and near.——A string quartet from the pen of Madame Teresa Carreño, the well-known pianist, has just been published by E. W. Fritsch here.

Longjumeau.—The erection of monuments upon however slight a pretext is undoubtedly one of the fads of the age. There is, however, a certain fitness in the proposal to dedicate a statue here to Adolphe Adam, for which purpose a committee has lately been formed. The obscure little town, in which the once popular composer resided for some years, suddenly leaped into European notoriety when the famous "Postillon de Longjumeau" began to crack his whip on the lyrical stage some forty years ago, and the fact merited a record of their gratitude on the part of its citizens.

Lucca.—A committee has been formed here for the twofold purpose of erecting a monument to Boccherini, the distinguished composer of chamber music, and to Alfredo Catalani, the recently deceased musician, both natives of this town.

Mayence.—A new one-act opera by Herr Reinhold Becker, entitled "Ratbold," was brought out at the Stadt-Theater recently, and very well received, several numbers, including a grand quintet with chorus, being redemanded. The instrumentation is throughout picturesque, while the composer has also made effective use of a Scottish melody which forms a leading feature in the score.

Milan.—The season at La Scala was announced to commence on the 26th ult., with Wagner's "Götterdämmerung," the first performance of the work in Milan. It is to be followed by Giordano's "Andrea Chenier" and a revival of Rossini's "William Tell."——M. Saint-Saëns's opera "Phryné" was produced at the Teatro Lirico recently with much success, Mdlle. Sybil Sanderson singing the titular part.

Moscow.—The Concerts of the Philharmonic Society will be conducted during the present month by Herren H. Zumpe, of Munich, and J. L. Nicodé, of Dresden. At the Concert of the Society on November 21 Herr Willy Burmester was the violinist, and met with a most flattering reception.

Naples.—Madame Adina Idone will be the leading *prima donna* of the present season of opera at the San Carlo Theatre, which was to commence on the 26th ult., with Franchetti's "Christoforo Colombo."

Nuremberg.—A two-act comic opera, "Eppelein von Gailingen," founded upon a popular mediæval legend, and set to music by Herr Eduard Ringler, director of the chorus here, was brought out with great success last month at the Stadt-Theater.

Prague.—Negotiations are in progress with a view to an extensive tour in the United States of the entire *personnel* of the National Czech Opera, for the purpose of introducing Smetana's operatic masterpiece "The Bartered Bride" to Transatlantic audiences.——Alexander Neumann's amusing new operetta, "Der Pumpmajor," is drawing full houses at the German Theatre here.

Rome.—Performances at the Argentina Theatre were to be resumed on the 26th ult., with Franchetti's "Asrael," to be followed by Giordano's "Andrea Chenier," brought out with such signal success last season at Milan, and later on by the long-expected first production here of "Götterdämmerung."

St. Petersburg.—The following works by Russian composers will be included in the *répertoire* of the Imperial Opera this season—viz., "Eugène Onégin," by Tschaïkowsky; "Prince Igor," by Borodin; "Russalka," by Dargomyszki; "Rogneda," by Serow; "Oresteia," by Tanejeff; and Rubinstein's "The Demon." At the Imperial Conservatoire French and Italian opera is now being given, amongst leading artists being Mesdames Sigrid Arnoldson and Marcella Sembrich, MM. Vidal, Tamagno, and De Lucia——Professor Erdmannsdörfer, the newly appointed Munich Capellmeister, is directing the Philharmonic Concerts here, as in several previous seasons.——The projected performance here of Kienzl's successful opera, "Der Evangelimann," has been prohibited by the authorities, on "religious grounds."

Turin.—Two new operatic works are to be brought out at the Royal Theatre during the coming Carnival—viz., one entitled "Giuliana," by Signor Buzzi Peccia; and another, as yet unnamed, by the Maëstro Albertini.

Verviers.—A Mass for three voices, with organ accompaniment, is shortly to be performed here, the composer of which is Alphonse Nelis, aged eleven, an inmate of an Institute for Blind Children. He is of middle-class parentage and almost blind from birth. He composed his Mass sitting at the pianoforte and dictating to his brother.——A Popular Concert Society has just been founded here for the performance of high-class music, under the direction of a very able artist, M. Louis Kefer.

Vienna.—André Messager's opera "Le Chevalier d'Harmenthal," in a German version by Dr. Kalbeck, was brought out at the Imperial Opera on November 27. Herr Jahn conducted, and the principal parts were sung by Frau Forster, Herren Van Dyck, Ritter, and Hesch. The work had been lavishly mounted, and this, together with a very good performance, secured for it a certain amount of success, but it is not likely to remain in the *répertoire* very long.——The late Anton Bruckner has bequeathed his autograph scores to the Imperial Library. They include his eight symphonies and three movements of a ninth, a string quartet, the Mass in D minor, the 150th Psalm, a male chorus, "Helgoland," and the Te Deum. The stupendous Mass in D minor will be performed for the first time by the Philharmonic Society, under Dr. Richter, at its Concert of the 17th inst. Under the auspices of the "Leo Society," a committee has been formed for the purpose of erecting a monument to Bruckner in this capital; a similar memorial being planned at the Abbey Church of St. Florian, in Upper Austria, where he was laid at rest.——Frau

Amalie Materna, the great interpreter of Wagnerian parts, has just retired from the *personnel* of the Imperial Opera, and, in acknowledgment of her distinguished services, has been granted a full pension by the authorities, although the time prescribed for that purpose had not nearly expired. ——Amongst the manuscripts of the late Franz von Suppé have been found some thirty unpublished songs, as well as the nearly completed score of a mass, the latter coming as a surprise to his still numerous admirers. These compositions will shortly be published.——The Leo Society gave a first performance here, on the 18th ult., of Liszt's oratorio "Christus." Frau Cosima Wagner had been invited by the president to be present on the occasion, but was detained in Italy.——Herr Jahn is about to retire from his conductorship at the Imperial Opera and his place, it is stated, will most likely be taken by Dr. Muck, of the Berlin Opera, who is an Austrian by birth.

Weimar.—The first performance of Herr Hugo Wolff's opera "Der Corregidor" was announced to take place at the Court Theatre last month. Amongst novelties to be brought out during the present season may be instanced Goldmark's "The Cricket on the Hearth" and Kienzl's "Der Evangelimann." M. Saint-Saëns's "Samson et Dalila" and Ritter's comic opera "Der faule Hans" are likewise to be produced.——Dr. Ludwig Wüllner, son of the well-known director of the Cologne Conservatorium, who has already achieved some reputation as an actor, essayed the part of *Lohengrin* here recently, but, though greatly admired histrionically, his voice was not considered equal to so trying a part.

Zurich.—A highly successful first performance took place here, on November 13, of a new opera, "Maruzza," by the Sicilian composer P. Floridia, who is also the author of the libretto. The work, which was produced in a German version by Ludwig Hartmann, though of the "Cavalleria Rusticana" type, has some distinctive merits, especially as regards the music, and is likely to make its way to other opera houses.

OBITUARY.

With Richard Pohl, whose death is announced, on the 17th ult., at Baden-Baden, one of the earliest, most consistent, and most formidable champions of Wagner has passed away. His numerous writings in book form or otherwise on the subject were erudite and instructive, and all the more effective because he was invariably courteous to his adversaries, and, though an enthusiast, he was no fanatic. He also did much by his pen for the appreciation in Germany of the works of Berlioz and Liszt. He was born at Leipzig in 1826 and studied at the Göttingen University and the Polytechnic School in Carlsruhe with the intention of becoming an engineer. Mixed up in some degree, like Wagner, in the revolutionary movement of 1848, his chances of state employment were rendered very remote, and, his musical talent having been early cultivated, he eventually found his true vocation in devoting himself to the art. He was at one time editor of the *Neue Zeitschrift für Musik* and contributed largely to other German musical periodicals. He also published several orchestral and choral compositions. Since 1864 Pohl has resided at Baden-Baden, where, on September 12 last, he celebrated, apparently in excellent health, his seventieth birthday, gratified by numerous tokens of esteem, including those from quarters antagonistic to the art principles he represented.

The death occurred, on November 13, at Madrid, of Antonio Peña y Goni, composer and musical author, the friend of Gounod and Wagner, and one of the most distinguished musical critics of Spain. He was born at San Sebastian in 1846, and being left an orphan at an early age was educated by Manterola, the friend of Don Carlos. For more than thirty years, until his death, he was the musical critic of the Madrid *Imparcial*, and it was largely owing to his writings that the public of his country were kept informed of the important musical development during that period, and that an interest was aroused more particularly in the Wagnerian movement, which is still a growing one in the Peninsula. He was the author of a History of Opera in Spain and the composer of a number of pianoforte pieces, of a mass, and of the Basque National Hymn, "Viva Hernani," first sung by the tenor, Tamberlik, at the Royal Theatre, Madrid, in December, 1875. His death, in his prime, has caused a painful sensation in the capital, and his funeral was the occasion of an imposing manifestation of popular sympathy.

Eugène Henry Frène, a composer and pianist of some distinction, died in Paris, on the 7th ult., at the early age of thirty-six. He was a native of Strasburg, studied at the Conservatoire, and at the age of eighteen attracted the attention of musicians by an operetta, "Quand on aime," successfully produced in Paris, and also in Strasburg. He was the conductor, at one time, of the Alsatian Choral Society in Paris, and afterwards of the theatre at Ostend, and was one of the founders of the Paris Société d'Art.

The death is announced, on November 30, at New York, of William Steinway, head of the pianoforte manufacturing firm of Steinway and Sons. He was born at Seesen, near Brunswick, in 1836, where his father, Henry Engelhard Steinweg (the original family name) was a successful pianoforte manufacturer. He early displayed considerable musical talent, and at fourteen was an accomplished pianist, while at the same time serving an apprenticeship under his father. In 1853 his father and his brothers, Charles and Henry, founded the house of Steinway and Sons in New York. The business prospered, and William was entrusted, in due course, with the mercantile and financial affairs of the firm. The factory was largely increased from time to time, and in 1872 the firm completed its twenty-five thousandth pianoforte. They now employ over eighteen hundred hands. Mr. Steinway, who took an active interest in public affairs in the States, and proved himself on more than one occasion a public benefactor, was greatly esteemed in America and in this country, where he was almost as well known.

We record with regret the death, on the 13th ult., in London, of William Dorrell, for upwards of forty-five years a professor of the pianoforte at the Royal Academy of Music. He was born on September 5, 1810, and became a student at the Royal Academy in 1825, when that Institution was in the third year of its existence, he being a pupil of Cipriani Potter, Dr. Crotch, and Haydn. Here he formed a close friendship with Sterndale Bennett (who entered the Institution two years later) which lasted through life. In 1844, Mr. Dorrell continued his studies in Paris under Kalkbrenner and Stephen Heller, and in the following year was appointed to the professorship at the Academy which he held for so many years, and where for a long period he was a member of the committee of management. He was one of the founders of the first Bach Society, and one of the oldest members of the Royal Society of Musicians and the Philharmonic Society, both of which latter institutions, as well as the Royal Academy of Music, will benefit materially under his will. The funeral, which took place at Highgate Cemetery, was attended by numerous friends and brother professors, including representatives of the three institutions referred to.

John Samuel Bowley, an Associate of the Royal Academy of Music, and one of the oldest students of that Institution, died on the 6th ult., at his residence in Battersea, in his eighty-second year. He entered the Academy as far back as January, 1830, during the principalship of Dr. Crotch, and remained a pupil until 1836, since which time, for nearly sixty years, he has been a much esteemed professor of his art.

J. van Santen Kolff, a musical author and critic well known on the Continent, died on November 29, at Berlin, where he had resided for some years past. He was a contributor to a number of musical journals, including the Leipzig *Musikalisches Wochenblatt*, the *Weekblad voor Musik*, of Amsterdam, and the *Bayreuther Blätter*. An ardent student and admirer of Wagner and Berlioz, he contributed some valuable papers to the short-lived *Revue Wagnérienne*, of M. Dujardin, and some interesting essays from his pen, especially on "Lohengrin," were published in the *Bayreuther Taschenbuch*, and on the "Faust" music of Wagner and Berlioz in the *Guide Musical*, of Brussels. Van Santen Kolff was a native of Rotterdam, where he was born in 1848.

Frans Bouman, organist and composer of much promise, died at Hertogenbosch, in Holland, on the 10th ult., aged thirty. He belonged to a family of musicians, and studied

under his father and at the Academy of Utrecht. In 1887 he was appointed organist at St. Katharine's Church and conductor of the Choral Society in Hertogenbosch. Among his compositions are an Overture, produced at the Arnhem Musical Festival some years since, and also last year by the Berlin Philharmonic Orchestra; a choral work with orchestra, entitled "Hoffnung," frequently performed in Holland, and an opera, "Boete," all of which display considerable talent.

Dionys Pruckner, the eminent Stuttgart pianist and teacher, died at Heidelberg, on the 1st ult., from the effects of an operation, in his sixty-third year. He was a pupil of Liszt at Weimar, and in concert tours throughout Europe established a great reputation as an interpreter of both the classical and modern repertory of his instrument. In 1859 he was appointed to the senior professorship at the Stuttgart Conservatorium, in which position he remained until his death, wielding a most beneficial influence upon the musical life of that capital.

Buenos Ayres papers announce the death there of Bianca Blume, the once celebrated *prima donna*, who, a German by birth, was the first to interpret Wagnerian heroines in Italian theatres, notably at the Teatro Communal of Bologna, and La Scala, of Milan, where she created an immense enthusiasm. But her star did not continue very long in the ascendant, and some years since the really excellent artist, in greatly reduced circumstances, went to Buenos Ayres, where she devoted herself to teaching. She died in poverty, and almost unknown, in an hospital of that town.

We have also to record the following deaths:—

On November 16, at Flensburg, A. Heinebuch, conductor, organist of the Marienkirche, aged fifty-three.

On November 15, at Columbus (Ohio), Hermann Eckhard, orchestral conductor, formerly of the Dresden Opera, composer of church music for orchestra, aged seventy-three.

On November 18, at Schwerin, August Studemund, pianist and composer.

On November 20, at Leavenworth (U.S.), Franz Simon, composer and teacher, aged seventy.

On November 24, at Renaix, Abel Regibo, director of the Ecole de Musique, organist, aged sixty-one.

Recently, at New York, Nicolas Barilli, operatic singer, half-brother of Madame Adelina Patti, aged seventy.

On November 27, at Lisbon, João Lazaro Azinhaes, oboe soloist of the San Carlos Theatre.

On November 27, at Weimar, August Machts, violinist of the Court orchestra, aged eighty.

On November 28, at Christiania, John G. Conradi, Norwegian composer, aged sixty-six.

On November 29, at Paris, Louis Nicholas Battaille, composer of songs and also of a number of *revues*, aged fifty-six.

On November 30, at Vienna, Heinrich Ritter von Seyfried, musical critic, aged seventy-seven.

On the 1st ult., at St. Peter's Grove, Hammersmith, Gustave Buels, for many years connected with the Kensington School of Music, South Kensington.

On the 2nd ult., at Milan, Giuseppe Menozzi, composer for the pianoforte, professor at the Collegio Reale.

On the 9th ult., at London, W. B. Healey, the well-known concert agent, formerly trombone player in the orchestra of Her Majesty's Theatre.

On the 10th ult., at Paris, M. Trotebas, pianist.

Mr. Frank Swinford.—We are glad to say that the announcement we made of the death of a gentleman of this name in our last issue does not refer to the well-known baritone vocalist, who is happily alive and well.

At the terminal examinations held at the Royal College of Music the Council Exhibitions were awarded as follows: Hilda Foster (singing), £7 10s.; Edward Mason (violoncello), £7 10s.; Marjorie Richardson (pianoforte), £7 10s.; Louisa C. Gibson (singing), £7 10s.; Katherine Kips (singing), £10; and Louisa C. Jones (violin), £15. A competition also took place for the Erard Exhibitions for pianoforte and harp, the gift of Daniel Mayer, Esq., and resulted as follows: Pianoforte, Alfred R. Cripps; harp, Edwardine Wilson.

CORRESPONDENCE.

THE NEGLECT OF HENRY LAWES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In a time of revivals, when there is so much desire to know better and honour more our old English masters of music and poetry; when one or two of Shakespeare's plays have been produced nearly as originally acted, so that we might see his characters almost in their habits and surroundings as they lived when first given to the world; when Marlowe and the older dramatists are now and again reverently brought upon the stage; when the excellent Purcell Society exists and flourishes, why is Henry Lawes still neglected and left a precious "alms for oblivion"?

> Harry, whose tuneful and well-measured song
> First taught our English music how to span
> Words with just note and accent,

says Milton, in his well-known sonnet, "To Mr. Lawes on his Airs," and again:—

> To after-age thou shalt be writ the man
> That with smooth air could'st humour best our tongue.

Shall then this "after-age" be quite indifferent? Milton, we may be sure, was no mean judge of music. Born into a musical household, he was himself, according to Aubrey, an accomplished organist. In his scheme of education he gave music a high place, and when he came home from Italy he brought with him two chests of rare new music, by Marenzio and other masters. Besides, no one but a musician could have written his wonderful Ode, "At a solemn music." Milton's testimony, therefore, is weighty.

Lawes, who was a Gentleman of the Chapel Royal and one of His Majesty's private musicians, preceded Purcell, who was only a child when Lawes died in 1662. Beside many other compositions, including an anthem for the Coronation of Charles II., Lawes wrote music to songs by Milton, Carew, Herrick, Walter, and Cartwright. His skill was celebrated by Herrick. His music was in great general favour, and there can be no question of its historical value. But I need not labour this point. The "Encyclopædia Britannica," in its last edition, says of Lawes: "His careful attention to the words of the poet, the manner in which his music seems to grow from the words, the perfect coincidence of the musical with the metrical accent, all put Lawes' songs on a level with those of Schumann and Liszt or any modern composer." In despite of this fine criticism, how generally unknown his music remains!

Two hundred and sixty-two years have passed since Milton's "Comus," the most perfect masque in the language, was produced on Michaelmas Day at Ludlow Castle, under the management of Lawes, who asked Milton to write the imperishable verse and himself wrote "with just note and accent" the music to the songs, and no doubt arranged the complicated and graceful scenery. In the scene where *Comus*, with his wand, changes the "wild wood" to a "stately palace," there was, we are told, "soft music"—this would doubtless be also by Lawes, and as the five songs of the masque are in the British Museum, this may by good chance be there as well.

Now, I beg to suggest, through The Musical Times, to the Royal College of Music or the Purcell Society, or both, that they should do honour to Henry Lawes and themselves by reproducing, as an historical study, on Michaelmas Day, 1897, if not earlier, the "Masque of Comus," and permit us to hear again this early music and to judge of it in its original setting.

The whole thing would be most interesting. The old masques were elaborately put upon the stage, so that the marvellous scenery, in which the modern theatre revels, would here be strictly in place. We should see the "drear wood" with "bushy dell" and "bosky bourn," its "shady brows" "nodding horror"; the "sable cloud" with her "silver lining"; then *Comus* with his riotous enchanted crew amid "all manner of deliciousness"; and, as *Finale*, the transformation scene of the ancient town and castle of Ludlow.

The declamation of Milton's stately and melodious verse should be as delightful to us as to our ancestors. The poetry of Comus is not only perfect, but full of variety, and rises now and then to heights of eloquence, as where the elder Brother apostrophises the power of Purity :—

If this fail
The pillared firmament is rottenness
And earth's base built on stubble.

Consequently there is great scope, if not for acting, for that dramatic recitation which is an art in itself.

The antiquarian interest would be great of seeing accurately performed one of those masques which entertained our forefathers so much, even at the time when the theatre was in its fullest, freshest glory; but this is not the main object. We all love to believe in a great—perhaps a near—future for English music; but in Music, as in Letters and all Art, the Future grows out of the Past, and an English School, if it is to be really English, must know and cherish its early masters.

That is why we should do this honour to Lawes.

I am, &c.,

Great Tew, Oxon. W. T. MALLESON.

BACH'S ORGAN FUGUE IN E MINOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. F. G. Edwards, in his article on "Bach's Music in England," in the November MUSICAL TIMES, makes frequent reference to "the little E minor" Fugue. Can you kindly inform me if this is the one in the "Eight Short Preludes and Fugues"?—Yours faithfully,

EDNA.

[No. It is the Prelude and Fugue in E minor in Book II. of the Bridge and Higgs edition; or in Vol. III. (last Fugue) of Peters' edition.—ED., *M.T.*]

BACH'S MUSIC IN ENGLAND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is interesting to learn from Sir John Stainer's autobiographical note that we owe the expression marks in the chorales of the "St. Matthew" Passion to a suggestion of Hogarth and the sanction of Sir Sterndale Bennett.

The late Sir Joseph Barnby (to whom, as Mr. Edwards rightly says, choral singing in England owes so much) was adversely criticised on many occasions for turning the chorales into sentimental hymn-tunes.

But those who, like the present writer (a contemporary of "young" Docker at St. Andrew's, Wells Street, and one of the boys specially trained by Sir Joseph to sustain the soprano *ripieno* in the opening chorus "Come, ye daughters"), remembering not only the rehearsals, but the performances, can testify to their wonderful impressiveness when rendered with all the variety that light and shade can give.

By the way, Mr. Edwards errs in placing Madame Sainton-Dolby among the solo vocalists at the performance in Exeter Hall on April 6, 1870. It is true that she was *announced*, but Mdlle. Drasdil really sang, and her name appears in the book of words. Sir George Macfarren's instructive notes, subsequently issued with the octavo edition of the score, appeared as a preface to the book of words.

I might add, in conclusion, that Bach's music in this country owes much to the late Sir Joseph Barnby. He not only revived the "St. Matthew" Passion and found for it its true home—within a sacred building—when he conducted it at Westminster Abbey, but he initiated and directed for many years the Lenten Services at St. Anne's, Soho, where the "St. John" Passion was so impressively given.

Yours faithfully,

HENRY KNIGHT.

Umfreville Road, Harringay, N.,
December 2, 1896.

TO CORRESPONDENTS.

**** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—Haydn's "Creation" was sung in a meritorious manner in the Town Hall, on the 7th ult., by the Choral Society, under the conductorship of Mr. W. R. Carr. The soloists were Miss Summers, Mr. C. Morgan, and Mr. D. Harrison. Mr. Arthur Angle was the principal violin, and Mr. F. Bumford gave assistance at the pianoforte.

BEDFORD.—An excellent performance of Sullivan's popular cantata "The Golden Legend" was given on the 9th ult., by the Musical Society, under the able direction of Mr. P. H. Diemer. The solos were effectively sung by Miss C. Gray, Miss K. Allen, Mr. J. Leyland, Mr. W. H. Brereton, and Mr. A. Beagley; and the choir did full justice to the choral numbers, the "Evening Hymn" having to be repeated.

BLACKBURN.—The St. Cecilia and Vocal Union gave an impressive performance of Handel's "Judas Maccabæus" on the 9th ult., in the Exchange Hall, under the experienced conductorship of Mr. J. H. Rooks. The principal vocalists were Miss Emily Davies, Miss Hannah Jones, Mr. Dudley Buck, and Mr. Witham Thornton, who received able assistance in minor solo parts from Miss C. Schutt and Miss G. Walsh. The orchestra consisted of about fifty instrumentalists, and Costa's additional accompaniments were used.

BRADFIELD COLLEGE, BERKS.—A meritorious performance of Professor Stanford's "Revenge" was given, on the 19th ult., under the conductorship of Mr. Abdy Williams.

BRIDGWATER.—The Amateur Choral Society began its eighth season on the 3rd ult., with a miscellaneous programme, which included Mendelssohn's "Hebrides" Overture and the music from "Loreley," Brahms's "Song of Destiny," Schubert's "Chorus of Shepherds," Leslie's "Lullaby of Life," Beethoven's Violin Concerto (the soloist in which was Mr. T. Carrington), and several songs, the last-named being effectively sung by Miss Marjorie Eaton, who was the principal soprano vocalist. The music was excellently rendered, and testified to the ability of the new conductor, Mr. Herbert Parsons, both as director of choral and orchestral works.

BRIERLEY HILL.—The Choral Society gave an excellent performance of "Elijah," on the 7th ult., in the Town Hall. The principals were Miss B. Gough, Miss N. Pritchard, Mrs. W. Molineaux, and Mr. W. Evans, who were admirably supported by Miss L. Yeomans, Miss A. Spence, Mr. C. Barrett, Mr. C. Pountney, and Mr. W. Pountney. Mr. J. S. Lewis presided at the organ, and Mr. J. Lewis conducted.

BRIGHTON.—The recently-formed Choral and Orchestral Society at Preston gave its first Concert, on the 8th ult., at the Royal Pavilion. Barnby's "Rebekah" was performed, with Miss M. Bond, Mr. W. C. James, and Mr. Merei as soloists, and the rendering testified to Mr. H. Botting's skill as a conductor and the promising abilities of his forces, which comprise a complete orchestra, with Mr. J. L. Meunich as first violin.——The series of choral performances by the Sacred Harmonic Society, in celebration of the fiftieth year of its existence, may be said to have

culminated on the 12th ult., when an impressive rendering was given of "Elijah," at the Dome. The principal soloists were Miss A. Holman, Miss E. Hands, Mr. B. Newth, and Mr. Bantock Pierpoint, able assistance being given in the concerted numbers by Mrs. W. J. Mobsby. Miss B. Day, Mr. T. H. Mappett, and Mr. W. Barnard. Mr. W. A. Baker led an efficient orchestra, and Mr. P. Starnes presided at the organ. Mr. Robert Taylor conducted. This gentleman, who, for more than twenty-five years, has directed the above Society, has recently received a handsome testimonial in recognition of his valuable and honorary services.——A meritorious performance of Mr. F. Corder's cantata for ladies' voices, entitled "Margaret," was given, on the 18th ult., in the Athenæum Hall, by the students of the Brighton School of Music, under the direction of Mr. R. Taylor. The solos contributed by several pupils in the second half of the programme testified to good training.

Burton-on-Trent. — The Musical Society gave its opening Concert for the season on the 2nd ult., in the Town Hall. The programme was of a miscellaneous character, and consisted of Handel's "Ode to St. Cecilia's Day," Gounod's setting of the 137th Psalm, a chorus by Schumann ("The Gipsy Life"), Beethoven's Eighth Symphony, and Grieg's "Peer Gynt" Suite. The principal vocalists were Miss Ada Loaring and Mr. Kemp, who gave artistic renderings of the solos in the "Ode." Mr. Fred. Ward was principal of an exceptionally good orchestra, and Mr. W. Stewart Dove presided at the organ. Dr. Plant conducted.

Bushey (Herts).—A successful Concert took place on November 27 at the Herkomer Theatre. The pianist, Miss Ethel Bonavia, gave a varied and interesting programme, and was ably assisted by Miss Conrad, the possessor of a powerful contralto voice of sympathetic quality, and by Mr. Rupert Bococoski, a young violinist of the greatest promise.

Chichester.—A fine performance of Handel's "Israel in Egypt" was given by the Musical Society, on the 7th ult., under Dr. Read. The tone and attack of the choir were admirable.

Chigwell.—Farmer's "Christ and His Soldiers" was very effectively given in the Parish Church, on the afternoon of Advent Sunday, by a choir of seventy voices, under the direction of Mr. Henry Riding.——A selection of Christmas Carols, including some new settings, was sung in the Grammar School Chapel on the last Sunday of the term. Mr. H. Riding accompanied.

Cleckheaton.—Mr. F. H. Cowen's cantata "The Sleeping Beauty" was admirably rendered, on the 9th ult., by the Philharmonic Society, in the Town Hall. The solo vocalists were Miss H. Jackson, Miss E. Thornton, Mr. H. Piercy, and Mr. W. H. Dawson.

Cobham.—The Orchestral Society gave its first Concert on the 9th ult., in the Village Hall, before a large and fashionable audience. The orchestra consisted of thirty performers and played an Overture by Gurlitt, Minuet and Gavotte (Handel), and other pieces, and accompanied Miss S. Lushington in Beethoven's Romance in F for solo violin. Miss Edith Leslie sang Meyerbeer's "Nobil Signor" and other songs, and Mrs. Cushing, Mr. Maitland, and Dr. and Mrs. Hudson also assisted. The conductor was Mr. W. Tavenor, who, with Miss Lushington, has formed and trained this village orchestra, which is to become a permanent institution.

Dover.—A most successful Jubilee performance of Mendelssohn's "Elijah" was given, on the 2nd ult., by the Dover Choral Union, under the conductorship of Mr. H. J. Taylor. The soloists were Miss Emily Davies, Miss Hannah Jones, Mr. Dudley Buck, and Mr. William Llewelyn. The performance was excellent throughout, the expressive and vigorous singing of the chorus being a marked feature.

Eastbourne.—A meritorious performance of "The Messiah" was given on the 3rd ult., at the Town Hall, by the Musical Society, under the able direction of Dr. W. H. Sangster, to whose enterprise the recent resuscitation of the Society is due. The soloists were Miss L. Burns, Miss K. Allen, Mr. C. Hunnybun, and Mr. S. Kelly.

Gloucester.—The president of the Choral Society, Mr. Joseph Bennett, gave an interesting Lecture-Recital on the "Life and Works of Schubert," on the 9th ult., in the Guildhall. Mr. Bennett spoke with the utmost sympathy of the "wonderful boy" who was born in 1797, and of the musical legacy he had bequeathed us. A number of his greatest songs were sung by Madame Medora Henson and Mr. Ben Davies, and several of the smaller pianoforte pieces were played by Mr. Waddington Cooke.

Handsworth.—On the 6th ult. the choir of St. James's Church sang as the anthem Hugh Blair's Advent cantata, "Blessed are they who watch," the solos in which were admirably rendered by Miss Aimée Watheu. The organist and choirmaster of the church, Mr. Richard Richards, played the accompaniments.

Hemel Hempstead.—A successful performance of the first part of "The Messiah," and selections from the second and third parts, was given on the 16th ult., in the Town Hall, by the Musical Society, under the conductorship of Mr. J. T. Bavin. The choir of sixty voices sang the choruses very creditably. Miss Phipps, Miss Bessie Grant, Mr. Henry Slaughter, and Mr. Montague Borwell proved themselves efficient soloists, and Mrs. W. C. Evetts and Miss Lilian Jones accompanied respectively on the harmonium and pianoforte.

Herne Hill.—Mr. F. W. Holloway's annual Concert took place on the 3rd ult. The Concert-giver played Beethoven's "Moonlight" Sonata, and other works by Chopin, Mendelssohn, &c., with artistic perception and executive dexterity. Three pieces from his own pen were also warmly received. Schumann's Sonata for pianoforte and violin was rendered by Mr. Holloway and Miss A. M. Holloway, and the vocalists were Miss Isobel Constantine, Mr. J. H. Williams, and Mr. G. H. Davis.

Hollinwood.—At St. Margaret's Parish Church, on the 6th ult., selections were sung by the choir from Handel's oratorio "The Messiah." The soloists were Miss May Allen, Mr. Harry Chadderton, and Master Willie Ashworth. Mr. John E. Campbell, the organist and choirmaster of the church, was at the organ.

Leek.—Mendelssohn's "Walpurgis Night," Grieg's first "Peer Gynt" suite, the Prelude to the third act of "Lohengrin," and De Bériot's Seventh Violin Concerto formed the programme of the eighty-fifth Concert given by the Musical Society, under the conductorship of Mr. James Gwynne, on the 4th ult., in the Town Hall. The solo vocalists were Miss A. Gwydyr, Mr. G. K. Dixon, and Mr. John Ridding. Miss Mabel Smith was the soloist in the Concerto, and Mr. J. Nichols was the principal of an efficient orchestra. The performance, on the whole, attained a high standard of excellence.

Loughton.—The Choral Society gave its first performance of the season, in the Public Hall, on the 14th ult. The programme consisted of a selection from Handel's "Acis and Galatea" and Mendelssohn's "Athalie," the readers in the latter work being Mr. H. W. Elphinstone and Miss Sheila Pither. The choruses were effectively rendered, and the orchestra specially distinguished itself in the accompaniments to the solos. Mr. Henry Riding conducted.

Margate.—An excellent performance of "Elijah" was given on the 10th ult., by the Choral Society, under the direction of Mr. T. Russe. The principal solos were effectively sung by Miss J. Scott, Miss J. Rankin, Mr. Kearton, and Mr. J. Sandbrook, who received admirable assistance from Miss M. Dredge, Miss Malden, Mr. C. Poole, and Mr. P. Webster. Dr. E. J. Bellerby and Mrs. H. Lewis rendered valuable service at the organ and pianoforte.

Melksham.—The choir of the Parish Church gave three successful renderings of Blair's Advent cantata "Blessed are they who watch," on the Wednesday evenings in Advent, under the direction of Mr. C. H. Ogle. The treble solos were sung by one of the choristers.

Middlesbrough.—The Musical Union gave an impressive interpretation of "Elijah," on the 16th ult., in the Town Hall, under the conductorship of Mr. Kilburn. The principal vocalists were Miss Maggie Davies, Miss Hannah

Jones, Mr. Edward Branscombe, and Mr. Santley, assistance being given in the minor solo parts by the Misses Barnby, Ballan, E. Calvert, Jensen, and Blakey, and Messrs. W. Shaw, H. Wright, J. H. Taylor, and J. Nutton. The choir, now over 200 in number, was admirably balanced and sang with precision and dramatic intelligence. Mr. J. H. Beers was the principal of an excellent orchestra.

MODBURY.—Mr. Frank Pemberton's Concert Party gave, on the 4th ult., an interesting programme selected from the Rev. Baring-Gould's "Traditional Songs of the West," in the Assembly Rooms. The artists were Miss Evelyn Lara, Miss Emlyn Jones, Mr. G. H. Crampton, Mr. F. Pemberton, and Mr. E. Trowbridge, all of whom acquitted themselves admirably of their respective tasks.

NEWPORT, SALOP.—The Choral Society's performance of Smart's "Bride of Dunkerron" took place on the 10th ult., in the Town Hall, in the presence of a crowded audience. Miss Fannie Sellers, Mr. Kemp, and Mr. D. Harrison were the principal vocalists, and Mr. Hood was first violin of a small but compact band. A special feature was the engagement of Mr. Percy Miles (Macfarren scholar of the Royal Academy of Music), whose brilliant violin playing was greatly appreciated. Mr. Smart conducted.

READING.—The Orpheus Society's Orchestral Concert, on the 2nd ult., under Dr. Read's direction, was very successful. Beethoven's First Symphony, the Overtures to "Titus" and "Ali Baba," *Entr'actes* from "Rosamunde" and "Philémon," &c., and some part-songs by the members were all well rendered and highly appreciated by a large audience.

RICHMOND, SURREY.—An admirable programme was presented by the Philharmonic Society, under the conductorship of Mr. James Brown, on November 25, at the "Star and Garter." The principal works were Spohr's "God, Thou art great," Professor's Stanford's choral ballad "The Battle of the Baltic," and Beethoven's Eighth Symphony. The vocal solos were entrusted to Miss Saidee E. Kaiser, Miss Cope, Mr. H. Haysman, and Mr. F. Figg.

ST. ALBAN'S.—Gounod's "Redemption" received a very effective interpretation on the 10th ult., at the County Club Hall, from the Oratorio Society, under the conductorship of Mr. W. H. Speer. The soloists were Madame Isabel George, Miss Beatrice Wilson, Mr. Dyved Lewys, and Mr. Harold Charles, the two first-named vocalists being assisted in the trios "How shall we?" and "The Lord is risen again" by Miss Maud Powell, a member of the choir.

ST. GEORGE'S, SHROPSHIRE.—On the 17th ult. the Choral Union gave a very fair rendering of the "Hymn of Praise" and a selection from "The Messiah" in the large Workmen's Dining Hall of the Lilleshall Company's Works. Miss Mabel Cross and Mr. Anstice Eyre were the soloists. Mr. Frederick Ward was solo violinist, and gave an effective rendering of the *Andante* and *Molto vivace* from Mendelssohn's Concerto. Mr. Smart conducted.

TORONTO.—A Jubilee performance of Mendelssohn's "Elijah" was given in Massey Hall, on November 28, when Mr. F. H. Torrington, who has been incorrectly represented as having retired, again resumed the *bâton* and was welcomed with enthusiasm. A very fine performance was given, the chorus of 250 voices deserving special praise for its singing in "Thanks be to God" and the "Baal" choruses, while the band, composed of the Buffalo Symphony Orchestra, was also excellent throughout. The soloists were Madame Emma Juch, Madame Van der Veer Green, Mr. Williams, and Mr. Beresford; but the latter was, owing to a severe cold, unable to sing the whole part, which was most admirably concluded by Mr. Fred. Warrington, whose rendering of "It is enough" was one of the greatest successes of the evening.

UTTOXETER, STAFFORDSHIRE.—On the 4th ult. the Uttoxeter and Tutbury Choral Unions gave their first Concert of the season in the Town Hall. Rossini's "Stabat Mater" was performed, with a miscellaneous second part. Miss Ethel Winn, Miss Bessie Elliot, Mr. Iver McKay, and Mr. Walter Dodds were the principal soloists, and an excellent band had for its principal Mr. F. Ward. Mr. Herbert Drury, as usual, conducted.

WESTBOURNE.—The recently established Philharmonic Society is to be congratulated on the success of its first Concert, which took place on the 8th ult., in the Shaftesbury Hall. A choir and orchestra of about eighty performers gave an excellent rendering of Van Bree's cantata "St. Cecilia's Day," the soprano solos in which were effectively rendered by Miss M. Eaton. The lady also sang with notable success in a miscellaneous second part, which included some brilliant violin playing by Mr. R. A. Bauer, A. H. Jackson's setting for chorus and orchestra of "Lord Ullin's Daughter," and Pinsuti's part-song "Moonlight and Music." Mr. William Lee proved himself an able conductor.

WINDSOR.—The Windsor and Eton Choral Society gave, on the 7th ult., a fine performance of Mendelssohn's "Elijah," in the Albert Institute. The soloists were Miss Agnes Nicholls, who sang remarkably well throughout; Miss May Hayden, Mr. Harry Stubbs, and the Rev. L. d'Arcy Hildy, who, at short notice, most kindly undertook the part of the *Prophet* in place of Mr. Robert Grice. The chorus had been carefully trained and sang excellently. The orchestral accompaniments were well rendered by the Orchestral Society, supplemented by brass and wood-wind from London. Sir Walter Parratt conducted.

WORCESTER.—The Musical Society, under the experienced direction of Mr. W. M. Dyson, gave a meritorious performance of Spohr's "Last Judgment," on the 8th ult., in the Public Hall. The solos were rendered by Mrs. G. Eaton, Miss S. Walker, Mr. J. A. Smith, and Mr. F. J. Domney. The second part of the programme consisted of an interesting selection from the works of Sir H. R. Bishop, and included the quintet "Blow, gentle gales," which was sung by Mrs. G. Eaton, Miss S. Walker, Messrs. Smith, Large, and Watkins. Mr. W. C. Bose rendered valuable assistance at the pianoforte and organ.

ORGAN APPOINTMENTS.—Francis G. Sanders, Organist and Choirmaster to All Saints', Ennismore Gardens.—Mr. D. A. Fox, Organist and Choirmaster to All Saints' (English) Church, San Remo, Italy.—Mr. John J. Simpson, to All Saints' Church, Nuneaton.—Mr. Charles H. Dean, to St. Matthew's, Marylebone.—Mr. Arthur Mangelsdorff, Organist and Choirmaster to the Parish Church, Weedon.—Mr. Norman Appleton, Organist and Choirmaster to St. Luke's, Woodside, Surrey.—Mr. Fred. Whiteley, Organist and Choirmaster to Bo'ness Parish Church, N.B.—Mr. Clement M. Spurling, Organist and Choirmaster to Oundle Parish Church.—Mr. J. Williams Burt, Organist and Choirmaster to the Parish Church, Potterne, Devizes.—Mr. Sims Albert Ryder, Organist and Choirmaster to St. Saviour's Episcopal Church, Glasgow.

CHOIR APPOINTMENTS.—Mr. W. H. Cradock (Bass), to Manchester Cathedral.—Mr. Thomas Curry, Choirmaster to St. Matthew's, Marylebone.—Mr. Charles B. Mabon, Choirmaster to the Garnethill Synagogue, Glasgow.

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PRESS NOTICES.

THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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KING'S COLLEGE, Cambridge.—There will be a COMPETITION for a TENOR CHORAL SCHOLARSHIP on Thursday, March 4, 1897, value £80, for three years. The successful Candidate will be required to enter the College as a Member of the University not later than April 10, 1897. For further information apply to the Dean.

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HILARY TERM, 1897.

The Lectures in Music for this term will be delivered in the Great Hall of the City of London School, Victoria Embankment, E.C., by Professor BRIDGE, Mus.D., as under:

TUESDAY, February 16.—"The Development of the Oratorio," II. (Carissimi's "Jonah" will be performed.)

WEDNESDAY, February 17.—"Handel's Organ Concertos," II. (Illustrations with Organ and Small Orchestra.)

THURSDAY, February 18. / FRIDAY, February 19. — "Schubert's Music for the Stage," II. (The Operetta "Alfonso und Estrella" will be performed.)

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London College of Music,

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HIGHER EXAMINATIONS.

At the FORTY-SEVENTH HALF-YEARLY HIGHER EXAMINATIONS, held in January, 1897, the following Candidates passed:

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LOCAL CENTRE EXAMINATIONS, 1897.

The PRELIMINARY LOCAL EXAMINATION (Paper Work) and also the HARMONY or COUNTERPOINT EXAMINATION will take place at the various Centres on February 24; and
The FINAL LOCAL EXAMINATIONS (PRACTICAL SUBJECTS) between April 1 and April 15.
—— See Syllabus A. ——

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The LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits. They will be held during the periods:—
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—— See Syllabus B and Supplement. ——

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With this Number is presented gratis an Extra Supplement, consisting of an Anthem by Myles B. Foster, entitled, "My heart is inditing."

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1897.

SCHUBERT'S MUSIC IN ENGLAND.

Many of the great musicians of the last two centuries—from Gluck to Wagner—visited England. There are, however, some notable exceptions. Bach, Beethoven, Schumann, and Schubert never set foot upon British soil. (We may all fervently hope that the name of Brahms will not have to be added to this list of non-visitants.) Bach's connection with the land of "Rule, Britannia" hangs upon the slender thread of his having composed his "English Suites" "for an Englishman of high standing." Although Beethoven never visited these shores, he had English friends in the persons of Smart, Potter, and Neate; and was not the "Choral" Symphony commissioned by our Philharmonic Society? Schumann's warm friendship for Sterndale Bennett is recorded in the eulogies he wrote upon the young Englishman's compositions, which are in strong and pleasant contrast to the vulgar jeers with which the London musical critics greeted the music of the German master. But we seek in vain for any link connecting Schubert with England or one of our countrymen. It should, however, be remembered that there were satisfactory reasons for this apparent neglect of so illustrious a master. Schubert's short life—less than thirty-two years—was not only passed in poverty and obscurity, but also in the shadow caused by the transcendent brilliance of his brother-musician and fellow-citizen—Beethoven. English pilgrims to Vienna who visited Beethoven and regarded him with the reverence with which they would gaze upon some sacred shrine, failed to seek out the young song-writer, Franz Schubert, of whose name they probably never heard during their sojourn in the gay city.

It is a little difficult to say when the name and compositions of Schubert first became known in England; but there is evidence to show that it was earlier than is generally supposed. I find that his name appears during his life-time—and probably for the first time in English literature—in the *Quarterly Musical Magazine and Review* for 1828 (Vol. X., p. 189). An article, entitled "The state of music in Vienna," contained the following reference to Schubert: "The other young composers who have distinguished themselves at Vienna are MM. Sechter, who is greatest in fugues, and Schubert, who composes beautiful melodies." Could Schubert's introduction be couched in more felicitous terms than as one "who composes beautiful melodies"? Schubert became known in England, as elsewhere, only as a song composer, and not as an instrumental writer; but, so far as my researches extend, the first composition of his printed in England was one of the smaller pianoforte pieces, and not a song. It was the custom sixty years ago for publishers to issue elaborate "Annuals" for New Year's gifts. In one of these—"The Cadeau" for 1831—I find one of Schubert's "Moments Musicals" (Op. 94), the dainty Gipsy melody in F minor, where it is called "Russian Air"! In the following year (1832), and in the same "Album," I find the earliest English reprint of a Schubert song in the familiar form of the "Erl-King." The *Harmonicon*, in reviewing the publication, said:

> Sir Walter Scott's version of Goethe's "Erl-King," adapted by M. d'Alquen to music by F. Schubert, comes next, and we confess our preference in favour of Callcott's mode of treating the words, though there is much to approve in the present composition.

The comparison between Callcott's simple glee (for two sopranos and a bass) and Schubert's dramatic song is absurd. The "Erl-King" was published separately (in 1832) by Wessel and Co., predecessors to Messrs.

Ashdown, as No. 7 of their excellent "Series of German Songs," which contained some of the finest songs by Beethoven, Schubert, and others, printed for the first time with both English and German words. A similar publication, entitled "Gems of German Song," began to be issued by Messrs. Ewer and Co. in 1837. The songs of Schubert received a great impetus by their being frequently sung by Madame Schroeder-Devrient and a Herr Kroff during their visits to England, 1832-36. "The Wanderer" (No. 31 of Wessel's "Series") is said to have been first sung in England by Herr Kroff at the Classical Quartet Concerts, April 8, 1836. "The music of Franz Schubert is highly intellectual," says a critic in noticing the concert, which, if not in the usual antagonistic style to anything new, was a somewhat cold criticism of a genuine inspiration. With the English publications above referred to, the songs of Schubert soon became known. Curiously enough, it appears that suspicions were aroused as to whether Schubert's posthumous songs were being forged, as the publishers were producing them in such vast numbers from the manuscripts. A writer in the *Musical World* (1839) makes the following droll remarks:

> A deep shade of suspicion, we regret to say, is beginning to be cast over the authenticity of posthumous compositions. The defunct popular composer not only becomes immortal in the poetical sense, but, by a curious felicity which publishers can best explain, actually goes on composing after he is dead. All Paris has been in a state of amazement at the posthumous diligence of the song-writer, F. Schubert, who, while one would think his ashes repose in peace at Vienna, is still making eternal new songs, and putting drawing-rooms in commotion.

Schubert's instrumental compositions did not become familiar till long after his songs, either here or in Germany. His chamber music was popularised by the Monday Popular Concerts, which were started in 1859, and also by the late Sir Charles Hallé at his excellent and educational Recitals, commenced in 1861. Hallé edited an English edition of the pianoforte works, which considerably helped their propagation in this country. He played the E flat Trio (Op. 100) at Manchester, October 31, 1850. John Ella, at his Musical Union, introduced the Posthumous Quartet in D minor, played May 4, 1852, when it was led by Joachim, who doubtless suggested it to Ella. In connection with the introduction of the E flat Trio at the Musical Union, the following amusing story against Ella is told by Hallé (though the year should be 1853 instead of 1849):

> Mr. Ella had written an analysis of this work, to be inserted in the programme, in which he had dismissed the "Menuetto" ["Scherzo"] with the short sentence, "This movement is not very interesting." When he showed me the proof on the day previous to the concert, I remonstrated and said he would probably find that this "Menuetto" was the gem of the whole Trio. He replied that he had carefully read it through, and that it had not struck him as particularly remarkable. We had a short discussion about it, but I felt I could not convince him. The conversation turned upon other things for some time, when just before taking leave he referred once more to the "Menuetto," and said: "Well, I do not mind making a slight change in the paragraph you object to." He showed me the proof again, and I read to my surprise: "This movement is . . . very interesting." The change was indeed slight—only one word omitted—but it could hardly have been greater.*

In regard to the orchestral music, a start was made by the Philharmonic Society when it performed the Overture to "Fierabras" under Mendelssohn's direction, and probably at his instigation, on June 10, 1844. The leading critic of the day welcomed Schubert's orchestral music in the following severe terms:

> The Overture of Schubert is literally beneath criticism. Perhaps a more overrated man never existed than the same Schubert. He has certainly written a few good songs, but what then? Has not every composer that ever composed written a few good songs? And out of the thousand and one with which Schubert deluged the musical world, it would, indeed, be hard if some half-dozen were not tolerable. And when that is said, all is said that can justly be said of Schubert.

At the following concert Schubert's "Die junge Nonne" was sung to French words, Mendelssohn playing the pianoforte accompaniment. The same critic thus anathematised the song: "The *scene* of Schubert is a very good exemplification of much ado about nothing—as unmeaningly mysterious as could be desired by the most zealous lover of bombast." The Philharmonic lost a magnificent chance in not producing Schubert's greatest symphonic work in 1839, as we shall presently see.

The history of Schubert's great Symphony in C is full of interest, especially in regard to its English career. This colossal work was written by Schubert in the last year of his life. He never heard it performed; but he presented the score to the Musikverein of Vienna, who rehearsed it a few times and then laid it aside because of its difficulties. Robert Schumann "discovered" the Symphony during his visit to Vienna in 1838. He was immensely struck with its greatness, and obtained permission to carry off the score (or a copy of it) to his friend Mendelssohn, then in the hey-day of his success as Conductor of the Gewandhaus Concerts at Leipzig. Mendelssohn at once caught Schumann's enthusiasm, and the Symphony was first performed at the Gewandhaus on March 21, 1839. "We recently," says Mendelssohn, in a letter of April 4, 1839, to Moscheles, "played a most remarkable and interesting Symphony by Franz Schubert. It is, without doubt, one of the best works we have lately heard. Bright, fascinating, and original throughout, it stands quite at the head of his instrumental works." Mendelssohn, whose relations with the Philharmonic Society (of London) had always been of the most cordial nature, was eagerly anxious that the Society and its patrons should hear this "bright and fascinating" work. Eight days after the Leipzig

* "The Life and Letters of Sir Charles Hallé." Smith, Elder and Co. 1896. Page 112.

performance Mendelssohn wrote to the Secretary of the Society, in London, as follows:

Leipzig, March 29, 1839.

. . . I hope to be able to send you a very extraordinary and excellent Symphony of F. Schubert, the famous composer, which we performed here at our last Concert with great applause. I have written to Vienna to get the permission of sending the work to the Society, and shall send it immediately if allowed to do so.

Three weeks later Mendelssohn sent the MS. parts of the Symphony to the Philharmonic, accompanied by the following letter to the Secretary, which throws some light on the supposed "cuts" which Mendelssohn is said to have made at the first performance in Leipzig:

Leipzig, April 23, 1839.

. . . I send you to-day . . . the parts of the Symphony of F. Schubert (the celebrated ballad composer), of which I spoke in my last letter. It is a very extraordinary composition, which has created an uncommon sensation amongst the musicians here. I should strongly recommend you *not to repeat the first part* of the last movement, perhaps also not of the first and second parts of the Scherzo. The slow movement, and also the beginning, will be favourites with you, I believe.

Breitkopf and Härtel, the music publishers, have bought the copyright of this Symphony, and have been quite ready at my request to allow its being performed at your Society before the publication, but they *rely on your and the Society's honour* that it shall not be used to any other purpose than this performance, and that nobody else will get a copy of it in England. They beg you will return the parts immediately after you use them, which I promised them would be (at latest) early in *July*. Believe me, always very truly yours,

Felix Mendelssohn Bartholdy.

Through the kindness of Mrs. Wach (of Leipzig), Mendelssohn's younger daughter, I am enabled to give the Secretary's reply to her father's letters:

[From Mr. Watts, Secretary of the Philharmonic Society, to Mendelssohn.]

London, July 28, 1839.

. . . The Symphony of Schubert it was thought necessary to score [to make a full score from the separate parts], and being a very long work, it could not be completed even for the last concert; but hoping that it may be performed next season, the parts have been detained beyond the time specified in your letter, our copyist, Mr. Goodwin, having been very unwell, so as to prevent the finishing the score as soon as he had expected.

I have taken the liberty of addressing the whole of the music to you, not being certain how far it would be right that the Symphony should be entrusted to any other hands.

The Symphony was not performed during the following season (1840), and it was laid aside for four years. Mendelssohn was still most anxious that it should be played by the Philharmonic Society. He rehearsed it during his conductorship of the concerts of 1844; but as the band laughed at the repeated triplets in the last movement, he indignantly, and very properly, withheld the work from performance. The Philharmonic did not play the Symphony till *thirty-two* years after Mendelssohn had sent the MS. parts over! So much for merit, interest, and a first-rate recommendation.

The English home of Schubert's orchestral music is, and always has been, the Crystal Palace, where for more than forty years it has been lovingly nurtured by two men whose names will be writ large when the musical history of this wonderful half-century comes to be written—Mr. August Manns and Sir George Grove. Shortly after Mr. Manns entered upon his distinguished *régime* at the Crystal Palace, he introduced Schubert's great C major Symphony to an English audience. It was first performed, in two instalments, on April 5 and 12, 1856—the first three of the four movements being played on the earlier date, and the last three (the *Andante con moto* and *Scherzo* being repeated) a week later. The first of these two Concerts took place "in the music room—by the Queen's apartments; north wing," a portion of the Palace which was afterwards burnt; but the second was given in the Centre Transept, at which time the Handel orchestra was not roofed in. As the permanent band was not increased for the occasion, the music must have sounded very thin in such a vast space. The programme of April 5, quite destitute of the familiar analysis by "G.," contained the following (and only) reference to the Symphony:

Though often performed and much admired in Germany, Schubert's Symphony is never heard in this country; the cause is, doubtless, its great length. In order that this may not be felt, the first three movements only will be given to-day, and on Saturday next the *Andante* and *Scherzo* will be repeated with the closing movement of the composition.

Not one of the newspapers seems to have recorded the introduction of this great musical classic into England! Although the leading critic of the day noticed nearly all the earlier concerts in the *Musical World*, he is significantly silent upon that of April 5, when the first instalment of the Symphony was given. In his notice of the second Concert (April 12) he records that "the principal feature" was—not the Schubert Symphony—but the performances of a lady flautist, a Mdlle. Cleopatrie Tornborg, "who created a great sensation." There is not one single word about Schubert and his great Symphony.

Mr. Manns has very kindly supplied me with some interesting recollections of that event, which are contained in the following letter:

"Crystal Palace, December 1, 1896.

"In regard to my first performance here of Schubert's grand Symphony in C, in April, 1856, I can safely report that at that early time of my career as conductor of the music very little attention was bestowed either by the manager or secretary of the Palace upon my doings beyond this: that I was frequently urged to avoid the works of unknown and unappreciated composers, amongst whom at that time were Schubert and Schumann.

"I had never heard Schubert's grand C major before I performed it here myself; but I was well acquainted with all that had been said and done for that marvellous work by Schumann and Mendelssohn. It was owing to the influence

derived from those trustworthy sources that I purchased a full score and studied and performed the work. . . .

"I very vividly recollect that after the rehearsal I entered Mr. (now Sir George) Grove's office and stated in the most enthusiastic terms how deep an impression the Symphony had made upon me, urging him to come and listen to its performance. He (Sir George Grove) *admired*, but at the same time *pitied*, my enthusiasm [!], because the work would never receive the sympathy of a Crystal Palace audience. However, Sir George did come and listen to the performance; and it was from that time that his enthusiasm for Franz Schubert's genius took root and gradually developed into that active participation in the researches concerning Schubert's compositions which have borne such splendid fruit, and benefited musical art in England and abroad to such a great extent. My performances of Schubert's nine Symphonies in chronological order, in the spring of 1881, together with the many *first performances* of his works, have, I feel sure, not been without influence upon Breitkopf and Härtel's decision to publish their complete edition, which now benefits concert-institutions, musical students and amateurs to such a highly appreciative extent.

"I have reason to believe that my performance of the C major Symphony in 1856 was the first in England, although I remember hearing one of the members of my then very small band speak of a rehearsal of it under the late Dr. Wylde, when, at the close of the first movement, the principal horn called out to one of the first violins: '*Tom! Have you been able to discover a tune yet?*' 'I have *not*,' was Tom's reply. I quote these remarks, made by two of the foremost artists in Costa's band (then the only band in England) in order to show how great was the prejudice at that time against any compositions which did not come from the sanctified Haydn, Mozart, Beethoven, and Mendelssohn."

Mr. Manns concludes his letter with these words: "I feel thankful for having been able to help in the good work which has been accomplished in England during the last forty years."

Brief mention must suffice for the other Schubert compositions which obtained their first English hearing at the Crystal Palace. They include the overtures "Alfonso and Estrella," that "in the Italian style," "Freunde von Salamanka," and "Teufel's Lustschloss." The charming "Rosamunde" music was first played at Sydenham, November 10, 1866, and the irresistible "Air de Ballet" in G from the same work, on March 16, 1867, from MS. parts specially sent over by Spina, from Vienna. The B minor (unfinished) Symphony was introduced April 6, 1867. In the autumn of that year Sir George Grove, accompanied by Sir Arthur Sullivan, paid that memorable visit to Vienna, when he joyfully discovered certain dusty parcels of Schubert's MS. music in a cupboard in a lawyer's office. The account of this extraordinary find is graphically and amusingly told by Sir George Grove in the Appendix to Mr. A. D. Coleridge's translation of Kreissle's "Life of Schubert." The "Song of Miriam" (orchestrated by Franz Lachner) began its career of popularity at the Crystal Palace on November 14, 1868, which was its first performance in England. The work was published for that occasion by Messrs. Novello and Co.

The interesting subject of Schubert's setting of English—or, to be more accurate, British—poets is too important to introduce at the close of a long article. Its consideration may be deferred till some future occasion during this centenary year of Schubert's birth.

F. G. E.

VICTORIAN MUSIC.

II.—The Music of the Church.

In order to estimate the change which has passed upon Church music since the beginning of Queen Victoria's reign, it is needful, first of all, to ascertain what its condition was at the outset. In this there is no great difficulty. Plenty of evidence may be found in contemporary publications, to some of which I now invite the reader's attention.

The volume of the *Spectator* for 1839 contains remarks which show deep discontent with the then condition of Church music, and the remarks of that journal are so interesting, especially in relation to events which followed not many years later, that I am tempted to transcribe them:

"The ceremonies of the Established Church are exactly such as the circumstances in which they had their origin would bespeak them; that is to say, they are cold, prudish, and uninteresting. They appeal but little to the feeling, nothing to the fancy. They arose upon a foundation of no permanent stability; for how can the heat and temper of a popular reaction ever become a solid basis for national work? The church worship of our time is, with little exception, that which reflected the spirit of this reaction, including all the assumed and unnatural frigidity of manner by which a vexed generation sought to express by contrast their objection to the religious forms of their forefathers. But things originated in impulse can with difficulty sustain themselves. That which we would raise to a permanent station among human institutions, we must design in a manner consistent with permanent human principles, and not with the moral phenomena of our own or any other peculiar era."

Thus the *Spectator;* but I am not concerned to support the argument in all its connected bearings. The main point is that Church music reformers—of whom there was no lack

sixty years ago—welcomed it gladly, and turned it to instant account. One of these gentlemen left to us a striking picture of worship-music as then practised: "A musical church-goer cannot now sit out a service without forgetting either his ears or his devotions, such is the irritation which the cacophony on all sides produces. Screaming charity children, the melody sung in all sorts of diapason by the congregation, basses made here and there different from the organ, inner parts volunteered full of offensive notes and wrong harmony; add to this the whole coarse and out of tune, and we have a true representation of the interior of a Protestant church during the Psalms." From the same writer I gather that the music was as bad as its rendering. Persons of taste revolted against abandonment of the solemn and stately old tunes in favour of Dr. Rippon's "sickly inspirations." "No music is too bad for the church, provided it be popular; the twang of the dissenting chapel is now perfectly orthodox." He goes on to demand choirs and anthems, using arguments now wholly superfluous, and leading, therefore, where we need not follow.

Another protestor of the period aims his shafts at the "pleasing prettinesses" which were finding their way into the Church, setting up a painful feeling of incongruity. He continues: "But see the manner in which these works are executed; nothing is excluded from them, the worst taste is pandered to, the harmonies are miserable and puerile, the tunes of all creeds and sects are jumbled together, every churchwarden, and churchwarden's wife, or other authority, suggests some pretty alteration in turn, and the service as now performed in most of the metropolitan churches is disgraceful."

A state of things no better, but, advantages considered, even worse, existed in the cathedrals. A capitular memorial from Bristol to the Ecclesiastical Commissioners in the very year of the Queen's Coronation, urged that "the confinement of a small number of these officials (vicars choral, whose number it had been proposed to reduce, and whose salaries it was intended to raise) to an almost unremitted repetition of routine duty, will tend to diminish their devotional feelings, and in the same proportion mar the effect of their services; and we are fearful that by raising their salaries in the manner suggested . . . an inducement will be held out to nepotic and corrupt appointments." Had it been proposed to raise the salaries of these smug memorialists, would they have put the increase from them on the same grounds? The lay-vicars at that time received forty guineas a year, but, on week days, only three were expected to attend service at the same time, and even that arrangement was not strictly observed. A gentleman who kept the Bristol Cathedral choir under observation for a fortnight reported: "On the week days during that period there were never more than three present; on three mornings only two, and on one evening there was but one. On the three Sundays, five vicars appeared—viz., two altos, two tenors, and one bass."

Here is further testimony, given in the same year: "The choirs of our cathedrals, with some few exceptions only, are in a most crippled and enfeebled condition. They are the living skeletons of what were once vigorous and effective bodies."

Another writer of the same period declared: "We believe our cathedrals are perhaps now the only foundations in this country which afford official asylums for persons who have neither by education, genius, nor learning secured to themselves any title for their appointments. . . . These are characters by no means rare in our cathedrals, where—it is vain to conceal the truth—sacred music has been long retrograding, fast dropping behind. The musical appointments in these places have ceased to be the rewards of eminence in the profession, and, this fact being incontrovertible, we have the public sanction to brand with ignorance and meanness the powers that be, whilst they continue to maintain a culpable indifference to the best interests of the endowments they have sworn to maintain."

Enough has been said for an idea of the apathy and indifference, the impoverished taste and the scandalous negligence connected with religious music when the Queen's reign began. But there were some bright spots amid the gloom. One such is indicated by the voices, preaching in the wilderness, whose words I have quoted, and another by contemporary testimony to the fact that, at this very period, the Nonconformist churches were showing signs of musical appreciation and setting themselves in order accordingly, in a humble manner, no doubt, yet with living force. There is distinct evidence of this in the journals of the day. Sixty years ago, in fact, religious music, like many another religious interest, had come very near a "parting of the ways." The Church as a whole was on the verge of an immense reform, though the position may have been unsuspected. The old state of lifelessness, of perfunctory labours and dead services, was about to pass away, and all things were to become new at the call of men who, once bitterly assailed and denounced, have since been justified as the children of Wisdom, and that none the less completely because many of their successors, animated by the same spirit, have not shown equal discretion.

It was fortunate—one might perceive the finger of Providence in it—that, with a revival of religious life in the English Church came a great forward movement in popular music. The sensitive among the musicians of the day seem to have perceived its approach, and one wrote: "If ever music be destined to have a chance in this country, the moment is assuredly

not far distant." But improvement was very slow, and sorely tried the patience of the sanguine. In 1840 "An Amateur Precentor," writing to the *Musical World*, said: "In the department of Church music, how low has the Church of England sunk! For instance, in London alone, how many churches are there in which, of course excepting the cathedrals, there is a musical service at all decently performed? In not one, I believe, is there anything like a full choir to be found. Yet, in the Roman Catholic chapels the greatest attention is paid to this point, and in that at Moorfields there is a choir of no less than sixty performers, all of whom, with six exceptions, are amateurs. Should not a fact like this shame some of our Protestant clergy and laity into activity? . . . I long to see the time when every parish church shall possess not only an organ, but an efficient choir, and when the music shall be performed in a manner somewhat on a par with the sublime nature of our venerable ritual." I know not whether the writer "died without the sight" of that which is so familiar to us; at any rate, he had need of patience. A nation, especially one so reluctant to change as England, is not moved in a day. The task of overcoming even mere inertia is heavy; that of turning the mass in another direction is herculean. But we shall see that in time it was accomplished, to the honour of the toilers and to our own great gain.

In 1844 what was known as Tractarianism had gathered much strength, and more and more pressed the question (*inter alia*) of improved religious services upon public attention. There appears to have been but slight active resistance to progress in this particular matter, inasmuch as no distinctly Roman flavour attached to Milton's ideal of "service high and anthem clear." Indeed, a London paper, described as "especially remarkable for its determined opposition to anything like what is called 'Puseyism,' 'Tractarianism,' or any other of the *isms* about which we hear so much"—this paper conspicuously advocated improvement in Church music. So did many secular journals in the provinces, and it is interesting to note how far public opinion had accepted the teaching of those who, as I have shown, advocated the use of a higher class of music. I take the subjoined passage from the *Liverpool Mail*:—

"What the Church wants is the calling forth of the voice of praise from her lay members. To this end there are no better means than good metrical versions of the Psalms and other portions of Scripture, set to tunes of an impressive character; not the trash which we too often find in favour in our churches, such as Wesley's and Watts's Hymns, sung to 'Rousseau's Dream,' and piracies upon 'Drink to me only with thine eyes,' and other profane airs, which, though pleasing in the concert-room, are out of place in ecclesiastical edifices. . . . There is nothing more wanted in our churches than a good school of church music—liberality on the part of our congregations in the support of their choirs, and the attainment of so much musical knowledge as shall enable them to assist in this necessary part of public worship."

The first part of the foregoing quotation touches an interesting point in the development of Church music during the present reign. Evidently the writer had a strong feeling against the use of "Hymns" in the services of the Establishment, for no better reason, apparently, than that they were used by Dissenters. He stood then where many Scottish Presbyterians still stand, and refused to sing lyrics based upon anything short of the inspired Word, though it appears that he took up the position through a less exalted motive than the one which actuates them. Little did the writer foresee that the time was coming wherein the vast majority of the verses used in worship would be the "work of art and man's device"—when the names of Wesley, Watts, Cowper, and a host of other hymnodists would become as household words in every parish church. How was this change brought about? The question is an important one because inseparably connected with a corresponding change in the music of religious service.

Shall I go too far afield if I mention here the great wave of Romanticism which, in the early decades of the present century, swept over Europe, laden with change? The reader knows how Beethoven in German music, Goethe in German poetry, and a brilliant band of artistic Frenchmen in the "City of Light" originated that great and far-reaching movement—how, having at their command the agencies which most powerfully appeal to human nature, they acted upon public consciousness. Music, verse, fiction, criticism, oratory even, all became so many instruments in the hands of this new and potent factor in working out the destinies of humanity. Directly or indirectly, Romanticism leavened the more civilised nations of Europe, setting up keener susceptibility to emotion, to the influence upon emotion of the beautiful in all its forms, and to the charm of every manifestation tending to lift the mind above the prosaic humdrum of common life. All this, in my opinion, prepared the English public—though the masses may have been unconscious of the origin and nature of the operation—for the movement which sought to give a higher æsthetic and moral value to acts of public worship. It may seem a far cry from the romanticism of Byron or Shelley to the ordered beauty of Christian services, but there are points at which these show a common origin and attributes. The passion, the deep sentiment, the gracious charm of romantic secular poetry have their counterpart in the Church's hymns and music; while, let me add, the same lack of

restraint not seldom appears in both. The tendency of all human endeavour into which feeling enters is towards excess, and, no doubt, there are hymns sickly in sentiment and in passion overdone. But, exceptions apart, the hymnody of the Church is now worthy of its high purpose. It often rises to the standard of poetry, and it shows, generally speaking, a just perception of what the poetry of worship should be.

Religious music has moved upon lines parallel to the advance of the sister art. The older Church composers, it is true, were not devoid of feeling or even that acute form of emotion which we know as pathos. But they expressed themselves with a certain austerity due to that in their art which shaped itself upon the formality of a formal age. Their music, as such, will ever present claims upon our homage and admiration, claims which, I trust, will never be denied; but, generally speaking, it is not adapted to the needs of a more romantic and impressionable age. Hence the change of manner which has come over Church music, as well as all other, during the last sixty years—a change sometimes carried to excess, even to the point where prettiness becomes so pretty as to be feeble, but on the whole demonstrating that sentiment, and even religious ecstasy, need not be divorced from musical worth.

While recognising the part played by the "spirit of the age" in developing religious music, the popularisation of the art which began with the fourth decade of our century should by no means be overlooked. I have referred to it before; I mention it again as a secondary means of the highest value. However imperfect the educational apparatus of Mainzer or Hullah, a man could not attend a course of lessons without having his interest in music, and his appreciation of it, materially quickened. He would end that course much less disposed than before to endure bad singing in church, and much more qualified to assist in making it better. It might almost be said that, in the early forties, the whole nation went to music school, and then, stimulated by new ideas of order and efficiency in Church service, the religious application of the art entered upon the path of improvement which has led to its present brilliant position.

I had intended to compress all my remarks upon Victorian Church music into a single article, but the subject expands as one dwells upon it, and now I am not sure that two will suffice. Next month consideration will be given to the progress and influence of Church composers during the sixty years.

—— Joseph Bennett.

FROM MY STUDY.

With this number of The Musical Times are presented a portrait of William Beale and an anthem from his pen. It may be that the name of this composer calls up no associations in the reader's mind. Beale was not a maker of epochs, but, like the vast majority of musicians, did good service during his day, helped on the cause by the contribution of his individual powers, and passed away, only to be remembered for a little time.

The portrait, now in the possession of Beale's son, is the only one known to exist, and was painted by an artist named Robertson, when the subject was thirty-one years of age. Robertson was probably Andrew of that ilk, a Scotchman, born at Aberdeen in 1777, dying at Hampstead in 1845. He walked to London in 1801, attracted the notice of Benjamin West, and ultimately became one of the foremost miniature painters of his day. Various members of the Royal Family, including the Prince Regent, sat to him, while the Duke of Sussex appointed him his own special artist in that line. The portrait of Beale shows every proof of veracity, and the kindly face with the beautiful eyes and Napoleonic brow at once prepossesses us in his favour.

The anthem, "Bow down Thine ear," now for the first time printed, is believed to be Beale's only sacred composition—a remarkable fact, seeing that he was church musician all his life. I need not enlarge upon the characteristics of the work. The reader has the music in his hand, and can form his own opinion. It seems to have been thrown upon paper in what we now consider a slovenly fashion, the accompaniment being indicated by a figured bass only, while there are scarcely any marks of expression or directions as to *tempo*. Moreover, the editor found it needful to alter certain notes. Nevertheless, the anthem is a sterling work of its kind, and will be found useful in "choirs and places where they sing."

Beale's life can be summarised very briefly. He was born at Landrake on New Year's Day, 1784, and educated as a choirboy in Westminster Abbey, under Dr. Arnold and Robert Cooke. On the breaking of his voice he entered the Royal Navy as a midshipman and served on board the *Révolutionnaire*, a forty-four gun frigate captured from the French. Beale's soul, however, seems to have longed for more harmonious thunder than that of guns, and he eventually returned to the peaceful pursuit of art. He was appointed a Gentleman of the Chapel Royal in 1816, and the title-page of his Madrigal, "What ho!" refers to him in that capacity. The late Mr. Husk, writing in Grove's Dictionary, declares that Beale never held the position thus accredited to him, but Mr. Husk's statement is incorrect. In 1813 our composer won the Madrigal Society's prize cup with his "Awake, sweet muse," and in 1820 (when he became organist of Trinity College, Cambridge) he published a collection of glees and madrigals, all from his own pen. His stay in

Cambridge was brief, and he subsequently became organist of St. John's, Clapham Rise. In 1840 he carried off a prize offered by the Adelphi Glee Club. His death took place in May, 1854. With regard to Beale's compositions, Mr. Baptie, in his book "Sketches of English Glee Composers" (page 102), says: "His pieces number thirty-one (of which eleven were published after his death)."

George Onslow, whose portrait is also given this month, must be ranked among French musicians, despite his English name and half English extraction. He was the grandson of the first Lord Onslow, better known as "Mr. Speaker Onslow," whose services as "First Commoner" were rewarded, in the usual way, by a peerage. This was nearly all the connection existing between the composer and the land of his fathers; his mother's family—a branch of the De Brantomes—being purely French. Onslow, moreover, was born in France (Clermont, Puy de Dôme, July 22, 1784). It may be imagined that, when the Terror loomed ahead, the young aristocrat was hurried out of the country. They brought him to London, where he received the ordinary education given to a gentleman of the period. He studied the pianoforte under Hullmandel, and, later, under the more famous Dussek and Cramer. The instrument of his predilection was, however, the violoncello, which he studied at the solicitation of some neighbours, who wished, in their rural retirement, to have the solace of chamber music. Onslow developed a thorough passion for music of that class. "Each day," says Fétis, "he found in it more charm. Hearing it did not content him; he studied its construction, and scored the finest works of the great masters." This practical study of harmony served him instead of theory, concerning which he knew nothing, and prepared him for composition on his own account. He had passed his twenty-second year before trying what he could do as a creator of music, and then wrote a string quintet in the manner of Mozart. Of sufficient fortune, and living a country life, Onslow had ample leisure for such work and turned it steadily to account. Hence his compositions for the chamber are numerous.



W. Beale

Lord of life

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199. Awake, thou that sleepest Stainer 6d.
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212. Be glad, O ye righteous H. Smart 4d.
440. Before the heavens H. W. Parker 3d.
349. Behold, how good (A.T.T.B.) A. J. Caldicott 3d.
349.* Ditto (S.A.T.B.) A. J. Caldicott 3d.
419. Ditto Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
296. Ditto Rev. E. V. Hall 3d.
348. Ditto J. Maude Crament 4d.
65. Behold now, praise J. B. Calkin 3d.
315. Behold, O God ... F. W. Hird 4d
524. Behold, the days come Woodward 4d.
501. Behold, two blind men J. Stainer 3d.
143. Be merciful ... ... H. Purcell 6d.
257. Be merciful E. A. Sydenham 3d.
471. Be ye therefore followers of God A. S. Baker 3d.
77. Blessed are they ... W. H. Monk 3d.
182. Blessed are they ... Arthur Page 3d.
390. Blessed are they A. W. Batson 3d.
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497. Christ both died E. W. Naylor 3d.
368. Christ is risen ... J. M. Crament 3d.
454. Christ is risen G. B. J. Aitken 3d.
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307. Christ our Passover Rev. E. V. Hall 3d.
370. Christ the Lord Rev. E. V. Hall 3d.
488. Christians, awake ... J. Barnby 3d.
445. Cleanse me, Lord G. F. Wrigley 3d
52. Come, and let us return Sir J. Goss 3d.
95. Come, and let us return W. Jackson 3d.
201. Come, Holy Ghost ... J. L. Hatton 4d.
283. Come, Holy Ghost Sir G. Elvey 4d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... Gounod 2d.
103. Come unto Me (Bach) J. Stainer 3d.
256. Come unto Me H. R. Couldrey 3d.
334. Come, ye faithful Rev. E. V. Hall 3d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of anger (Requiem) ... Mozart 6d.
252. Death and life Walter Parratt 3d.
90. Distracted with care ... Haydn 4d.
277. Enter not into Judgment Dr. Clarke 2d.
362. Eternal source ... F. Brandeis 2d.
470. Eye hath not seen M. B. Foster 3d.
329. Far from their home, our fallen race Rev. H. H. Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
46. Father of Heaven Dr. Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
28. Fear not, O land ... Sir John Goss 6d.
446. Flee from evil Rev. W. J. Clarke 3d.
254. For ever blessed ... Mendelssohn 3d.
198. For the mountains... L. Samson 3d.
273. From the deep I called Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Dr. Armes 3d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
2. Glory be to God ... S. S. Wesley 2d.
341. God be merciful ... A. H. Mann 4d.
49. God be merciful ... S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
105. God came from Teman Dr. Steggall 4d.
128. God is gone up ... Dr. Croft 4d.
131. God is our hope ... Dr. Greene 6d.
101. God is our refuge ... Dr. H. Hiles 6d.
332. God is our refuge ... A. Foote 4d.
75. God said, Behold Sir G. Macfarren 4d.
473. God so loved the world J. V. Roberts 3d.
342. God, that madest earth A. C. Fisher 2d.
344. God, who at sundry times J. H. Mee 4d.
388. Grant, we beseech Thee J. V. Roberts 3d.
187. Great and marvellous Dr. Monk 3d.
517. Ditto ... J. F. Bridge 4d.
223. Great is Jehovah ... Schubert 4d.
136. Great is the Lord ... Dr. Hayes 4d.
237. Great is the Lord Sir F. Ouseley 6d.
481. Great is the Lord ... B. Steane 3d.
220. Grieve not the Holy Spirit Stainer 3d.
427. Hail! gladdening Light J. T. Field 2d.
545. Hail! gladdening Light Martin 4d.
326. Hail, thou that art ... A. Carnall 4d.
499. Hallelujah, Christ is risen Steane 3d.
382. Hallelujah! the Light O. King 3d.
173. Happy is the man ... E. Prout 8d.
487. Hark the glad sound E. V. Hall 3d.
345. Hark, the herald angels E. V. Hall 3d.
444. Hark! what news... ... O. King 3d.
404 Harvest Hymn ... F. Tozer 2d.
377. Have mercy upon me Kellow J. Pye 3d.
401. Have mercy upon me J. Shaw 3d.
535. Have mercy upon me J. Goss 4d.
389. Hear me when I call T. Distin 2d.
146. Hear my prayer ... C. Stroud 4d.
339. Hear my prayer Mendelssohn 4d.
442. Hear my words C. H. H. Parry 8d.
310. Hear, O God ... A. Friedländer 6d.
138. Hear, O heavens P. Humphreys 3d.
94. Hear, O Lord Sir John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord Sir F. Ouseley 4d.
203. Hear, O Thou Shepherd Dr. Clarke 4d.
522. Ditto T. A. Walmisley 4d.
376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost to earth descending, *Ludmila* ... ... Dvorák 4d.
111. Holy, holy, holy ... Dr. Crotch 3d.
246. Ho! every one ... G. C. Martin 4d.
366. Ho! every one J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... Sir G. A. Macfarren 3d.
260. How beautiful are the feet Handel 3d.
321. How excellent is Thy ... Cowen 6d.
373. How long wilt Thou Oliver King 2d.
104. How lovely are ... ... Spohr 8d.
539. I am Alpha ... J. V. Roberts 3d.
208. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... Dr. Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call C. Vincent 3d.
207. I cried unto the Lord Dr. Heap 4d.
537. I declare to you the Gospel W. A. C. Cruickshank 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
130. I have set God ... J. Goldwin 3d.
420. I have set God Hamilton Clarke 4d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
396. I heard a voice Sir John Goss 2d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ... C. E. Horsley 6d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ... E. J. Hopkins 6d.
225. I will go unto ... Dr. Gauntlett 2d.
437. I will greatly rejoice Cruickshank 4d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
154. I will mention ... Sir A. Sullivan 6d.
519. I will open rivers ... E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands E. J. Hopkins 3d.
53. If we believe that Jesus died Goss 3d.
453. If ye love Me H. W. Wareing 3d.
544. If ye love Me... ... B. Steane 2d.
469. If ye then be risen M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
403. In my Father's house J. M. Crament 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
338. In the fear of the Lord J. V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
467. Is it nothing to you M. B. Foster 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ... F. Iliffe 2d.
455. Jesus Christ is risen Oliver King 4d.
7. Judge me, O God ... Mendelssohn 4d.
179. King all glorious ... J. Barnby 6d.
37. Lead, kindly Light... J. Stainer 4d.
425. Lead, kindly Light... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint ... E. H. Thorne 3d.
509. Let not thine hand... J. Stainer 3d.
438. Let not your heart ... M. B. Foster 3d.
226. Let the peace of God J. Stainer 4d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise ... E. H. Thorne 3d.
96. Lift up thine eyes ... Sir John Goss 6d.

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

18. Lift up your heads... J. L. Hopkins 1½d.
499. Ditto S. Coleridge-Taylor 3d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
393. Like as the hart Thomas Adams 3d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ...F. Iliffe 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power ... J. Barnby 2d.
459. Lord of our life ... J. T. Field 3d.
404. Lord of the rich and golden F. Tozer 2d.
411. Lord of the Harvest J. Barnby 4d.
318. Lord, Thou art God... J. Stainer 8d.
434. Lord, Thou hast ... A. Whiting 3d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
436. Man goeth forth ... A. Carnall 3d.
222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
518. Ditto. E. Pettman 1½d.
500. Miserere mei, Deus J. Barnby 3d.
512. My beloved spake ... H. Purcell 6d.
428. My God, I love Thee G. J. Bennett 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon .. J. L. Hopkins 3d.
353. My heart is fixed W. Cruickshank 4d.
460. My heart was glad ... A. Carnall 4d.
199. My hope is in the Everlasting ... J. Stainer 6d.
466. My mouth shall speak J. E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
295. My soul, wait thou still F. J. Read 4d.
210 Not unto us, O Lord H. Gadsby 6d.
505. O all ye people . ... H. Purcell 3d.
506. O be joyful in the Lord G. Martin 6d.
217. O clap your hands ...T. T. Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.
520. O give thanks ... B. Steane 3d.
35. O God, have mercy... J. B. Calkin 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast ... A. S. Baker 2d.
430. Ditto A. W. Batson 3d.
507. Ditto ...J. V. Roberts 2d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim Rev. J. B. Powell 3d.
56. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
251. O Lord God ... Ernest Ford 4d.
204. O Lord God... ... Dr. Clarke 3d.
184. O Lord, look down ... J. Battishill 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art ... Ch. H. Lloyd 6d.
3. O love the Lord Sir A. Sullivan 2d.
460. O my heart was glad A. Carnall 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God Theodore Distin 3d.
479. O praise our God, ye people Boyce 4d.
14. O praise the Lord ... J. Barnby 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ...Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d.
266. O praise the Lord ... Zingarelli 8d.
358. O praise the Lord W. G. Wood 4d.
166. O pray for the peace E. H. Thorne 4d.
51. O Saving Victim (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
492. Ditto W. A. C. Cruickshank 3d.
508. O Saviour of the world (A.T.T.B.) J. V. Roberts 2d.
142. O sing unto the Lord H. Purcell 6d.
8. O taste and see .. Sir John Goss 3d.
8*. Ditto. (Welsh Words) 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I might find him } Sir W. S. Bennett 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King Rev. E. V. Hall 4d.
135. O worship the Lord... Dr. Hayes 6d.
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. Ditto F. A. W. Docker 4d.
325. Ditto J. Naylor 3d.
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
170. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ditto ... F. J. Sawyer 2d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
70. Praise the Lord ... Sir G. Elvey 4d.
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d.
125. Praise the Lord ... J. Clark 3d.
59. Praise the Lord ... S. S. Wesley 6d.
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
513. Ditto H. Purcell 6d.
298. Praise the Lord, O Jerusalem W. H. Bliss 3d.
316. Ditto Rev. E. V. Hall 4d.
510. Ditto ... H. Purcell 4d.
45. Prepare ye the way... Dr. Garrett 3d.
151. Prepare ye the way... M. Wise 3d.
416. Prepare ye the way J. M. Crament 4d.
60. Rejoice greatly Henry Gadsby 3d.
145. Rejoice in the Lord H. Purcell 3d.
164. Rejoice in the Lord F. R. Statham 4d.
200. Rejoice in the Lord G. C. Martin 6d.
258. Rejoice in the Lord J. Redford 3d.
317. Rejoice in the Lord Philip Armes 6d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Dr. Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
170. Save, Lord, and hear us Dr. Hayes 6d.
287. Save me, O God ...J. L. Hopkins 2d.
451. Saviour, abide with us T. Hanforth 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord Dr. J. V. Roberts 3d.
250. Sing aloud with gladness S. Wesley 6d.
185. Sing a song of praise J. Stainer 3d.
185*. Ditto (Welsh words) 3c.
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion Dr. Rea 4d.
291. Sing, O heavens A. C. Mackenzie 6d.
369. Sing, O heavens T. T. Trimnell 4d.
169. Sing praises to the Lord Dr. Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
542. Sing to the Lord ... J. Barnby 4d.
167. Sing to the Lord ... Henry Smart 1s.
99. Sing to the Lord ... Mendelssohn 8d.
525. Sing unto God (Chos. only) Purcell 2d.
410. Sing we merrily ... E. V. Hall 4d.
532. Sing we merrily F. A. W. Docker 4d.
68. Stand up and bless the Lord Goss 4d.
426. Sun of my soul ... R. Dunstan 3d.
297. Teach me, O Lord John W. Gritton 3d.
458. Thanks be to God ...J. W. Gritton 3d.
194. The blessing of the Lord Mackenzie 3d.
472. Ditto J. F. Bridge 2d.
421. The day is past J. C. Marks, jun. 3d.
461. The Day of Resurrection E. V. Hall 4d.
239. The earth is the Lord's Trimnell 4d.
289. The eyes of all ... Orlando Gibbons 4d.
482. The eyes of all wait T. Adams 3d.
448. The First Christmas J. Barnby 3d.
534. The first day of the week B. Steane 3d.
214. The fool hath said Sir W. Bennett 4d.
271. The fool within his heart hath spoken J. Rheinberger 3d.
413. The fost'ring earth J. L. Hopkins 3d.
177. The glory of the Lord ...Sir J. Goss 6d.
245. The God of Jeshurun ...Sir J. Goss 6d.
299. The hills stand about G. Gardner 4d.
313. The King shall rejoice Stewart 6d.
193. The Lord gave A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
526. The Lord hath commanded Mendelssohn 4d.
312. The Lord hath been E. T. Chipp 3d.
477. The Lord hath been S. S. Wesley 3d.
163. The Lord hath done ... H. Smart 4d.
224. The Lord hear thee J. Barkworth 2d.
248. The Lord is in Dr. G. Saunders 4d.
44. The Lord is great ... W. T. Best 3d.
83. The Lord is King Henry Gadsby 6d.
41. The Lord is King T. T. Trimnell 4d.
367. The Lord is King ... H. J. King 4d.
39. The Lord is loving Dr. Garrett 3d.
483. The Lord is loving...A. W. Batson 3d.
50. The Lord is my light Dr. H. Hiles 3d.
407. The Lord is my light C. W. Jordan 3d.
152. The Lord is my shepherd J. Shaw 3d.
67. Ditto Schubert 4d.
305. Ditto C. V. Stanford 6d.
243. The Lord is my strength Sir J. Goss 6d.
398. Ditto S. Coleridge-Taylor 3d.
422. The Lord is risen G. M. Garrett 4d.
304. The Lord preserveth ... Armes 6d.
474. The Lord shall be J. V. Roberts 4d.
84. The Lord that made J. Turle 2d.
112. The Lord will comfort... Dr. Hiles 6d.
464. The Miserere, &c. ... J. Stainer 3d.
86. The morning stars ... J. Stainer 6d.
465. The night is far spent M. B. Foster 3d.
174. The righteous live... J. Stainer 4d.
255. The righteous living Mendelssohn 3d.
155. The righteous shall flourish Calkin 4d.
140. The souls of the righteous Nares 3d.
249. Ditto Myles B. Foster 3d.
285. Ditto Rev. H. H. Woodward 3d.
294. Ditto Wm. Rea 6d.
452. The Story of the Cross J. Stainer 3d.
457. Ditto M. B. Foster 3d
531. Ditto ... A. Somervell 3d.
360. The strong foundations F. Brandeis 2d.
493. The whole earth J. V. Roberts 4d.
31. The wilderness ...Sir John Goss 6d.
110. The wilderness ... S. S. Wesley 8d.
19. Therefore with angels V. Novello 2d.
302. There is no condemnation Irons 3d.
85. There shall a Star ... Mendelssohn 6d.
253. There was a marriage J. Stainer 3d.
414. There was war in heaven W. A. C. Cruickshank 3d.
324. There were shepherds C. Vincent 4d.
447. Ditto H. W. Wareing 3d.
466. Ditto (Two-part) M. B. Foster 3d.
516. Ditto E. Pettman 3d.
93. These are they which came Dykes 1s.
157. They that go down T. Attwood 4d.
432. They that sow A. W. Batson 3d.
221. Think, good Jesu ... ...Mozart 6d.
359. Think not that they F. Brandeis 2d.
161. This is the day ... S. C. Cooke 3d.
327. This is the day Rev. E. V. Hall 4d.
13. This is the day ... John Sewell 2d.
4. This is the day ... J. Turle 3d.
462. This is the day A. W. Marchant 3d.
265. Thou Judge of quick & dead Wesley 3d.
259. Thou, Lord, art merciful *Misericordia Domini* Mozart 6d.
62. Thou, O God, art praised S. Wesley 3d.
281. Ditto Sir R. Stewart 4d.
354. Ditto. Rev. E. V. Hall 3d.
476. Thou shalt shew me C. Bowdler 3d.
191. Thou visitest the earth Callcott 2d.
244. Thou visitest the earth J. B. Calkin 4d.
480. Thou visitest the earth J. Barnby 4d.
72. Thou wilt keep him Dr. Gauntlett 3d.
107. Thou wilt keep him... S. S. Wesley 3d.
276. Thou wilt keep him C. L. Williams 2d.
484. Thou wilt keep him P. Armes 4d.
515. Through peace ...J. H. Roberts 3d.
216. Thus saith the Lord Dr. Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
441. Thy mercy, O Lord G. Garrett 6d.
514. Thy word is a lantern H. Purcell 4d.
363. To bless Thy chosen F. Brandeis 2d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God A. D. Culley 2d.
275. Turn Thy face ... Dr. Steggall 4d.
160. Unto Thee have I cried Sir G. Elvey 3d.
186. Wash me throughly S. S. Wesley 3d.
386. We beseech Thee John E. West 2d.
76. We give Thee thanks ... Macfarren 3d.
74. We have heard Sir A. Sullivan 6d.
387. We shall not hunger A. Mackenzie 3d.
127. We will rejoice ... Dr. Croft 4d.
57. What are these ... J. Stainer 3d.
235. Whatsoever is born of God Oakeley 3d.
538. When Christ, Who is our life J. V. Roberts 2d.
337. When God of old Rev. E. V. Hall 3d.
489. When Jesus W. A. C. Cruickshank 3d.
372. When the Lord turned E. Prout 6d.
69. Wherewithal shall ... Sir G. Elvey 6d.
26. Ditto ... Dr. H. Hiles 3d.
175. While the earth remaineth Dr. Heap 4d.
463. Ditto C. L. Williams 3d.
361. While with ceaseless F. Brandeis 2d.
529. While shepherds watched Barnby 4d.
264. Who is like unto Thee A. Sullivan 6d.
417. Who is this? ... Fred. Rayner 2d.
115. Who is this that cometh Dr. Arnold 4d.
181. Whoso dwelleth ... G. C. Martin 4d.
269. Why assemble the heathen ... J. Rheinberger 3d.
23. Why rage fiercely ... Mendelssohn 6d.
218. Why seek ye the living Alexander 3d.
423. Why seek ye the living F. Peel 4d.
468. Why seek ye the living M. B. Foster 3d.
20. With angels ... ...J. L. Hopkins 3d.
22. Word of God incarnate ...Gounod 3d.
352. Ye shall go out with joy J. Barnby 4d.

(*To be continued.*)

LORD OF LIFE

PRAYER FROM A "JUBILEE ODE"

THE WORDS WRITTEN BY JOSEPH BENNETT

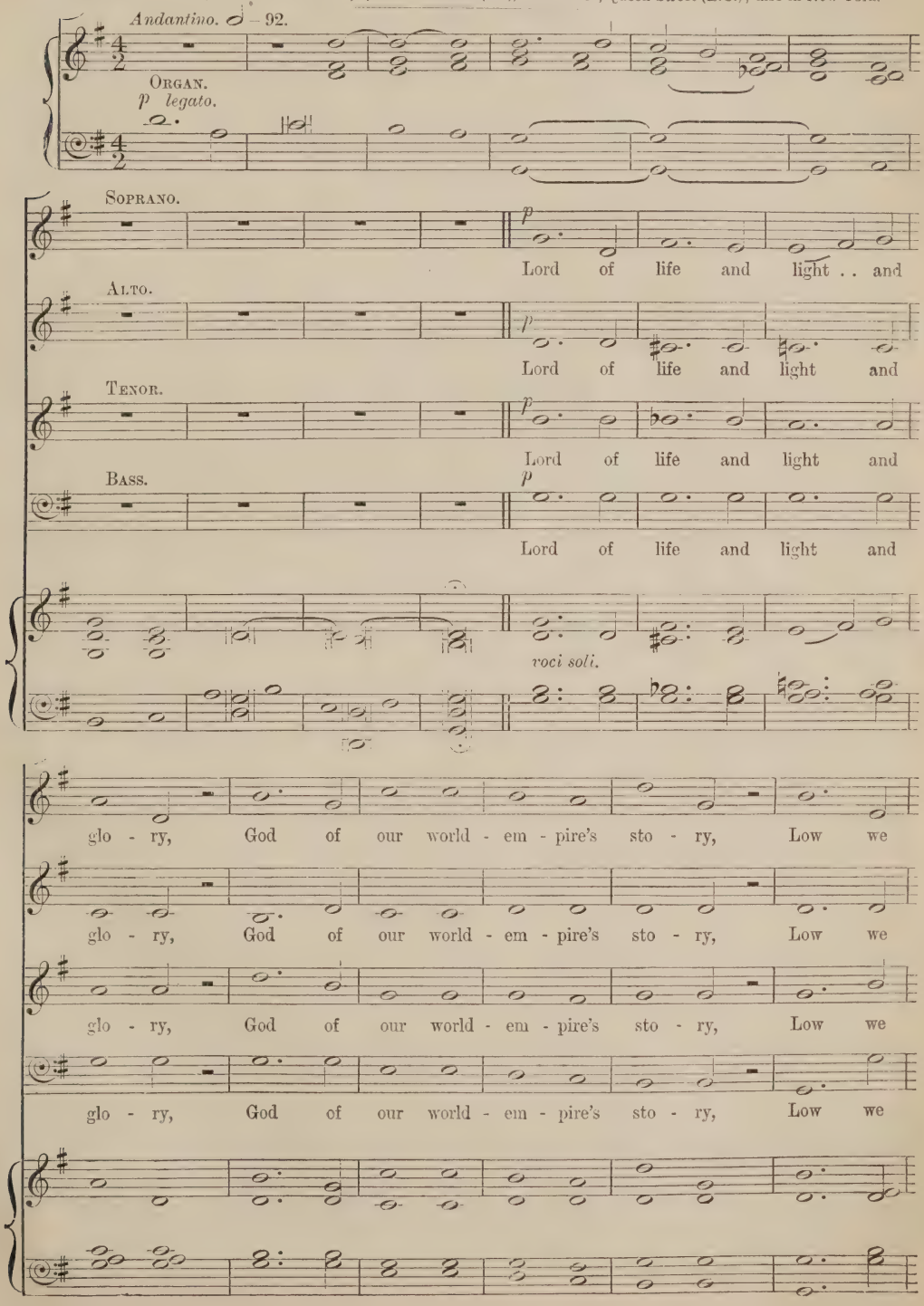
THE MUSIC COMPOSED BY

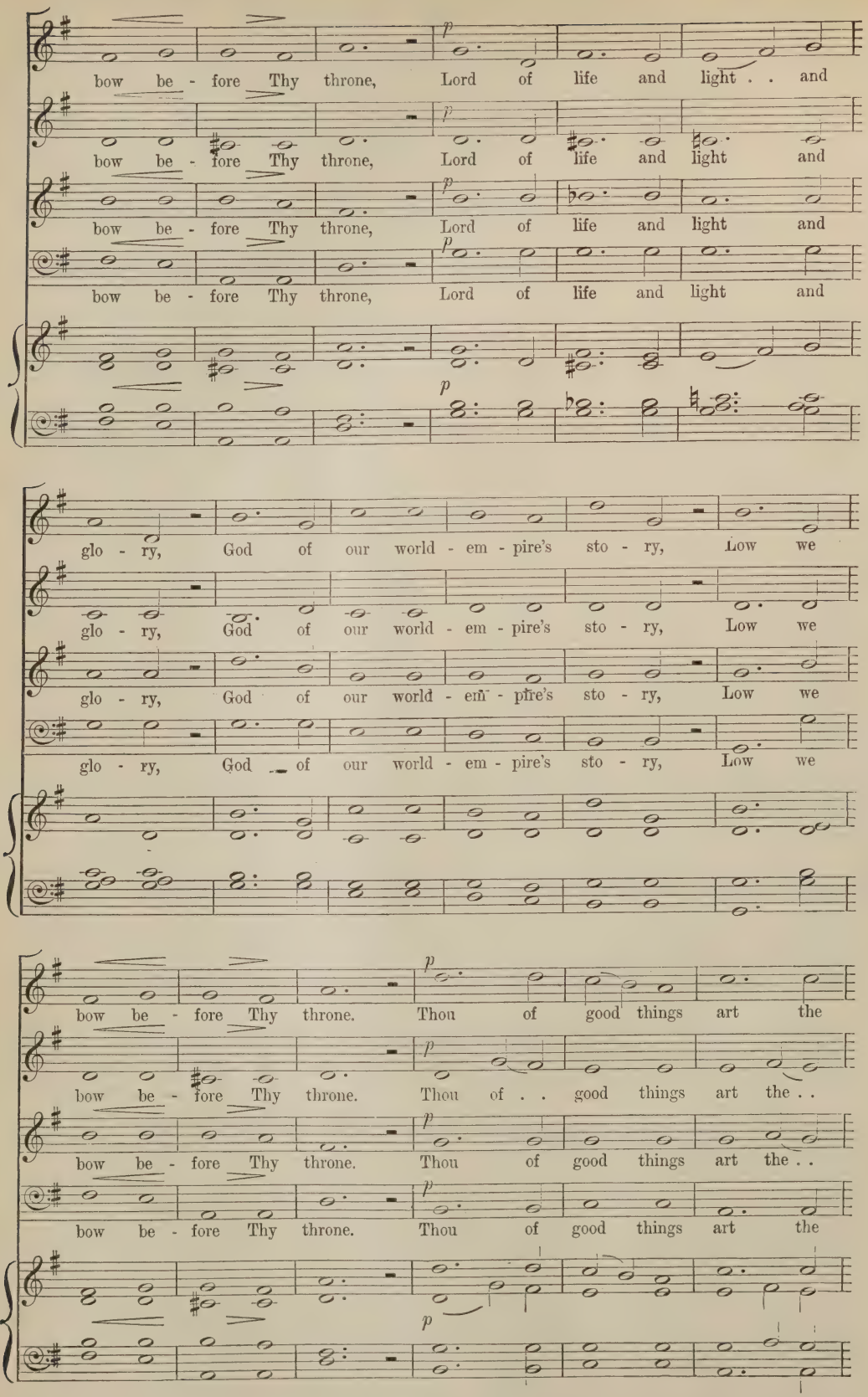
A. C. MACKENZIE.

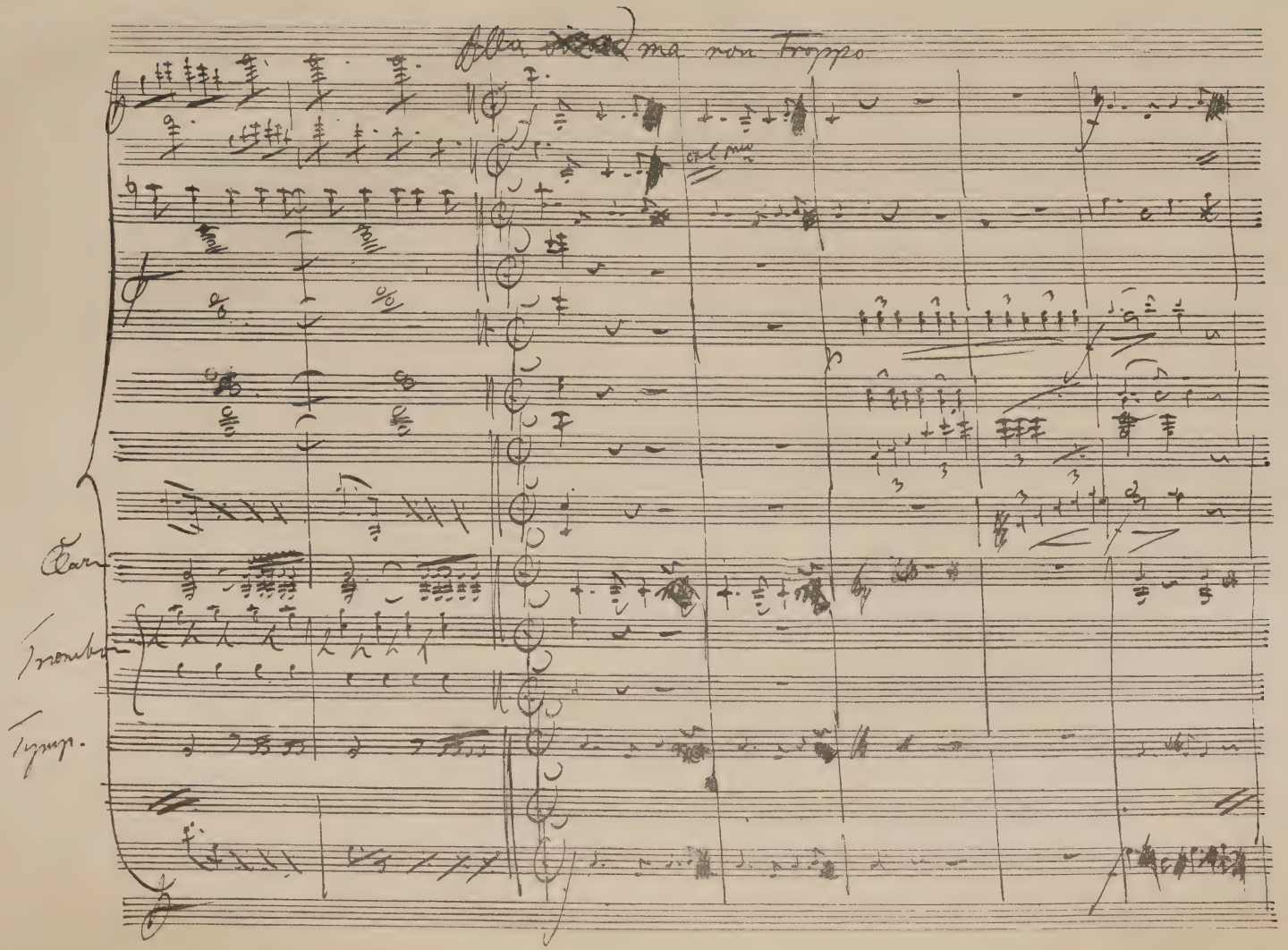
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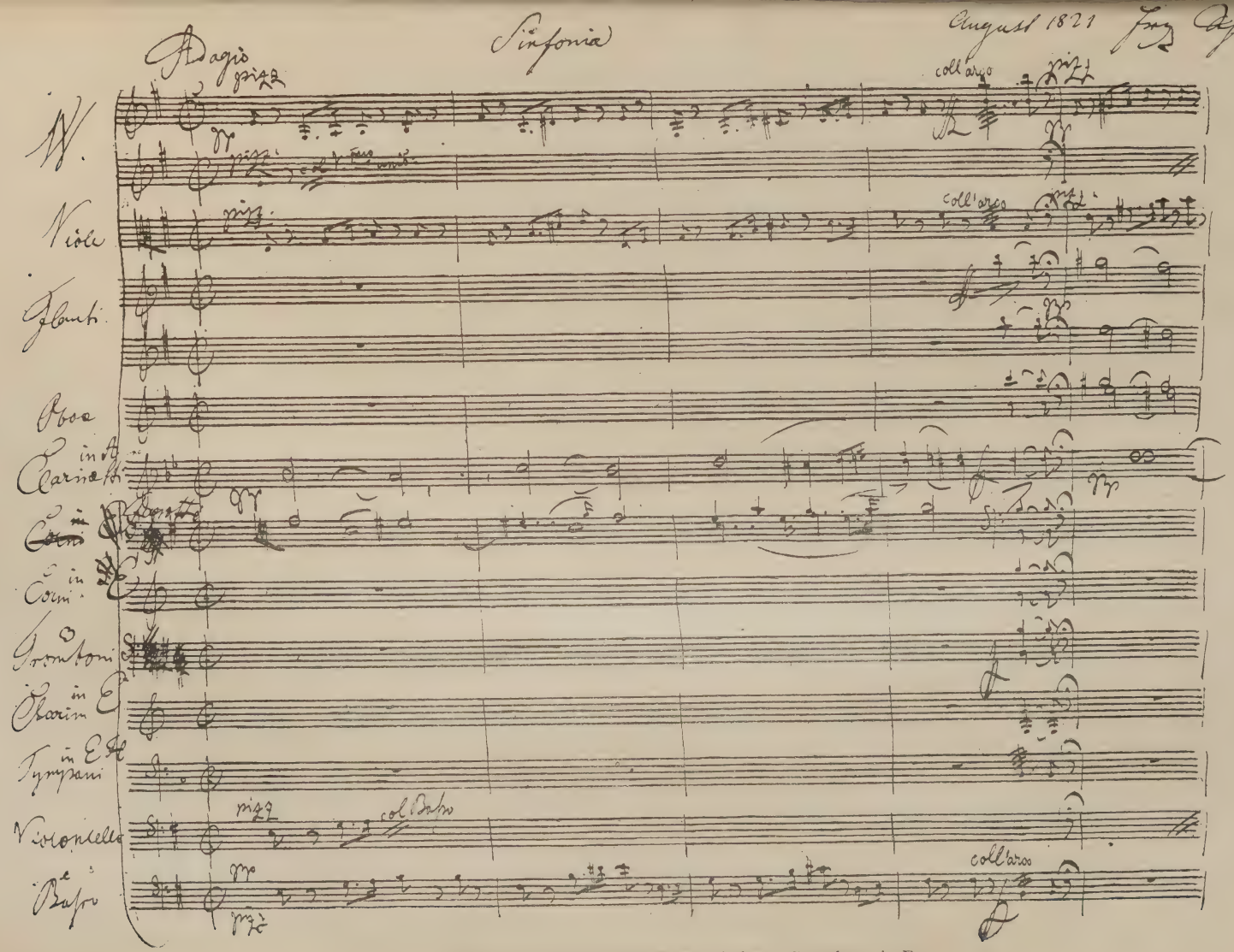



bow be - fore Thy throne, Lord of life and light . . and
bow be - fore Thy throne, Lord of life and light and
bow be - fore Thy throne, Lord of life and light and
bow be - fore Thy throne, Lord of life and light and
glo - ry, God of our world - em - pire's sto - ry, Low we
glo - ry, God of our world - em - pire's sto - ry, Low we
glo - ry, God of our world - em - pire's sto - ry, Low we
bow be - fore Thy throne. Thou of good things art the
bow be - fore Thy throne. Thou of . . good things art the . .
bow be - fore Thy throne. Thou of good things art the . .
bow be - fore Thy throne. Thou of good things art the



Fac-simile page of the manuscript of Schubert's great Symphony in C, showing the alteration in the principal subject of the first movement.

From the original autograph in the possession of the "Gesellschaft der Musikfreunde," Vienna.



Fac-simile page of the MS. of Schubert's Symphony in E.

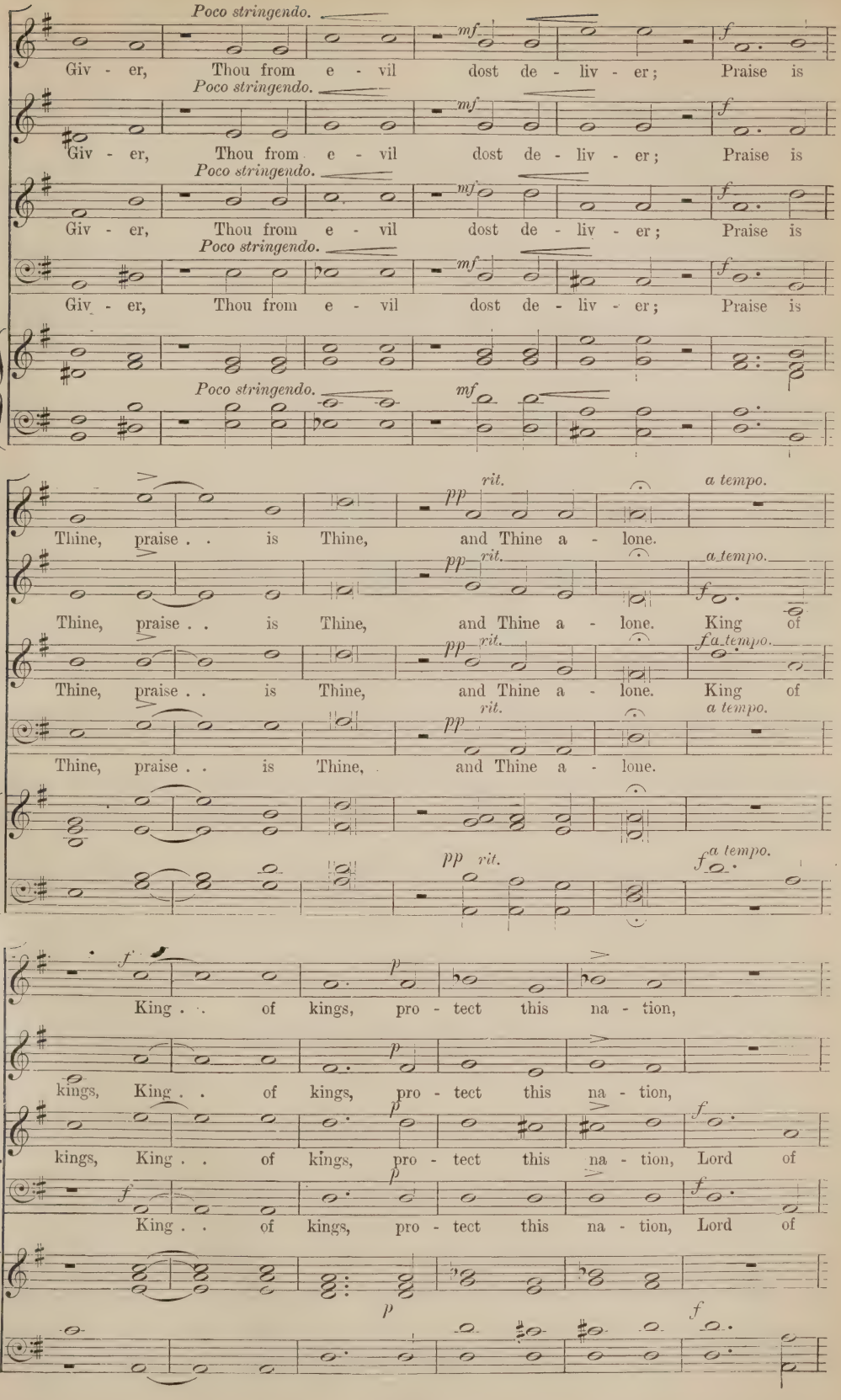
From the original autograph in the possession of Sir George Grove C.B.

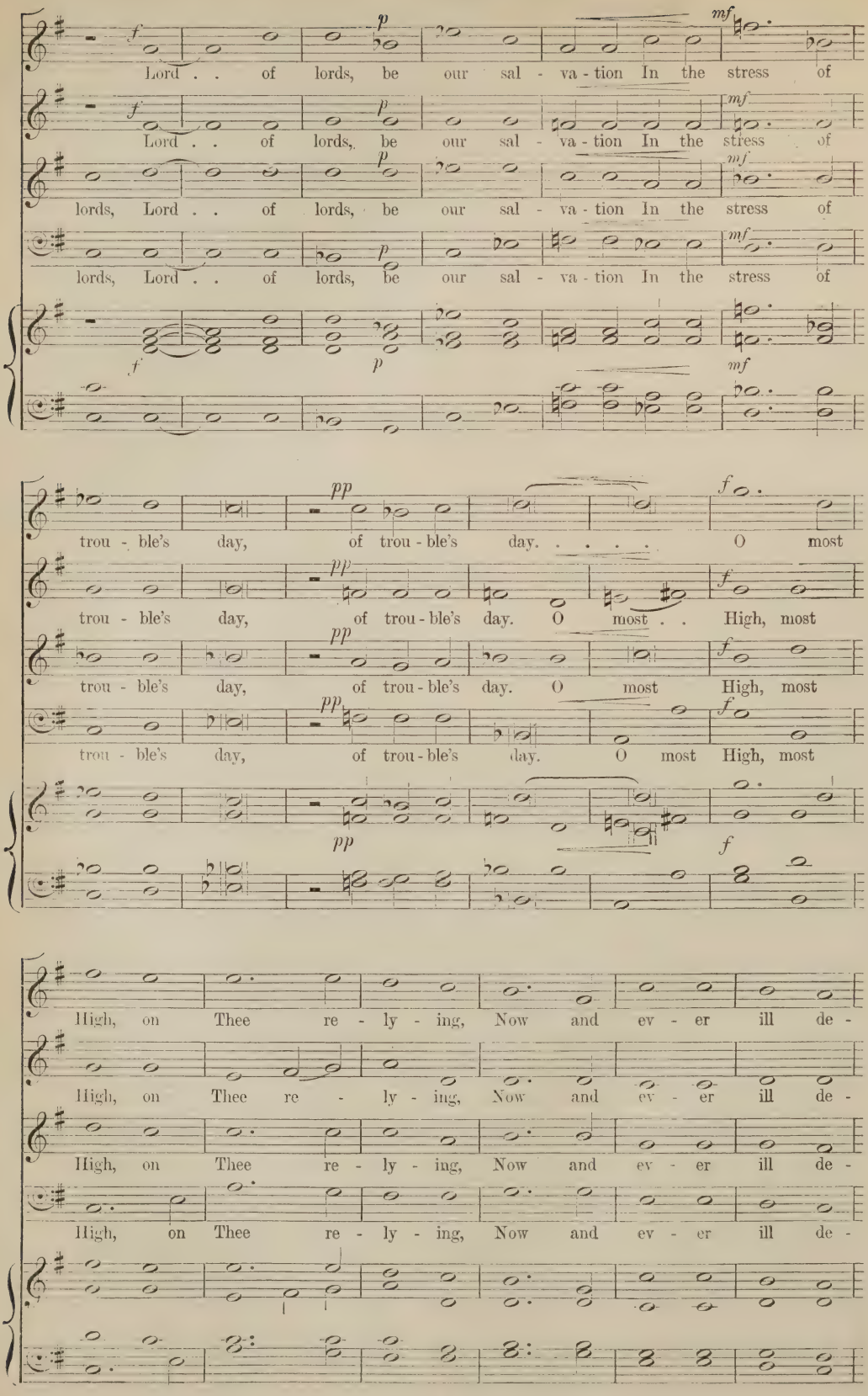


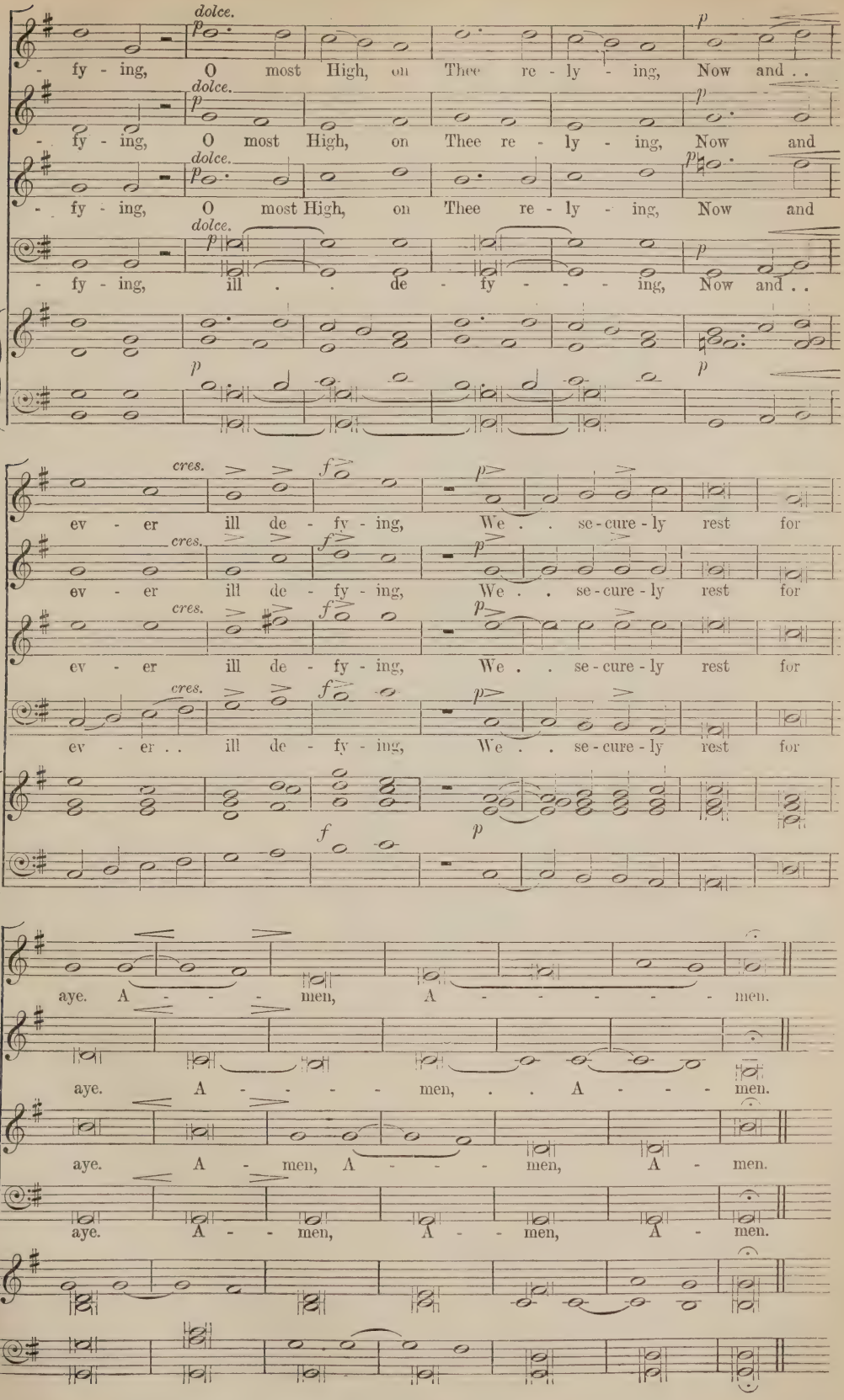
SCHUBERT IN THE CIRCLE OF HIS FRIENDS, AT ATZENBRUCK, NEAR VIENNA.

From a Water-Colour Sketch.

(Schubert is seated on the immediate right of the guitar player.)


Poco stringendo.
mf
Giv - er, Thou from e - vil dost de - liv - er; Praise is
f
rit.
pp
a tempo.
Thine, praise . . is Thine, and Thine a - lone.
King of
p
King . . of kings, pro - tect this na - tion,
Lord of


Lord . . of lords, be our sal - va - tion In the stress of
Lord . . of lords, be our sal - va - tion In the stress of
lords, Lord . . of lords, be our sal - va - tion In the stress of
lords, Lord . . of lords, be our sal - va - tion In the stress of
trou - ble's day, of trou - ble's day. . . . . O most
trou - ble's day, of trou - ble's day. O most . . High, most
trou - ble's day, of trou - ble's day. O most High, most
trou - ble's day, of trou - ble's day. O most High, most
High, on Thee re - ly - ing, Now and ev - er ill de -
High, on Thee re - ly - ing, Now and ev - er ill de -
High, on Thee re - ly - ing, Now and ev - er ill de -
High, on Thee re - ly - ing, Now and ev - er ill de -


dolce.
- fy - ing, O most High, on Thee re - ly - ing, Now and . .
- fy - ing, O most High, on Thee re - ly - ing, Now and
- fy - ing, O most High, on Thee re - ly - ing, Now and
- fy - ing, ill . . de - fy - - - ing, Now and . .
cres.
ev - er ill de - fy - ing, We . . se - cure - ly rest for
ev - er ill de - fy - ing, We . . se - cure - ly rest for
ev - er ill de - fy - ing, We . . se - cure - ly rest for
ev - er . . ill de - fy - ing, We . . se - cure - ly rest for
aye. A - - - men, A - - - - - men.
aye. A - - - - men, . . A - - - men.
aye. A - men, A - - - men, A - men.
aye. A - - men, A - - men, A - men.

PRODUCED AT THE WORCESTER FESTIVAL, 1896.

THE LIGHT OF LIFE

(LUX CHRISTI)

A SHORT ORATORIO

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN AND ARRANGED BY THE

REV. E. CAPEL-CURE

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 29.)

Price Two Shillings and Sixpence.
Full Score and Wind Parts, MS. String Parts, 13s. 6d.

THE TIMES.

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art, but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short "The Light of Life" is a work of great merit.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

SUNDAY TIMES.

The young Malvern teacher has uncommon talent . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

THE QUEEN.

His work excited considerable interest. Taken as a whole, we may without flattery, say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE NORTH STAFFORDSHIRE FESTIVAL, 1896.

SCENES FROM THE SAGA OF

KING OLAF

BY

H. W. LONGFELLOW & H. A. ACWORTH, C.I.E.

SET TO MUSIC FOR

SOPRANO, TENOR AND BASS SOLI, CHORUS AND ORCHESTRA

BY

EDWARD ELGAR.

(Op. 30.)

Price Three Shilling.
Full Score and Wind Parts, MS. String Parts, 23s.
Tonic Sol-fa Edition (Choruses only), One Shilling and Sixpence.
Vocal Parts, One Shilling and Sixpence each.

DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration.

STANDARD.

Mr. Elgar has not only dealt with his subject in an extraordinarily spirited manner, but has written music full of energy, melodic beauty, and modern feeling in methods and general construction. . . . The music flows on with delightful freedom from laboriousness, the part-writing, both for voices and orchestra, is luminous, though certainly not easy, and if Mr. Elgar knows his Wagner, which unquestionably he does, there is no suspicion of plagiarism.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Later on he studied harmony and counterpoint under Reicha, and, thus equipped, wrote with greater boldness and success, even aiming at the lyric stage, in the annals of which he figures as the composer of three operas. In 1842 Onslow had the doors of the Institute opened to him, and succeeded Cherubini as one of the Immortals. He died ten years later. "This death," says Fétis, "was a happy one for the artist, for if he had lived longer he would have learned that his repute had ended, and that no echo would carry forward the



accents of his music. Who could have believed that the composer of thirty-four quintets, thirty-six quartets, three symphonies, seven pianoforte trios, three operas, and a multitude of other compositions, he whom Germany considered as the only French writer of instrumental music, and whose works were played in Vienna, Leipzig, Bonn, and Mainz, would be so soon forgotten? Such is the fate of music not dictated by genius!"

I have been looking for musical possibilities within the covers of Rudyard Kipling's new book, "The Seven Seas," and have found matter for a choral ballad of the most striking description in "The Last Chantey." This poem is full of very daring imaginativeness, and almost Blake-like in its weird conceptions. Few examples of English poetry transcend "The Last Chantey" in this respect, and a composer, also of daring imaginativeness, might give us a piece to be remembered. The poem has for motto a Scriptural text, slightly changed, "And there was no more sea." It opens in startling fashion. The Judgment Day has passed, and the Lord calls to the Angels and the Souls—

Lo! Earth has passed away
On the smoke of Judgment Day.
That Our word may be established shall We gather up the Sea?

There are responses from the Souls, and those of drowned mariners answer—

Plague upon the hurricane that made us furl and flee!
But the war is done between us,
In the deep the Lord hath seen us—
Our bones we'll leave the barracout, and God may sink the sea.

A single voice is next heard. It is that of Judas Iscariot, who, once a year, is permitted to cool himself upon an ice-floe. He complains—

And Ye take my day of mercy if Ye take away the sea.

The Angel of the Off-shore Wind next replies. He has to keep watch and ward over the wonders of God's deep—

And Ye take mine honour from me, if Ye take away the sea.

The mariners again strike in. They spoke in haste before, and now repent—

If we worked the ship together
Till she foundered in foul weather,
Are we babes that we should clamour for a vengeance on the sea?

Next rises a mournful chorus to the height of the Throne. It is sung by the souls of the slaves that men threw overboard—

Kennelled in the picaroon, a weary band were we,
But Thy arm was strong to save,
And it touched us on the wave,
And we drowsed the long tides idle till Thy trumpets tore the sea.

The "stout Apostle Paul" now speaks, referring to the grace and glory learned by the crew of his ship "under Malta by the sea," and after him the mariners again intervene. What consummate boldness is here? The sailors sing—

Plucking at their harps, and they plucked unhandily:
"Our thumbs are rough and tarred,
And the tune is something hard—
May we lift a Deep-sea Chantey such as seamen use at sea?"

Gentlemen-adventurers, who humbled Spain in the "spacious days," and an old Dundee whaler are heard in turn, before the mariners again take up the song—

Crying, Under Heaven, here is neither lead nor lee!
Must we sing for evermore
On the windless glassy floor?
Take back your golden fiddles and we'll beat to open sea.

The Lord hears the voice of His sailors. He calls the good sea up to Him—

And stablished his borders unto all eternity,
That such as have no pleasure
For to praise the Lord by measure,
They may enter into galleons and serve Him on the sea.

The poem ends with a stanza upon which a glorious *finale* might be built:

Sun, wind, and cloud shall fail not from the face of it,
Stinging, ringing, spendrift, nor the fulmar flying free;
And the ships shall go abroad
To the Glory of the Lord
Who heard the silly sailor-folk and gave them back their sea.

Here is a piece which, in its profound significance, in its picturesque force and vivid as well as hardy imagination, calls for musical expression. Someone qualified for such a task should take it up.

The same volume contains another poem which might well engage the attention of composers. It is entitled, "Hymn before Action," and marked by sustained dignity and devotion, every line uttered as it were in the presence of Death. A solemn note is struck at the outset—

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions—
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

The second verse prays for strength to die, and the third is full of beautiful charity—

For those who kneel beside us,
At altars not thine own,
Who lack the lights that guide us,
Lord, let their faith atone.
If wrong we did to call them,
By honour bound they came;
Let not thy wrath befall them,
But deal to us the blame.

Another stanza carries this note fuller and higher, embracing enemy as well as friend—

Ah, Mary pierced with sorrow,
Remember, reach and save
The soul that comes to-morrow
Before the God that gave!
Since each was born of woman,
For each at utter need—
True comrade and true foeman—
Madonna, intercede.

Then again, by way of peroration, Jehovah of the Thunders is impressively invoked. Such material for a noble and patriotic Hymn should not go unregarded.

Some additional barrack-room ballads are placed at the end of the book, and already, I doubt not, musical pens have been busy with "Back to the Army again, Sergeant," and other capital examples of Mr. Kipling's very living verse. This volume, some say, is not literature; but that was the contemporary verdict on Walt Whitman's "Leaves of Grass." Literature or not it is verse which breathes and burns, which is vital and instinct with the spirit of the hour. That should be enough for composers who seek inspiration in the lines they set to music. X.

HANS VON BÜLOW IN HIS WRITINGS.*

Under the title "Hans von Bülow in his Letters," we gave some account in The Musical Times for March and April, 1896, of this remarkable master as he appeared in his correspondence during the period 1841-55. As the two volumes of Letters, then issued under the editorship of Bülow's widow, were grouped in chronological order, and were interspersed with explanatory notes of the circumstances and situations under which they were penned, we were enabled to furnish a brief, but more or less complete, account of the earlier period of his artistic career. These two volumes of Letters have recently been complemented by the issue, under the same editorship, of a volume of "Selected Writings" on musical subjects, contributed for the most part to various musical journals during the period 1850-92. It should be noted that the "Letters" and the "Writings" overlap each other by the space of about five years. From one of his letters we learnt that on entering himself as a student at the Berlin University, in 1850, he received his first regular appointment as musical critic to the democratic *Abend-Post*. Like his friend Berlioz, he had at this period to eke out his existence by contributing musical articles to local papers. Though not a very remunerative occupation, it was one for which, by his ready penmanship, as we have seen in his letters, and by his musical knowledge and attainments, he was eminently fitted. The immediate result is seen in a series of four articles from the said

* "Hans von Bülow, Briefe und Schriften." Band III. Ausgewählte Schriften (1850-92) herausgegeben von Marie von Bülow. Leipzig: Breitkopf und Härtel. 1896.

Abend-Post, with which the volume under notice opens. Though these most properly come under the denomination of concert reports, they might fairly, in common with most of those which follow, be dignified by the appellation of "Essays." On account of their literary and critical style they may be warmly recommended to present-day musical critics, who but too often content themselves with mere reporting. Even when having perforce to discuss the performance of the stalest Italian operas, Bülow never seems to have been at a loss for something to say which would at the same time prove entertaining, instructive, and to the point. On one occasion at this period (1850) he goes into ecstasies over Beethoven's Seventh Symphony, which he characterises as "a truly republican work of this heaven-storming giant." On another occasion, about the same period, he had to speak of Mendelssohn's Symphony in A major ("Italian"), which at that date had not been often heard, and was still unpublished. He writes: "It contains much that is beautiful, and especially testifies to much diligence in working by its roundness of form. The first movement seemed to us to be the most interesting; the motive of the second bears that same character of sadness as is to be found in northern folk-songs, and suffers somewhat from its monotony; the Minuet is not without charm, especially as regards its very original Trio, and the charming combination of both towards the close; the Finale is pervaded by that wanton elf-like element which forms Mendelssohn's most original characteristic. The Symphony is brought to a close in a remarkable manner in the minor key—a mode of proceeding which has seldom come before us." Bülow at this date had evidently not heard of the Italian origin of this Symphony, or he would have criticised it from a different standpoint. However, he was in no worse case than Schumann, who, having heard that Mendelssohn had written an "Italian" Symphony, criticised the "Scotch" as such. What a warning to composers of "programme" music who abstain from divulging their intentions! In the course of the same essay Bülow speaks of Mendelssohn "whose forename Felix he bore in the superlative," as having been overrated in his lifetime, and underrated since his death. Much as he revered Mendelssohn, he regarded him more as a talent than as a genius. And this gives rise to an interesting characterisation of the difference between talent and genius, but too lengthy for reproduction here. Speaking of the *Tempo di Minuetto* in Beethoven's Eighth Symphony, he points out that the proper pace of this is that of the old-fashioned solemn minuet, thus anticipating by nineteen years Wagner's famous, and now generally accepted dictum, laid down in his pamphlet "On Conducting," first published in 1869.

To our sorrow we meet with a most depreciative article (headed "An opinion of the minority") on Jenny Lind and Henrietta Sontag, dated Weimar, February 1, 1852. So bitter is it against two of the greatest vocalists that we can call to mind, that it will be read with astonishment, and can only be accounted for by the supposition that at this date Bülow's whole soul was bent on making propaganda for Wagner, Liszt, and the "music of the future"; and that as a means thereto he felt himself justified in entering as strong as possible a protest against the *prima donna* worship which then obtained, as well as against a style of smooth and florid singing which so militated against the declamatory style which Wagner and Liszt advocated. That these ladies and their friends did not forego the pleasure of revenge may be gathered from the "Letters."

In one of the letters we read of a visit to Munich, which, to the astonishment of our latter day experiences, Bülow stigmatised as an unmusical city. It is not surprising, therefore, that in a series of five articles contributed to the *Neue Zeitschrift für Musik*, and headed "The Opposition in South Germany," he should have expatiated at length on this idea. Their object was, of course, polemical, and intended to demonstrate that the cities of South Germany, especially Munich and Stuttgart, were at that period (1853) far behind those of North Germany in their culture of the "music of the future." He had had a previous experience of Stuttgart, where he resided with his parents during the latter part of the forties, and where classical music (*e.g.*, that of Mozart, Beethoven, and Weber) might only be played during the absence of the King. Munich was then dominated by opera, mostly of a foreign source, and only gradually became the musical city it now is. The strongest impulse towards this end was on the accession of Ludwig II. to the throne, when Wagner was called to court from his exile in Switzerland, and with him Bülow, who headed the Royal Conservatory of Music, and was the first to conduct "Tristan und Isolde" and "Die Meistersinger." It remained, therefore, for Wagner, Bülow, and their successors, Richter, Levi, and others to raise Munich to the extraordinarily high musical status which it still unquestionably maintains.

On having to review a set of somewhat hypersentimental songs by the late Louis Ehlert—better known as a musical essayist and critic than as a composer—Bülow cleverly bridges over the difficulty of saying much about them by filling his paper with a comparative dissertation on the styles of that representative triad of German song-writers—Schubert, Schumann, and Franz. Even at the present date this will be read with interest and instruction. Attention is further due to it as furnishing one among many instances of the readiness with which Bülow was able to impart an interest even to subjects which he found uncongenial.

Among the most important and extended essays contained in the volume under notice may be enumerated—(1) That on the first performance at Weimar (March 20, 1852) of Berlioz's "Benvenuto Cellini," an opera for which Bülow seems to have had a special regard, seeing that he himself brought it forward repeatedly at Hanover, in 1878-9. (2) That on Wagner's "Faust" Overture, an explanatory communication addressed to the conductors, players, and hearers of this work. (3) A criticism of Taubert's opera "Macbeth," which bristles with musical quotations taken down from memory after the experience of but two performances—a truly wonderful feat. (4) An account of the first performance of Liszt's oratorio "St. Elizabeth," at the first Hungarian Musical Festival, held at Pesth in 1865. (5) A most impressive obituary notice of Carl Tausig, written shortly after the death (July 17, 1871) of this remarkable musician, of whom, beyond M. Lenz's genial and spirited portraiture of him in "Die grossen Pianoforte-virtuosen unserer Zeit," little seems to be known in England, from the fact that he never appeared here in his public capacity as one of the most famous pianists of his time. (6) An entertaining and instructive account of the first performance of "Lohengrin" at Bologna, couched in the form of a conversation between two friends during their journey thither, and, between the acts, in the theatre there.

(*To be continued.*)

JOHN DOWLAND.

(*Continued from page 794, December, 1896.*)

"Mr. Skidmore" was, as Dowland states, a son of Sir John Scudamore, of Kentchurch, in Herefordshire. Many notices of his activity among the Catholic fugitives abroad are to be found in the State Papers. He seems to have fled from Essex to Middelburg and Antwerp in the autumn of 1593, and at one time he was in Spain with Father Parsons. Nicholas Fitzherbert, his correspondent, was the son of a Catholic who died in prison after twenty-six years' incarceration. He was a graduate of the University of Douay, a member of the household of Cardinal Allen, of whom he wrote a biography, and in receipt of a pension of ten crowns from the Pope. Sir Henry Cobham was a brother of William, Lord Cobham, but it is not possible, with certainty, to identify Dowland's Lord Grey, the Priest Smith, and the Friar Bayly. Richard Verstigan was a man of some note. He was born in England of Netherlandish parents, and seems to have acted as agent for the King of Spain at Antwerp. He published, in 1587, a collection of engravings, in which the sufferings which the Catholics underwent are portrayed with terrible minuteness of detail, among them being the only contemporary representation of the execution of Mary Queen of Scots. Other works from his pen are a volume of sacred poetry, among which is the lullaby "Upon my lap my Sovereign sits," which was set to music by Martin Peerson, and has been quite recently reprinted by Mr. Lionel Benson. His best-known book was the "Restitution of Decayed Intelligence" (1605), dedicated to James I., which contains a sonnet by the younger Francis Tregian, who was in all probability the writer of the great collection of Virginal Music preserved in the Fitzwilliam Museum, Cambridge. Of Pierce we are able to give no details, but Dracot seems to have been a member of an old Shropshire or Staffordshire family, whose name occurs in connection with Babington's conspiracy. The mention of "one Mr. Johnson's" death enables us to correct the account given in the "Dictionary of National Biography" of Robert Johnson, lutenist. In this article it is evident that two individuals have been rolled into one. The elder was John Johnson, who was one of Queen Elizabeth's musicians in 1581 (see Nagel's "Annalen der Englischen Hofmusik," pp. 30, 31, 33). He probably died about 1594, and was the father of the more celebrated Robert Johnson, as is proved by a deed of apprenticeship of the latter to Sir George Carey, dated March 29, 38 Eliz. [1596]. In this document, which is preserved at Berkeley Castle, and was published in 1892 in Mr. Jeayes' Catalogue of Lord Fitzhardinge's Muniments, Robert Johnson is described as "Son of John Johnson, late of the Queen's Musicians." He was apprenticed as "allowes or covenaunt servaunt" for seven years, Sir George Carey undertaking to have him taught music, to board, lodge, and clothe him, and to give him "one penie" a year for salary. With regard to Dowland's "one Morgan, sometimes of Her Majesty's chapel," and "one Moris, a Welshman," by the light of other documents it is possible to prove that Sir Robert Cecil's petitioner made a curious mistake, writing the name of one where he should have written the other. Richard Morris, or Morrice, as it is spelt in the Cheque Book of the Chapel Royal, was sworn in as a member of the Chapel on April 1, 1579, when it is recorded that he came from Gloucester. In 1583 an entry is found chronicling that his place was filled by Anthony Harrison, from Windsor, Morris having "fled beyond the seas." The date of his flight is proved from the Diaries of the English College at Douay (then located at Rheims), in which it is stated on July 17, 1582, that "ex Anglia venerunt ad nos D. Christoferus Bagshawe, Edwardus Dodwell adolescens, Tho. Morrise, qui peritissimorum musicorum eorum, qui in sacello reginæ nostræ canere soliti sunt unus fuit." ("There came from England to us D. Christopher Bagshawe, Edward Dodwell, a youth, Thomas Morrise, who was one of the highly skilled musicians who are wont to sing in the chapel of our Queen.") In spite of the difference in the christian name, there can hardly be any doubt that these

entries refer to the same person. In a letter written by Cardinal Allen to Father Agazzari, the Rector of the English College at Rome, and dated on, though evidently written prior to, the day of Morris's arrival, the Cardinal says: "Se ex capella Reginæ proripuerunt duo magni (ut apud nos æstimantur) musici, sed viri uxorati, qui dicuntur profecturi Romani ut exerceant suam artem et vivant ex ea; et ex hoc Regina incredibiliter dicitur offensa. Sunt adhuc Rothomagi, sed cogitant huc venire." ("Two notable (as they are deemed by us) musicians, married men, have escaped from the Queen's chapel, who are said to be going to Rome to exercise their art and gain their living by it; and by this the Queen is said to be incredibly displeased. They are at present at Rouen, but intend to come here.") Two days later Allen again wrote to Agazzari: "Mentionem me fecisse puto unius in alteris literis qui reliquerat Reginæ sacellum. Illi nomen est Moricius, notus Engeamo et simul cum ipso (ut dicit) educatus. Ille hic facile hujus ecclesiæ et loci omnes musicos (cum tamen hic habeamus Italos non infimi in ea facultate nomine et alios) longe superat, et tamen dicit alium esse Rothomagi in via ad nos, collegam in Reginæ sacello suum, qui ipso sit multo superior." ("I think that I mentioned in another letter one who had left the Queen's chapel. His name is Morice, and he is known to Ingham, with whom he says he was educated. He easily excels by a long way all the musicians of this church and place, although we have here Italians and others not contemptible in that art, and he says that another is at Rouen on his way to us, a colleague in the Queen's chapel, who is far superior to him.") He goes on to recommend that they shall be employed either by the Pope or at the English College, since they cannot be received as students, and he advises that the Pope should consider the good position which they have given up in the Chapel Royal, where they were educated, and that they should receive five or six gold pieces salary monthly. Morris is a very modest man and a true Catholic. His companion the Cardinal has not seen, but Morris says that other excellent musicians of the Queen's are thinking of leaving. The last information concerning him is an entry in the Diary on August 9: "Romane missi sunt Jo. Dolman nobilis et Mr. Thomas Morrise musicus." ("John Dolman, of gentle birth, and Mr. Thomas Morrise, a musician, were sent to Rome.") Who Morris's companion was it is impossible to say. There is no record in the Cheque Book of the flight of any other member of the Chapel, and it would seem from Cardinal Allen's letters that the second fugitive never came to Rheims after all. It is by no means improbable that the unknown individual may have been William Byrd, who at this period of his career, and for some time afterwards, was known to be a Catholic. If this is the case it must be concluded that he thought better of the plan of joining the English community abroad, and after getting as far as Rouen returned to England. But this is necessarily purely conjectural.

To return from this long digression to John Dowland. His letter to Cecil does not seem to have had any result, as was not to be wondered at. The information he gave as to the movements of the English party on the Continent was of no value to the minister, and without powerful interest and protection it was hardly likely that the composer—then only known as an excellent lutenist—would be able to return to his native country. Two years later he published his "First Booke of Songs," in the preface to which he printed a polite letter he had received from Marenzio, dated from Rome, July 13, 1695, when he was on his way to visit the great madrigal writer. Shortly after this we get some fresh information as to his movements. From A. Hammerich's "Musiken ved Christian den Fjerdes Hof" (Copenhagen, 1892), it seems that on November 11, 1598, he was installed as instrumentalist at the Danish Court, with a yearly salary of 500 dalers—a sum till then unheard of as the wages of a musician, and one that rivalled the salaries of the high officers of State. Besides this, various marks of favour are recorded which show that Christian IV. knew how to value the artist whose services he had secured. In 1600 he received an extra payment of 600 dalers, the autograph receipt for which is printed by Herr Hammerich, and in the following year he was decorated and presented with the King's portrait. From the Copenhagen Archives it seems that Dowland stayed in Denmark for eight years, though towards the end of the time it is evident that considerable friction arose about money matters. He received repeated advances, and an attempt to help him was made, by giving him the charge and education of one of the small choristers, to "teach and instruct upon the lute." Finally, on February 24, 1606, when Christian was absent at Brunswick, he received his dismissal, and at his departure there was a long account to be settled touching salary, advances, &c. Little is known concerning his later life. In 1609 he was living in Fetter Lane, London, and he seems to have survived so late as 1626, as is proved by a warrant to his son Robert, though the exact place and date of his death and burial are at present veiled in obscurity. Of his works this is not the place to speak: full lists of them will be found in most Dictionaries and Histories of Music.

W. B. S.

The increasing love of church music may, indeed, be claimed as one of the most earnest and striking signs of our forward march as a musical nation. In the year so recently closed this most gratifying development was a marked feature of our musical

progress. Our clergy have wisely shown a larger interest in the growth of this chief department of sacred art, and the oratorio has been brought back to its original home, the church. Again, our composers, it may be fairly said, of their earnestness have created for us a genuine school of modern church music, in which the ancient contrapuntal art has been deftly strengthened by the resources of modern harmony, a judicious infusion of dramatic power and human emotional feeling, and made still more stately by logical forms and more varied tone-colouring. It needs no prophet to declare that, as time goes on, church music will expand and gain additional strength. Many questions which have already been raised regarding its difficulties and requirements will claim the attention of church workers of all types and grades. Among these the position of choirs and organs, the provision of adequate space in our larger churches for additional choral and orchestral performers for festival and oratorio services, the character of and conditions under which the larger types of church music may be employed and the pecuniary aid necessary with the attitude of the public in this connection, must engage the earnest attention of all interested. The position of choristers, organs, and instrumentalists is a matter of recognised and growing importance. The architects of old, in working out the plans of their great cross churches, could not anticipate the requirements of modern sacred music, and while rightly building in view of leading up to the altar as the head of the cross, they left no adequate, or, if adequate, no conveniently arranged central space adjacent to the chancel. The character of festival music and the conditions of its rendering are perhaps matters of still more vital importance, involving as they do the fitness of music available; the devotional and artistic attitude of the performers, a position intensely personal in a devotional sense, and largely impersonal from the artistic point of view; and the best and most complete available means of presenting the composer's score. With regard to the financial requirements, possibly the only present suggestion may be expressed in the words of the late Archbishop of Canterbury: "Trust the people." Surely the means will be forthcoming when the work has been proved by earnestness and resultant success, worthy of the just support of a nation both religious and musical. There is work in connection with the growth and elevation of church music calling for the labour of the Royal College of Organists, the Church Orchestral Society, as already in the field, and of all our musical bodies and educational institutions. One might even presume to hope for a congress of clergy, church musicians, and architects on this great subject—a subject which assuredly demands more attention at our church congresses than it has so far received.

In the programmes of the Organ Recitals given during the past few weeks English composers of the past and present have not been overlooked. Bach still holds his pre-eminent position as a composer of organ music, Rheinberger is evidently the living representative German writer, whilst Guilmant and Widor represent France. The evident desire to accomplish the difficult task of representing Wagner on the organ keyboard on the whole gains ground, and is a distinct recognition of the achieved potency of that master. A growing favourite piece in this connection is the "Vorspiel" to the third act of the "Meistersinger"—a movement which might be, but has not yet been, very satisfactorily set forth on paper as an organ arrangement.

On the 9th ult. Mr. W. H. Cummings distributed the Fellowship Diplomas to the twenty-two successful candidates at the Royal College of Organists, when he said that there were few institutions connected with any art that had done more good during the term of their existence than the Royal College of Organists. This high praise by an eminent authority has been well earned by the College, and will be fully endorsed by public opinion; for it is not too much to say that the high and consistently maintained standards of the College examinations have done much to advance and develop organ and church music during the past thirty years. On the 16th ult. Dr. H. A. Harding presented the Diplomas of Associateship to twenty-seven successful candidates, and, in a very practical address, urged the candidates, to faithfully continue their artistic labours, and to remain loyal supporters of the Institution to which they were so much indebted.

In our issue of December last we referred to the foot-note on the folio edition of S. S. Wesley's "The Wilderness," which states that the anthem was "composed for the re-opening of a Cathedral organ, 1831." We now propose to trace the history of this remarkable composition. In 1831 there was instituted the Gresham Prize, which took the form of a gold medal of the value of five guineas, awarded annually for the best sacred composition. Wesley became organist of Hereford Cathedral in 1832. He was then twenty-two, and very shortly afterwards competed for the Gresham Prize by composing a certain anthem. He records the despatch of his MS. to London in the first of the following letters, hitherto unpublished. Writing to his mother—who then resided at "No. 8, King's Row, Pentonville, nr. London"—under date "Hereford, Decr. 15 [1832]," Wesley says: "Dr. Mother,—Call on Monday morning at the coach-office for a parcel. It is an anthem I have written for a prize in London, and must be delivered Monday, or it is too late. . . . Pray don't fail to meet the coach, and open the parcel when *you* get it, and then do as I will tell you in the letter. You must keep father at home, as he will have to write something in a letter; it is only just to write a motto in Latin. You had better mention it at once. Tell him I wish it to be *Let justice be done*, or *Weigh and consider*, or anything he chooses—only in Latin it must be. . . . Yours, S. S. Wesley. If this music is not sent on Monday, I am too late." It is interesting to see from the original document that the elder Wesley has, in his characteristic "pothooks and hangers," endorsed his son's letter with the words "*Fiat justitia*," which we may assume was the motto adopted.

On the last day of the same year (1832) young Wesley again wrote to his mother in words which throw a sad light on the pecuniary struggles of his early days, when his salary as organist of Hereford Cathedral was at the rate of only £1 per week!: "Dear Mother,—. . . . If I get the gold medal, will Glenn *buy* it? It is worth 5 guineas. All I receive from the church [cathedral] at present is 52 pounds a year. At present I don't give a lesson. I am writing some voluntaries that I must sell. . . . If you like, you may treat me with a copy of this month's *Harmonicon;* it will be published the day you receive this. I suppose an account of the Gresham Prize will be in that. If anybody else gets it, you must go and fetch my manuscript back. . . . I don't say anything about coming to town, for the expense would *ruin me.* I suppose you can live without seeing me yet. I very

much wish I could come, though." How terribly pushed Wesley must have been for money to have wanted to *sell* the gold medal for its intrinsic value.

The anthem which Wesley sent in for the Gresham Prize was "The Wilderness," one of the finest anthem-creations in the whole range of English church music. What must have been his feelings when he heard that it *failed to get the prize?* The *Harmonicon* (February, 1833), which Wesley asked his mother to send to him, recorded the result thus: "Gresham Prize Medal for 1832. The gold medal, for the best original composition in sacred vocal music, has been adjudged to Mr. Kellow John Pye, of Exeter. Dr. Crotch, Professor of Music in the University of Oxford, R. J. S. Stevens, Esq., Professor of Music in Gresham College, and L. [? W.] Horsley, Esq., Mus. Bac., were the umpires by whom the prize was awarded. Mr. Pye was a pupil in the Royal Academy of Music." The *Harmonicon* might have added that the prize-winner received the *first* lesson ever given at the Royal Academy of Music, when it opened its doors in 1823. This was seventy-four years ago, but Mr. Kellow Pye is, happily, still spared to tell the tale of that initial lesson at Tenterden Street.

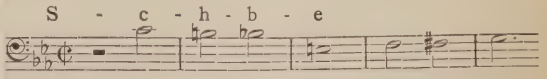
But to return to Wesley and his "Wilderness." It is said that Dr. Crotch, the senior adjudicator, objected to the novel form of the whole anthem; and that he expressed his opinion of the work in a very characteristic fashion, by drawing the portrait of a chorister boy with his face distorted with agony in his effort to reach the high A in the concluding quartet, "And sorrow and sighing." What of Dr. Crotch's "opinion" now?

We have not yet, however, cleared up the significant foot-note: "Composed for the re-opening of a Cathedral organ, 1831." Curiously enough this does *not* appear on the earliest printed copies of the work. Therefore, the information must have been added later, and, moreover, with Wesley's full cognisance. This is proved by a copy of the anthem, now in the possession of the present writer, which contains characteristic "corrections" in the composer's own hand, and which he made for a reprint in 1871, five years before his death. The question naturally arises: How are the above facts to be reconciled with the statement that "The Wilderness" was "composed for the re-opening of a Cathedral organ, 1831"?

In connection with the Schubert centenary, a correspondent sends the following interesting notes: Nearly all the great composers, from Bach onwards, have had compositions improperly ascribed to them; in some cases by composers of no special fame, so as to win favour for their music; in others, by publishers. An expressive song entitled "L'Adieu" was for a long time attributed to Schubert. An article, however, appeared in the *Revue et Gazette Musicale* (February 18, 1877), written by M. Théodore Parmentier, stating that it was composed at Dorpat, Livonia, by a distinguished amateur, M. Auguste Henri de Weyrauch, who published it in 1824. It was soon afterwards that it appeared in Paris under Schubert's name; M. Parmentier is of opinion that towards the success of Schubert's songs in the French capital "L'Adieu" contributed largely. M. Weyrauch then republished it at Berlin, with its proper German title, "Nach Osten," and in some strong prefatorial remarks declared himself the author; he thought, indeed, that the style of the melody was sufficient to distinguish it from that of the great composer. M. de Lenz, in his "Beethoven et ses trois styles," refers to the matter, and adds an amusing story. He says: "An amateur, the Prince Gr. W..., having one day declaimed with his beautiful voice the melody of Weyrauch in Parisian *salons*, declared that it was by Schubert, thinking probably that Paris would be grateful to him for sparing it the difficulty of having one more German name to pronounce.

The *Trauerwalzer* in the collection of Schubert dances (Breitkopf and Härtel edition, Series 12, No. 1; p. 2, No. 2) was once ascribed to Beethoven and published under his name by Cappi and Diabelli as *Sehnsuchtwalzer*. The question of the authorship of this waltz was mooted in the *Allgemeine Musik-Zeitung* of July, 1829. The writer was puzzled, finding it ascribed to two composers. It is said that the *Arietta* in the opera "Der Jurist und der Bauer," by Henneburg (d. 1822), is "as like the *Sehnsuchtwalzer* as one egg is to another." Dr. Kreissle von Hellborn, by the way, gives the date of the autograph as March 14, 1818; in the Breitkopf and Härtel edition, however, we find a different year (1816) and no month or day mentioned. Of Schubert's opera "Des Teufels Lustschloss," Kreissle gives the dates at which the three acts respectively were finished—they are as follows: January 11, 1814, March 16, 1814, and May 14, 1814. Then our biographer proceeds to speak of a second version with the first act finished on September 3 and the third on October 22, 1814; he even mentions a difference between the first and the second versions of the overture. It is therefore strange to find only one setting of the opera in the Breitkopf and Härtel edition, seeing that in the ten volumes of songs, of those which the composer wrote out, two, three, and even four times, every version is printed in full, though in many cases the differences are very small. Kreissle, by the way, says the opera was taken in hand by the young composer *early* in the year 1813; Breitkopf and Härtel, however, give at the head of the opera the date, October 30, 1813.

It is to be hoped that the Breitkopf and Härtel supplement will contain the Violin Concerto said to have been in the possession of Ferdinand Schubert. It was announced in the original prospectus; possibly it may be only a fragment. Also the pianoforte duet setting of the B minor Symphony, which once belonged to Josef Hüttenbrenner. An interesting Fugue, by the way, was written on Schubert's name by his friend from early youth, M. Stadler, and it was published in Vienna soon after the composer's death. The letters in his name are not, like those of Bach, Gade, and others, all musical, and this is the best Stadler could make of them:



On the title-page is written: "über den Nahmen des zu früh verblichenen Tonsetzers Franz Schubert."

Kansas, as a leading American journal candidly admits, is an amusing commonwealth, and no one is likely to dispute the accuracy of the observation after learning the nature of the ordinance which is

agitating the municipal authorities of Paola City in that State. This is a proposition "to prohibit the local band from playing airs with high keys." Village bands in America have been renowned for their malign efficacy ever since the days of Artemus Ward, but the Paola City band is probably the first on either side of the Atlantic that ever had a municipal ordinance directed against it. But it was high time for such measures, if, as is insinuated, the band, playing in one of its high keys, brought Santa Claus from the roof of a church to the floor, and mortally injured him, besides fetching down an aeronaut who was floating in a balloon 300 feet above the town. What strikes us chiefly about this marvellous ordinance is the inadequacy of the remedy proposed. For, as a New York critic puts it, all that is needed to prevent fatal injuries to local Santa Clauses and travelling aeronauts is to stave in the big drum and lynch the cornet player. But this simple expedient is much too obvious to commend itself to the subtle Kansan intellect, and so it comes about that Paola City is about to frame an ordinance to prevent the emission of notes of an excessive altitude. One would much like to know where they are going to draw the line.

The complaint that is heard from time to time to the effect that British musical prophets have no honour in their own country certainly cannot be laid at the door of the Philharmonic Society. In the programme of new works to be given during the forthcoming season there are no fewer than eight novelties by native composers to one that comes from abroad. What is even more significant, the younger writers are represented as fully as those of maturer years or established reputations, works by Messrs. Cliffe, German, MacCunn, and Bunning being included in the scheme. It is to be hoped that the public will support the directors in a policy which forms so complete an answer to the manifesto recently issued by several young British musicians bewailing the preference shown to foreign composers. As regards the solitary foreign novelty included in the Philharmonic programme, the directors may be congratulated on their choice. Glazounoff's Symphony kills two birds with one stone: the performance of Russian music, *ex ipso facto*, involving a compliment to our susceptible Gallic neighbours.

FACTS, RUMOURS, AND REMARKS.

While our American friends are wrathfully protesting against the enormous sums paid in their country to foreign operatic artists, it may be of interest to quote a passage from the *Journal du Maréschal de Castellane*, which, being interpreted, is to the following effect: "This was the Marquis de Sémonville's last Concert; the famous Malibran took part in it; her terms are 300 francs, and often she sings at two Concerts in one evening." An esteemed correspondent who forwards the extract invites me to imagine Patti singing, in 1897, at one of the great London houses for £12! I simply cannot do it.

It is worthy of note, as showing the appreciation which the late Sir Joseph Barnby's music received in America, that a special Service has been held at the Second Universalist Church, Boston, for the benefit of the fund in aid of the composer's widow and children. All the music was taken from Barnby's works, and included the anthem "I will give thanks," as well as hymn-tunes, settings of the canticles, &c. Mr. G. W. Chadwick acted as conductor.

Lovers of Handel will probably think it worth while to go and hear "Susanna" at the People's Palace on the 6th inst., especially as the work is to be performed with the composer's own orchestral accompaniments.

It would seem from a concert notice in the *Glasgow Herald* that the critic of that journal does not love "The Messiah." Of course he has a right to hate it, and some may admire his candour in stating that the audience were much more interesting than the oratorio. Equally fresh is his opinion that Miss Sarah Berry "positively basted her solos with expression." A correspondent suggests that the writer had been watching the preparation of a seasonable bird for the table.

With reference to the project of making Newcastle-on-Tyne a festival city, a correspondent residing there writes: "I can say that the idea of a festival appeals very strongly to many music-lovers here, particularly now, when steps are being taken to build an Infirmary in honour of the Queen's long reign. The idea of a festival has been talked of for years, but there is an insuperable obstacle in the way, and that is the lack of a suitable building to hold it in. There is only one large building in the town suitable for concerts—viz., Olympia, which seats about 3,000 people; but it is only a temporary erection of wood and iron, while there is no platform accommodation for a large choir and orchestra, and no organ." The Town Hall, my correspondent says, is a perfect disgrace; and the Corporation have got no further than to talk about building a new one. A wealthy licensed victualler once offered to erect a concert-hall and present it to the city, but the Temperance party stopped that. This is all very strange. It is clearly of no use to discuss the holding of a festival till some place is provided in which to house it.

The printer's boy wrought havoc of a programme somewhere in Scotland not long since, the unlucky journalist, his victim, being made to speak of a "Bercense in A," an "Allegretta in D," a "Foccata," an "Andanti" by Mukel, Sullivan's "Lost Choir," and a March by Hoyti.

Talk of devotion to music! I read of an American lady, Mrs. Francis George Shaw, who, though eighty-six years old, recently travelled from New York to Chicago (1,000 miles) to hear Theodore Thomas's orchestra play a Beethoven programme. Mrs. Shaw is the lady who, when arrangements were making for a visit of the same orchestra to New York, headed the guarantee fund with 2,000 dollars.

Although the programme of the Festival to be held at Chester in July next is marked "subject to revision," it is not likely that any changes of importance will be made in it. The Festival week begins, as usual, with a special service in the Cathedral nave, at which the "Hymn of Praise" is to be performed with full chorus and orchestra. Monday and Tuesday are given up to rehearsal. Wednesday's selections stand thus:—Morning (celebration of the Queen's "Diamond Jubilee"): National Anthem, Coronation Anthem (Handel), Sullivan's Festival Te Deum, Part I. of the "Creation." Afternoon: Spohr's Symphony for double orchestra, "The Earthly and the Divine in Human Life"; Gounod's "Messe Solennelle." Evening: "Journey

to Emmaus," orchestral piece by Jensen; "Judas Maccabæus." On Thursday, Dvorák's "Stabat Mater" will occupy the morning, the "Hymn of Praise" the afternoon, and a miscellaneous secular selection the evening. Friday begins with the Prelude and other music from "Parsifal," continuing with Tschaïkowsky's "Pathetic" Symphony, and a new sacred cantata for Easter, entitled "Resurgam," the work of the conductor, Dr. Joseph C. Bridge. The Schubert centenary will be observed in the afternoon by a performance of the Mass in E flat, and the Festival will close, in the evening, with "Elijah." It must be conceded that this is an excellent and interesting programme.

It is satisfactory to know that the proposal to present a testimonial to Mr. C. Lee Williams on his leaving Gloucester has been well received It is to be hoped that artists who have sung under the direction of Mr. Williams will take the opportunity of paying him a well deserved compliment.

Mr. L. C. Elson, who, I suppose, is the American critic of that name, has been dropping into poetry in a humorous vein, and, under the heading "Music in the United States," I read:

There was a fierce tenor in Fla,
Whose high notes grew horrid and ha;
When he tried for high C
All the neighbours would glee,
And wish him in climes that were ta.

Mr. Elson should persevere along this line. He is certainly diverting.

There may be value in the method adopted by an American teacher, Mr. F. Field Ballard, who carries on what he calls "Synthetic Classes in Musical Form." I read of his procedure: "Instead of analysing the classical sonatas, Mr. Ballard explains the vital principles of contrast and comparison upon which the sonata depends, and constructs a complete sonata in several movements with the assistance of the class, using original themes furnished by the pupils themselves." This, no doubt, affords relief from unvarying analysis, and is adapted to interest students, but it cannot supersede study of good models.

In its highest development, the art of advertising is wonderful. Madame Carreno has gone back to the United States, and her arrival there was preceded by a pretty little domestic story, telling how, on being informed that his mother would not be at home to light up the Christmas tree, Madame Carreno's little Puppi put his arms round her neck and sobbed, "You must not go from us!" Puppi was joined in words and tears by little Herto, and so it came about that the mother delayed starting till after Christmas. Quite natural and touching, but more fittingly, perhaps, kept within the family circle.

I see a term new to me in an American paper Miss Amy Fay is said to have given a "piano conversation." What is that? Does she play the pianoforte while the company talk? If so, the thing is old though the name may be new.

The *Musical Courier* (New York) formally begs Mr. Jean de Reszke to give American operatic artists a chance of showing what they can do. Why appeal to Mr. de Reszke? Americans are patriotic and wealthy enough to act for themselves in this matter.

Joseph Bennett.

THE ROYAL CHORAL SOCIETY.

Schubert centenary observances will apparently last over several weeks, and they may be said to have commenced at the Albert Hall on Thursday, the 21st ult., when Handel's "Israel in Egypt" was preceded by the Viennese master's "Song of Miriam," written in the last year of his too brief life, though it is curiously unreflective of his mature style. The piece is simplicity itself in point of construction, though bright and melodious. It presented no difficulty to Miss Esther Palliser, who undertook the principal part, nor to the highly-trained choir, which subsequently distinguished itself in the oratorio. It is necessary to record that the duet "The Lord is a Man of War" was on this occasion sung, not as at so many previous performances by 400 tenors and basses, but by Messrs. Andrew Black and Watkin Mills. Miss Maggie Purvis, Madame Belle Cole, and Mr. Edward Lloyd were, of course, quite satisfactory. Professor Bridge conducted with much judgment.

QUEEN'S HALL CHORAL SOCIETY.

The afternoon performance of "Elijah" on New Year's Day was in every way as successful as could be wished. Notwithstanding the number of times the work was given during the preceding twelve months in celebration of its jubilee, the interest evoked was as great as of old, proof being thereby afforded—if any were needed—of the capability of this masterpiece to withstand the customary effects of frequent repetition. The choruses were throughout well rendered. The Baal scene was sung with exceptional steadiness and dramatic impulse, whilst the spirit marking the delivery of the glorious *Finale* to the first part, "Thanks be to God," clearly reflected the jubilant emotions of an excited people. Mr. Randegger was justified in feeling proud of the large body of singers over which he presided. Mr. Santley repeated with undiminished effect his fine reading of the part of the *Prophet*, rousing the audience to enthusiasm by his superb singing of "Is not His word like a fire?" Madame Ella Russell was at ease with the leading soprano airs. Miss Ada Crossley displayed conscientiousness in all the contralto music falling to her share, and Mr. Ben Davies again acquitted himself satisfactorily as chief tenor. The second quartet consisted of Miss Hoare, Madame Himing, Mr. Reginald Brophy, and Mr. Hinchliff, each of whom was perfectly competent, and the band was not behind any other department in general efficiency.

The performance in oratorio form of M. Saint-Saëns's Biblical opera "Samson et Dalila," by the Queen's Hall Choral Society, in December last, was artistically so successful that Mr. Robert Newman wisely resolved to give it another trial, and the far larger audience at the second interpretation, on Saturday afteroon, the 16th ult., showed that the work is growing in public favour, which is not surprising, for the versatility of the French composer is extraordinary. He can write sensuous Gallic melody, Italian dramatic music, and Teutonic passages with equal facility. No further criticism is needed concerning "Samson et Dalila," and we have only to record a very fine performance under Mr. Randegger's direction. The soloists were the same as before, except that Mr. Watkin Mills replaced Mr. Andrew Black. A third rendering will shortly take place.

THE ROYAL CARL ROSA OPERA COMPANY.

The Royal Carl Rosa Opera Company began a three weeks' season on the 18th ult., at the Garrick Theatre. The stage of this house is far too small for the presentation of operatic works in a manner regarded as adequate by London amateurs, and the representation of "Tannhäuser," with which the season opened, suffered considerably in consequence, especially as the scenery and "appointments" used on this occasion were of the primitive sort that seems designed to thwart the natural "lusting of the eye" for fitness and beauty. The home of *Venus* and the terpsichorean entertainment therein, to name but one scene, were of such quality that *Tannhäuser's* anxiety to depart became intelligible on far less subtle

grounds than usual. The title-*rôle* was played by Mr. Hedmondt, whose admirably thought-out conception of the part is well-known in the metropolis. His voice, unfortunately, showed signs of fatigue, and he forced it quite unnecessarily. Miss Rita Elandi, who essayed the part of *Elizabeth*, is a good singer, but as an actress is less satisfactory. The *Venus* was Miss Meisslinger and the remaining parts were taken by Miss Lily Williams (*Shepherd boy*), Mr. Ludwig (*Wolfram*), Mr. C. Tilbury (*Landgrave*), and Messrs. Frank Wood, H. Lind, Gillard, and Fox. Mr. Richard Eckhold conducted with much ability. The singing in the *ensembles* and choruses and the playing of the orchestra were quite the best features of the performance.

On the 19th Gounod's "Romeo and Juliet" was given, with Mr. Brozel and Miss Alice Esty as the lovers, both artists singing and acting effectively, and, much to their credit be it said, being most successful in the last scene. Miss Lily Heenan as the *Page* and Mr. Alec Marsh as *Mercutio* rendered excellent service, and several of the artists named above appeared in the other parts.

Godard's "La Vivandière" was played for the first time in London on the 20th, and was received with cordiality, but without enthusiasm. The libretto, though bright and pleasant enough, lacks sufficient dramatic interest to justify the three acts which it is made to fill, the characters are too sketchily drawn to interest greatly, and the incidents, both of the main plot and its setting, are of a type that has often done duty before. Its chief merit is that it affords numerous opportunities for effective stage pictures, the life and colour of which are for the most part due to military paraphernalia. "La Vivandière" was produced at the Paris Opéra Comique in April, 1885 (less than three months after the lamented composer's death), and was first played in England last March, at Liverpool. It was so widely discussed on both occasions that no need now arises for description of the plot. With regard to the music, there is not much to say. The scoring shows taste and is never noisy or overdone, there is plenty of melody of a not very striking, original, or distinguished sort, and free use is made of national melodies—patriotic, military, and saltatorial. The libretto is set to music throughout, and herein lies the chief weakness of the work, for page after page of dialogue that has not the remotest affinity with music is sung instead of being spoken, and, in consequence, not unfrequently approaches the regions of burlesque. The performance of the work, which was directed by Mr. Jacquinot, left little room for adverse criticism. The vocal ability, high spirits, and admirable stagecraft of Miss Zelie de Lussan find ample scope in the part of the matronly *Vivandière*, who acts the good fairy to all around her and is the one character of the piece that possesses something like individuality. The part of *George* (who must, we suppose, be called the "hero") is by no means worthy of Mr. Hedmondt's histrionic powers, and that of *Joanne* (Miss Bessie Macdonald) is still more colourless. A Captain, a Sergeant, and a Soldier were adequately impersonated by Messrs. Winkworth, W. Paull, and F. A. Wood, and Mr. Tilbury was a dignified *Marquis de Rieul*. The stage management on this occasion was exceptionally good.

The following evening Gounod's "Faust" was mounted. Miss Alice Esty as *Marguerite* once again proved herself a sympathetic singer and intelligent actress, although her reading was not sufficiently girlish in the earlier portions of the work. Mr. Philip Brozel was somewhat out of voice, but his impersonation had many admirable features. Miss Kirkby Lunn as *Siebel*, Mr. Alec Marsh as *Mephistopheles*, and Mr. George Fox as *Valentine* all merit praise. The chorus was excellent.

The important advantages arising from a company constantly acting together were strikingly shown on the 22nd, when "Die Meistersinger" was played for the first time in London, in English. It was produced by this company at Manchester, on April 16 last, since which date it has been repeatedly performed in the provinces. The management was thus enabled to present to a metropolitan audience an *ensemble* remarkable for its completeness and for the manner in which the executants played up to each other. The principal characters were also excellently embodied. Miss Alice Esty's sympathetic style rendered her impersonation of the somewhat forward heroine decidedly engaging, and Mr. Hedmondt's *Walter* showed his keen perception of the requirements of the Franconian knight. The crafty cunning and nervous apprehensions of *Beckmesser* were cleverly expressed by Mr. Homer Lind, Mr. Ludwig imparted an effective jovialness to the character of *Hans Sachs*, and sang the famous monologues with admirable emphasis, and the part of *Pogner* was well rendered by Mr. Charles Tilbury. *Magdalena* and *David* were effectively embodied by Miss Kirkby Lunn and Mr. F. A. Wood, and the other parts were no less well sustained. The orchestra was efficient, and, considering the nature of the work, Mr. Eckhold is to be warmly commended for the excellence attained in the interpretation.

The first week was closed on the following night by a performance of Ambroise Thomas's "Mignon," in which the two principal characters were effectively sustained by Miss Alice Esty and Mr. Robert Cunningham.

HENSCHEL CONCERTS.

Mr. Henschel provided a varied and most interesting programme for his third Concert, on the 14th ult. It began with a work that deserves more frequent hearing than it receives—the Overture to Schumann's ill-fated opera "Genoveva." Following this came Beethoven's divinely beautiful "Elegiac Ode" (Op. 118) for four voices and strings, which was sung with perfect sympathy by Mrs. Henschel, Miss Goudar, Mr. W. Ford, and Mr. G. Holmes. The mood created by it was admirably suited to the reception of the next number, Tschaïkowsky's "Pathetic" Symphony, the popularity of which, if we may judge by the crowded state of St. James's Hall on this occasion, appears to be increasing in geometrical ratio. Mr. Henschel's reading of the work offered many points of interest. There was abundant evidence of care and zeal, and the orchestra played with much refinement and precision. Under Mr. Henschel the barbaric force and passionate wildness of certain passages, accentuated by some conductors, were to a great extent toned down. There was a consequent gain of certain qualities, with, of course, a loss of others. Grieg's Pianoforte Concerto in A minor, the solo part in which was artistically played by Miss Ilona Eibenschütz, and the "Tannhäuser" Overture completed the scheme. At the next Concert, on the 4th inst., Brahms's "Requiem" will be heard.

MR. THEODORE WERNER'S RECITAL.

The violin is now a very popular instrument, and the first of six Recitals given by Mr. Werner, at St. James's Hall, on Friday afternoon, the 22nd ult., would doubtless have been better attended if the weather had been less forbidding. The artist has studied under Mr. Joachim, than whom a better master could not be conceived. That Mr. Werner has beautifully rich full tone and masterly technique may at once be gladly acknowledged, though his method is a trifle cold. His principal efforts were Rust's Sonata in D minor, the work of an industrious composer whose name is not at present frequently seen in concert programmes. He was one of those workers in the art who never tire so long as life is given them, but who leave no abiding-place owing to want of individuality. Another feature demanding mention was Raff's Suite in G (Op. 180), a work written in the deceased composer's best manner. Other selections by Spohr, Wieniawski, and Vieuxtemps served to confirm the impression that Mr. Werner is an admirable executant, and his further Recitals will be awaited with interest.

QUEEN'S HALL PROMENADE CONCERTS.

The Saturday evening Promenade Concerts, under the conductorship of Mr. Henry J. Wood, now occupy an important place in the musical events of the week, not only on account of the excellence of the performances, but also owing to the musical interest of the programmes and the many novelties introduced. Overflowing audiences attended the

Boxing Day Concert and that of the 2nd ult., both occasions being devoted to Wagner's music, which was admirably interpreted. On the 9th ult. first performances in London took place of a "Cossack Dance" by Dargomijsky and the ballet music from "Kassya," an opera in four acts, by Délibes, produced at the Opéra Comique, Paris, in March, 1893. The "Cossack Dance" is one of the most popular of this Russian composer's miscellaneous works, and is a characteristic example of the new Russian school of music. The excerpts from Délibes's opera consisted of a spirited and attractive Polonaise and four ballet movements, respectively entitled "Obertas," "Dance Ruthène," "Sumka," and "Trépak." Of these the first-named is the best; the second is, however, very distinctive and remarkable for the part assigned to the flute; the third also contains some very expressive solo passages for the first violin. The first and last numbers are too heavily scored, but this must be attributed to Massenet, who completed the scoring of the work left unfinished by the composer at the time of his death. First performances were given on the 16th ult. of a Suite for orchestra, by Mottl, consisting of a selection from the "Ballet airs from the operas of Gluck," and a "Scène des Bacchanales," by Ernest Ford. The Suite is merely a collection of the best of Gluck's dramatic dance music, which, charming in themselves, are scarcely improved by being more heavily instrumented. Mr. Ford's movement is an arrangement for the concert-room of a portion of his clever "Faust" ballet, produced at the Empire Theatre. Much use is made of the instruments of percussion and the scoring is decidedly noisy, but its spirited character manifestly pleased the majority of the audience, and the clever composer was twice called to the platform. An interesting item at this Concert was the performance of three movements from the ballet music in Gounod's five-act opera "Polyeucte," produced at the Grand Opéra, Paris, in 1878. The numbers played were entitled "Vénus," "Danse de Vénus," and "Bacchanale," a very fine effect being produced in the last-named by the unexpected entrance of the "full" organ with the strains of a Christian hymn.

The novelty on the 23rd ult. was an Orchestral Suite, entitled "Izeyl," by Mr. Gabriel Pierné, a composer practically unknown in this country, but who gained the *Prix de Rome* at the Paris Conservatoire in 1881, and whose compositions include examples in the highest forms of musical art. The Suite comprises four numbers from Mr. Pierné's incidental music to Armand Sylvestre's Indian drama "Izeyl," written for Madame Sarah Bernhardt. The movements are all of an Eastern character, and are scored in a picturesque and master-like manner, a notable feature being the effective use made of the upper notes of the pianoforte. The vocalists have been Miss Lucile Hill, Miss Maggie Davies, Miss Sarah Berry, Madame Belle Cole, Mr. Lloyd Chandos, Mr. Hirwen Jones, Mr. Philip Brozel, Mr. William Ludwig, and the Concord Part-Singers.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE large audience in St. James's Hall on the resumption of these entertainments, on the evening of the 4th ult., was probably attracted mainly by Tschaïkowsky's superb Pianoforte Trio in A minor (Op. 50), "A la Mémoire d'un Grand Artiste." The great artist is Nicolas Rubinstein, Professor at Moscow and St. Petersburg, and brother of the far more celebrated Anton Rubinstein. The trio is truly inspired in each of its three movements, and the sad ending, as we said on a former occasion, may compare with that of the Russian composer's "Symphonie Pathétique." The trio was played to perfection by Lady Hallé, Mr. Leonard Borwick, and Mr. Piatti. Beethoven's comparatively brief but thoroughly characteristic Quartet in F minor (Op. 95) was placed at the head of the programme. Mr. Borwick was heard to more advantage in a trifle by Brahms than in two pieces by Chopin. Miss Evangeline Florence was charming in an unfamiliar air, "Care Selve," from Handel's "Atalanta."

The first Saturday performance of the year, on the 9th ult., drew an immense audience, attracted beyond question by Beethoven's melodious Septet (Op. 20), the popularity of which knows no decline, though the work is in the master's earliest manner. Schumann's "Märchenbilder" for pianoforte and viola (Op. 113) were given for the first time at these Concerts with the last-named instrument, a violoncello being usually substituted. The executants were Miss Ilona Eibenschütz and Mr. Alfred Gibson, the former giving in a delightfully crisp and refined manner three of Scarlatti's harpsichord pieces as her pianoforte solos. Mrs. Helen Trust was pleasant as usual in her songs.

Schubert's Octet in F (Op. 166) was the central feature in the programme of the following Monday, and was rendered in a way that can truly be described as superb by Lady Hallé, Messrs. Ries, Gibson, Clinton, Paersch, Wotton, Reynolds, and Piatti. Beethoven's finest Sonata for pianoforte and violoncello—that is to say, the work in A major (Op. 69)—was also perfectly played by Miss Eibenschütz and Mr. Piatti. The talented young pianist introduced three light and piquant trifles by the Norse composer, Ole Olsen, who seems to be following in the footsteps of Grieg. Miss Louise Dale was wholly commendable in songs by Rubinstein and Sullivan.

The scheme of Saturday afternoon, the 16th ult., commenced with a repetition performance of Professor Villiers Stanford's String Quartet in A minor (Op. 45), a work that grows upon the ear as it becomes familiar, and certainly it was beautifully interpreted on this occasion by Lady Hallé and her associates. That juvenile, but very promising, pianist, Miss Katie Goodson, made a most suitable selection in Schumann's "Kinderscenen" (Op. 15), playing the little pieces with easy grace. She has the making of a first-rate artist. Lady Hallé, in her customary polished style, played Handel's over-familiar Violin Sonata in D, and the Concert ended with Beethoven's effective String Trio in C minor (Op. 9, No. 3). Mr. Kennerley Rumford contributed, commendably, songs by Schumann, Mr. Somervell, and Professor Stanford.

A Quartet in D, by Tschaïkowsky (Op. 11), headed the programme on the following Monday. This appears to be the first of three String Quartets penned by the lamented Russian composer, the others being Op. 22 in F and Op. 30 in E flat minor. The early work is not remarkable for perfect workmanship, but it is by no means diffuse, and the *Andante cantabile* in B flat is very expressive, like most of Tschaïkowsky's slow movements. It cannot be said that Mr. Slivinski was wholly satisfactory in Schumann's Carneval, for the rendering of this favourite was rather cold and perfunctory, and at times technically inaccurate. Rubinstein's brilliant Pianoforte Trio in B flat (Op. 52), effectively played by Lady Hallé, Mr. Slivinski, and Mr. Piatti, brought the Concert to a cheerful conclusion. Miss Thudichum was an agreeable vocalist.

The programme of Saturday, the 23rd ult., opened with a repetition performance of Tschaïkowsky's String Quartet in D (Op. 11), mentioned above, and played by the same artists as before. Miss Fanny Davies was unduly modest in her pianoforte solos, which consisted of Rubinstein's Romance in E flat and Study in C. Both were exquisitely played, and an encore was exacted. Lady Hallé played once again Professor Stanford's delicate little Irish pieces for violin in her most delightful manner, and the Concert ended with Beethoven's Sonata in D for pianoforte and violoncello (Op. 102, No. 2), played by Lady Hallé and Mr. Piatti. The vocalist was Mr. Byard, who was moderately acceptable in songs by Salvator Rosa, Lotti, and Schubert.

SUNDAY CONCERTS.

THE excellent standard of Mr. Newman's Concerts on Sundays, at the Queen's Hall, has been fully maintained during the past month. At the afternoon orchestral performances, under the conductorship of Mr. Randegger, the Symphonies played have been Beethoven's in D (No. 2) and in F (No. 6), Schubert's in C minor (No. 4), and Mendelssohn's in A (No. 4). The overtures have comprised several of the masterpieces in this form by various composers, and the vocalists have been Mdlle. Amelia Sinico, Mdlle. Marie Titiens, Miss Lucile Hill, Miss Maggie Davies, and Mr. Ludwig; the instrumental soloists having been Mr. Ferdinand Weist-Hill, Mr. Percy Frostick, Mr. W. H. Squire, and Mr. Hollman.

The programmes of the Chamber Concerts on Sunday evenings in the Small Hall have also presented attractive selections of works by the great masters, and the vocalists have been Madame Clara Samuell, Madame Marie Hooton, Miss Maggie Davies, and Madame Belle Cole.

The National Sunday League has given performances, under the conductorship of Mr. Churchill Sibley, of Mendelssohn's "Hymn of Praise" and "Elijah," Sir A. C. Mackenzie's "Dream of Jubal" (with Mr. Charles Fry as reciter), and Handel's "Samson"; the two last-named works having been presented on the 17th and 24th ult. respectively.

ROYAL ACADEMY OF MUSIC.

An interesting and instructive series of Lectures has been given during the past month at the above Institution. On the 13th and 20th ult. Mr. William Nicholl discoursed on "The effect of singing on the speaking voice." At the first of these a graphic description was given of the vocal organs, and the re-inforcement of the tone by the resonant cavities of the head. The proper pronunciation of the vowels and consonants was described in detail, and the importance of never exceeding the tonal capacities of their voices was impressed upon his listeners. The flute, the lecturer said, was generally played with an excess of breath which caused a whistling sound, a hard tone was often produced on the violin by endeavouring to get a louder tone from the instrument than was consistent with its resonant power, and most unpleasant effects were produced from the pianoforte by over-striking the keys. Exactly the same result followed from forcing the voice. It was the dark or deep tones, not the most shrill, which carried the farthest. The first and last sound heard from an approaching and receding military band was the beat of the big drum, not that of the wind instruments, which seemed to be the most powerful. Very little more effort was required to sing in the Albert Hall than in a small concert-room. The remarkable carrying power of *mezza-voce* and the stage whisper proved that it was purity of tone, not force, which triumphed over distance. A tenor voice was not more delicate than any other, and the vocal organs were one of the strongest parts of the body. It was only bad production which destroyed them. No one heard a baby cry itself hoarse. Imperfect articulation in singing was the result of laziness in speaking, which caused the muscles of the lips and mouth effecting pronunciation to degenerate. Enunciation should be accomplished with the aid of the air that existed in the mouth and not by a puff from the lungs. The vowels should be pronounced purely and not split into two sounds. Concentration of thought should be assiduously cultivated and would prove a most valuable ally in study. The late Sir George Macfarren possessed this faculty in a remarkable degree. This might be attributed in great measure to his having, when he came to the Royal Academy, to practise the pianoforte in the same room with five other instruments all being similarly used, which, though at first distracting, the late principal had told the lecturer ultimately became perfectly undisturbing.

At the following Lecture the proper action of the tongue and lips was described in detail, and the causes of stammering and indistinct articulation explained, both being attributed to want of control of the breath. Much information of importance to vocalists and public speakers was also given, the lecturer concluding by exhorting his listeners "not to trace knowledge a little way and fancy they had found the end."

The competition for the Sainton Dolby Scholarship took place at the Academy on the 9th ult., when the scholarship was awarded to Elizabeth E. A. M. M. Webb (of Brighton). The competition for the George Mence Smith Scholarship took place on the 12th ult., the scholarship being awarded to Henry Alfred Rojas (of London). The examiners commended Hugh G. Cochrane.

MUSICAL ASSOCIATION.

At the third meeting of the Musical Association, held on the 11th ult. at the Royal College of Organists, Mr. F. Cunningham Woods read an interesting paper entitled "A consideration of the types of songs popular in England during the eighteenth century." After a brief reference to the much frequented Gardens at Vauxhall, Ranelagh and Marylebone, and other places, and to the good work done in these resorts in cultivating a popular taste for music, much of which was of an excellent kind, Mr. Woods proceeded to classify the ditties which enjoyed the widest popularity. In the first class was placed the blatant national song, in which we seemed to thank God we were not as other men were. The words of these songs were often fitted to well known airs, and were often in praise of some particular commander. The sentimental songs were described as the most artificial productions of a thoroughly artificial age. The Elizabethan poets, such as Green, Campion, Ford, and Morley, had left us graceful and, as they had been aptly termed, "full-throated lyrics," dealing with shepherds and shepherdesses. Celia and Delia "played for kisses" and eventually died of love, but they tended their sheep prior to their decease. In the eighteenth century popular song they died similarly, but they took longer over it—sometimes twelve verses—and appeared to think of nothing but dying. Of course there were some exceptions, a notable one being Arne's "Despairing beside a clear stream." What might be styled lampoon songs, in which allusions, the reverse of complimentary, to well-known people were made, were very popular. There was a hunting song in which occurred the line "Such harmony Handel never knew," which might be taken as an attempt to ridicule, or a desire to express admiration for, the great composer. A song called "Hodge Podge," which was sung by Beard, who was to be heard at the Ranelagh Gardens between the years 1742 and 1760, was a clever burlesque of the singing of the fashionable Italians of the day. It would appear, however, that if a singer desired to be both amusing and patriotic at once it was necessary to burlesque the French either in the matter of dress or speech. A leaflet song called "Raree Show"—supposed to be popular in 1727—was built upon a tune of about three notes, and appeared to correspond to what is known to-day as a "patter song." The wit was very laboured and the broken English quite childish in its persistency, but it was interesting to us owing to the singer having a few lines to speak between the first and second verses. Scotch songs also appeared to have enjoyed much favour at the "Gardens." Every occupation, trade, and profession seemed to have been made the subject of a song, and to have been deemed worthy of publication. When the pirated songs of Purcell, Handel, Boyce, Hook, Arne, and others were omitted, the serious claims to musicianship were usually of the slightest character. In a word, the music was influenced either by the classical school, of which it was a faint imitation, or by the dance measures then in vogue. As a general rule, the treble and a figured bass were given, but later in the century various fuller indications for the use of other instruments appeared, such as flute, guitar, violin, or horn. Many of the songs were scored for all these instruments. One of the characteristics of the eighteenth century popular song was the printed arrangement of the air for the flute, and at a later period for the guitar. The wide compass and florid nature of the vocal part were also very remarkable. This was probably the result of the arrival in England of so many Italian singers. Mr. Woods concluded his paper with some interesting particulars of the boy singers and popular vocalists of the period.

The instructiveness of the evening was increased by the subsequent remarks of the chairman, Mr. W. H. Cummings, who remarked that the popularity of Scotch songs in London might be said to have commenced in the time of Charles II. With regard to the great compass of the songs, he was inclined to think that at this period there was a more than usual number of professional vocalists gifted with voices of very extensive compass, although it must be remembered that we did not know how far the chest and falsetto voice was used. One reason why boys sang about so much was that those of the choir of St. Paul's Cathedral were apprenticed to the choirmaster, who, by a not very commendable arrangement with the Dean and Chapter, was permitted to make all the money he could out of them. In reply to a question by Mr. Southgate as to why the songs were sometimes in a different key to that of the

flute arrangement, which was often printed at the bottom of the leaflet, Mr. Christopher Welsh said that at that period there were only two flutes in common use, the English flute-à-bec in F and the German instrument in G. Owing to the absence of keys it was only possible to play satisfactorily in F and C on the first-named instrument and in D and G on the latter. Mr. Ernest Clark drew attention to the fact that many songs commonly accredited as being Scotch were English in origin, notably "If a body meet a body," which was a popular song in a London pantomime produced at Christmas of 1795, and was calmly appropriated by James Johnson for Vol V. of his "Scottish Musical Museum," published in 1797.

TRINITY COLLEGE.

THE annual distribution of diplomas and certificates gained at the forty-seventh half-yearly examinations in connection with Trinity College took place on the 20th ult. The Warden (Dr. E. H. Turpin), in presenting the awards, stated that the total number of pupils entered for examination was the highest on record, and included twenty-seven in Australasia. The reports as to the latter had not yet arrived, but the ascertained passes gave a percentage of fifty. The pass list included the following licentiates in music: Lucy Andrews (Redditch), Eleanor Anne Durnford (Ashford), William Griffith (Durham University), George Daniel Rawle (Ealing). The following qualified as Associates: Caroline Lucy Brown (London), Sidney Louis Coveney (Dover), William Fielden (Liskeard), Ida Mary Knott (Barnet), Agnes Emily Lott (Great Wenham), Mildred Blanche Mapleton (London), Mrs. Rose Mesham (London), Robina Bruce Nicolson (Stoke, Devonport), Gertrude Payne (Westbury-on-Severn), Mary Catharine Sorsbie (Colchester), Hugh Benjamin Tabberer (Oxford University), Ellen Underhill (Croydon), Margaret Lucy Wilcox (London). Lily Trickett (Accrington) passed as an associate-vocalist; while the associate-pianists were Mabel Foyle (Southampton), Thomas Taylor (Burnley), and Maud Agnes Winter (London).

ROYAL COLLEGE OF ORGANISTS.

THE following is the official list of those who passed at the examinations held last month at the above Institution:—Fellowship—A. E. Baker (Windsor), W. E. Beazley (London), A. L. Biggs (Doncaster), G. W. Bouttell (Coventry), C. J. Brennan (Shefford), A. H. Brewer (Gloucester), G. D. Cunningham (London), A. S. Dale (Birkenhead), F. S. Donnison (London), H. Evans (Dowlais), R. J. Forbes (Leigh, Lancs.), F. Greenwood (Todmorden), W. Griffith (Northampton), W. Groocock (Leicester), T. W. Hanforth (Sheffield), J. E. Hodgson (Leeds), P. E. Hughes (Ely), W. Jones (Swadlincote), W. C. Luttman (Maidstone), J. M. L. Martin (Plymouth), T. W. Ritson (Newcastle-on-Tyne), W. Williams (Galway). Associateship—Miss V. Baldwin (Keighley), A. K. Blackall (London), C. Bulmer (Huddersfield), F. W. Christall (Nottingham), R. Garrett-Cox (Great Brickhill), E. H. R. Goss-Custard (St. Leonard's), J. D. Daykin (Bishop Auckland), S. Hodkinson (Bolton), W. G. Hopkins (Rochester), F. W. Jeeves (Ampthill), A. Kitchingman (Wibsey), J. P. Lane (Salford), G. H. Lockett (Buxton), Miss M. M. Maddle (Bungay), A. W. Ogilvy (Windsor), S. Palmer (Ampthill), A. Reid (Canterbury), H. Sanders (Wolverhampton), R. A. Laslett-Smith (Adderbury), E. Standring (Oldham), W. Tomlinson (Accrington), E. Turner (Beckenham), A. W. V. Vine (London), J. M. Walters (Ilkeston), W. J. Wightman (Ipswich), W. H. Windus (Henfield), G. H. Woolston (Wellingborough).

The solo playing tests for the Fellowship Examination in July will be:—Choral Vorspiel, "Christ unser Herr, zum Jordan kam," Bach (Peters, Novello and Co.); Fugue on the name of Bach, No. 4, Schumann (No. 248, Original Compositions for the Organ. Novello and Co.); and "Variations on a Theme by Beethoven," Op. 45, Merkel (Forberg, Leipzig; Novello and Co.).

A course of Educational Lectures, on the "Principles and Practice of Counterpoint," will be delivered by Mr. J. Higgs, on Wednesdays, March 24, 31, and April 7.

INCORPORATED SOCIETY OF MUSICIANS.

THE annual Conference of the Incorporated Society of Musicians took place at Cardiff, beginning on December 29 and terminating on the 1st ult. The Mayor of the town having given the members a hearty welcome at the opening meeting, Mr. E. Chadfield, the general secretary, presented his report, which stated that the record of the proceedings of the Society during the past year was satisfactory from all points of view. The membership showed steady and continuous increase, although no special missionary work had been undertaken. From amongst the numerous applicants for membership, 201 new members had been elected, whilst the losses from death, resignation, and other causes amounted to 76, thus leaving an increase of 125 on the roll of membership. The financial position of the Society was equally satisfactory, the auditor having been able to report that during the year 1895 the income of the Society exceeded its expenditure by upwards of £300. The local examinations of the Society continue to grow year by year, and this was in itself a proof that the principles upon which they were conducted were more and more appreciated. The number of candidates entered in 1895 was 4,597, and in 1896, 5,644, an increase of 1,047. Of these 1,100 obtained honours, 3,450 satisfied the examiners, 922 failed, and 157 were absent. Regarding the registration of teachers, it was necessary to define what the future position of the profession should be. In the new Bill musicians would have no voice in the management and registration of their own profession, but would have to accept whatever the nominees of a non-musical council might dictate. It was not reasonable to imagine that musicians would be willing to occupy such an undignified position.

Mr. W. H. Cummings, the chairman of the day, read an interesting, attractive, and practical paper on "Musical Ethics." He said they, as professors of a noble art, were absolutely bound to make every effort to live up to the nobleness of their profession—by uprightness and integrity, by kindness and forbearance. In their dealings with each other they should adopt as watchwords, "Do as we would be done by," "Bear and forbear," and their own special motto, "Heart with heart in concord beats." They should try to divest themselves of jealousy and overweening egotism. When jealousy stepped in, their own self-interest, which they fancied they made a primary consideration, was almost sure to suffer. Why could not they honestly and enthusiastically praise the successful efforts of their brethren and sisters? Overweening egotism he believed to be more mischievous and distressing in its effects than jealousy. Respecting their duties as teachers, he felt that they would agree with him that during lesson-time they were bound to give their undivided attention to their pupils. It was unfair to occupy the time of a pupil by discussing extraneous subjects with them during lessons, or for a professor to read a newspaper or to do anything else except give his whole attention to his pupil. Dealing with the question how and what they should teach, he said that in large cities, as a rule, eminent professors taught only one specialty, greatly to the advantage of themselves and their pupils. In the provinces very frequently a professor was obliged to undertake tuition in more than one branch of musical knowledge; in such cases it should be considered a sacred obligation on him only to teach what he has studied and learned. By learning he did not mean mere book-reading; it should embrace more than that, and include a conscientious course of practical study under a well-qualified master. No number of scientific instruments—or quasi-scientific—such as voxometers, gasometers, graduated waistcoat buttons, or other quackeries, would supply the place of sound practical knowledge, patiently and painfully acquired in long years of art apprenticeship. There was one snare they should endeavour to shun, that of having their professional personality proclaimed in connection with bogus or shady institutions, of which there were unhappily too many in these days; and still more determined should they be to avoid and discourage all use of sham degrees and titles, whether of native or foreign manufacture. They respected academic distinctions, worthily obtained from lawfully constituted authorities; but the want of them could not

be considered as certainly proclaiming absence of knowledge or skill. Although the cultured amateurs were necessary to the existence of professors, they should resent the interference of the amateur when it deprived them of their daily bread. Well cultivated moral, mental, and physical powers add immensely to the value and elevate the standard of a man's musical work.

The discussion which followed was taken part in by Mr. D. W. Rootham (Bristol), who said that by members being brought into contact with each other jealousy was in a great measure dissipated; Mr. Cole (London), who condemned the character of some advertisements in musical papers; Dr. Ebenezer Prout, who contended that some of the compositions of Bach were as good as any sermons; and Dr. Campbell.

Mr. John Thomas gave an admirable address on "Welsh Music" in the afternoon. He said the Eisteddfod had afforded the greatest encouragement to the study of music, as well as of poetry, the result being that music occupied a more exalted position in the Principality at the present time than it had ever done at any former period. In proof of this it was only necessary to call attention to the wonderful progress made in choral singing alone, and the great number of choral societies formed throughout the Principality. Choral competitions might be rendered still more perfect by choruses being sung with orchestral accompaniment, as the composers intended. They were unsatisfactory with pianoforte and harmonium accompaniment. The Welsh should use every means in their power to create an orchestra in every large town, and offer every possible encouragement to the study of orchestral instruments. Before this desideratum could be accomplished, classes should be formed for the study of the Staff Notation, a knowledge of which was absolutely necessary before any progress could be made in the study of instrumental music. Tonic Sol-fa was all very well as a stepping-stone for chorus-singers, but for instrumental music it was absolutely useless.

On the second day of the Conference the chairman was Dr. E. Bunnett, who related some "Reminiscences of Cathedral life during the last forty years." Speaking of the training of lads in his boyhood, he said various methods were tried with the boys to get them to open their mouths, and they used to practise with nuts between their teeth; but as the boys constantly cracked them that method was given up, and marbles and beans were substituted. Last of all a mouthpiece was tried to separate the teeth. In their early tuition they had to get a complete mastery over the tongue, which was not a very easy matter. Solo singing was a great feature in Norwich, and everything was sacrificed for it, the boys' general education being sadly neglected. The boys used frequently to practise at seven in the morning for an hour, again for an hour before morning service at ten o'clock, and afterwards at other periods of the day for an hour each time, and they had an hour-and-a-half teaching by one of the lay clerks, which was interrupted by services in the Cathedral. He had always thought cathedral training was a good thing for a young musician, and he might say for himself he always delighted to play from the old scores, as it taught him to read from different clefs. Norwich had turned out a good musician in the late Dr. Bexfield, organist and choirmaster.

Dr. C. W. Pearce gave an address on "Free Counterpoint." He said, after a careful perusal of most of the existing text-books, he did not think those modern treatises defined the limits of free counterpoint, or bestowed upon it the attention which was due to it. Having remarked that there were two courses generally open to a student after he had finished his studies in strict counterpoint, he proceeded to point out why counterpoint was one of the vexed questions in the musical world at the present day. It was mainly from the difference which ought to be preserved between students and free counterpoint. He noticed that free counterpoint must not be confused with free part-writing. There were five special points of distinction between strict and free counterpoint, and he discussed whether these were of sufficient importance to entitle free counterpoint to more attentive methods of teaching and practice than were at present accorded to it. He supplied practical examples showing the difference of treatment in all the five orders which the same *canto fermo* might receive from the respective application of the strict and free styles of counterpoint. He did not regard "free" as a synonym for "lawless." He would be satisfied with the general character of composers' counterpoint. It differed materially from that of students' counterpoint, and the difference was of sufficient magnitude and importance to entitle the former to a more effective method of practice than was at present provided by it.

Dr. Ebenezer Prout said that in the main he agreed with Dr. Pearce. He referred to the notable discussions on strict and free counterpoint which he had at Cambridge and Bristol with his good friend and opponent, Dr. Hiles. He would like for him to have been there now, as he would have been sure to enliven the discussion. He (the speaker) had always maintained the importance of a substratum of strict counterpoint before they got to free counterpoint. There were two things to be learned from strict counterpoint that could not be so surely acquired in any other way. First, in regard to melodic progression, it taught students to write smoothly within the key; and, secondly, they learned what to do with those harmonies that had no fixed progression, which they could not learn from free part-writing. Strict counterpoint was to free counterpoint what five-finger exercises were to the actual playing of pieces by Bach, Beethoven, and Schumann. If they wanted to get a grip of their subject, they must go through the strict before they went to the free, and then they could proceed to use their freedom. Freedom was only to be gained by obedience to law in the first instance.

In the afternoon Mr. G. G. Beale, organist of Llandaff Cathedral, gave a Recital in that building, a good many members being present; and at night the Cardiff Orchestral Society and the Cardiff Musical Society gave a Concert which was well attended.

On the third day the chairman was Mr. Carl Heinecke, who congratulated the assemblage on the unqualified success that had attended their Society during the year of which that was the last day.

Dr. Charles Vincent gave an address on "Sight singing from the Staff." Having disclaimed any intention to attack the Tonic Sol-fa Notation or to use the machinery of the Society to slight a notation which was so popular in Wales, he said that reading from the stave was undoubtedly difficult at first, but if properly taught, and studied with application, the difficulties could be overcome without undue effort. The Tonic Sol-fa Notation was not a satisfactory solution of the difficulty, as those who studied it could only be useful in works which were translated into that notation, while the staff music notation was used throughout the civilised world; therefore no musician could conscientiously assist in propagating a new notation, however simple. When Tonic Sol-fa was admitted into elementary schools, it was felt that as an introduction to the Staff Notation it might be valuable, but it was a fact that many persons now looked upon it as the end and not only as a means to the end. In this way it became a rival to the Staff Notation, and this musicians should not permit. Children left school without knowing even the names of the lines and spaces. He advocated a movement being adopted to insist on some acquaintance with the Staff Notation wherever music was taught. In secondary schools things were not altogether satisfactory. There were a few conscientious workers who were able to overcome the difficulties placed in the way of teachers in the secondary schools, and who were able to obtain excellent results. There were also some Sol-fa teachers who conscientiously used their notation as a stepping-stone to the Staff, and introduced the Staff as soon as possible. To those all honour was due, and he appealed to such to assist in a movement which appeared likely to bring about a more satisfactory state of affairs. To composers and music publishers he would say: In vocal music always indicate any change of key or tonic by the addition of capital letters above the stave, like the Sol-faists do. The chief difficulty in teaching sight-singing on the movable doh system was to get the pupil to understand when a modulation took place, and what the new tonic was. His paper was intended, firstly, as an appeal to musicians to teach

sight singing on the movable doh system from the recognised music staff, or to urge its being done; secondly, to introduce a subject the discussion of which might prove of benefit to the advancement of the art of music in the country.

Thanks having been tendered to Dr. Vincent for his paper, a discussion ensued.

Mr. W J. Kidner (Bristol) said he was a Tonic Sol-faist and believed in the system down to the ground. He always led his pupils from the Tonic Sol-fa to the Staff Notation. His experience was that the best readers of the Staff Notation had previously learned Tonic Sol-fa. The movable doh applied to the Staff Notation had been taught in the classes of the Bristol Musical Festival Society for the last sixteen or seventeen years, and 3,000 or 4,000 pupils had passed through those classes. The Bristol School Board had arrangements to enable their pupil teachers to learn the Staff Notation and Tonic Sol-fa Notation.

Mr. W. H. Cummings observed that he recognised the splendid efforts of the Tonic Sol-faists, but he honestly believed their notation was a hindrance and not a help.

Professor Prout said in consequence of so many taking up Tonic Sol-fa and never getting beyond it the real progress of music in the country was hindered. He proposed the following resolution: "That the strongest obtainable deputation of members of the musical profession, both inside and outside the Incorporated Society of Musicians, be nominated to wait upon Sir John Gorst, and to place before him the opinion of this Conference, that in the interests of music in this country it is most desirable that the recommendation which the Educational Department have already issued, to the effect that singing should be taught from the Staff Notation, should now be acted upon, and such teaching should be rendered compulsory in the higher standards." If that resolution was passed, he suggested that Mr. Cummings be spokesman on the occasion.

Dr. Pearce seconded the resolution, which was carried unanimously and with applause.

When the company re-assembled after lunch, Mrs. J. L. Roeckel (Clifton) read a paper dealing with "Some of the advantages of Membership in the Incorporated Society of Musicians." Membership was equivalent to registration and a proof of qualification to teach. Considerable advantage resulted from attending conferences and taking part in discussions. Attached to the Society was a fund for helping members in the time of need, which fund in Bristol had been productive of much good. She expressed the hope that it might be found possible by-and-bye to provide for pensions to aged musicians. Again, through the Society they could make their strength and wishes felt and known in Parliament. The examinations by the Society were conducted on proper lines. Whatever position members held they were all students, for art never ends.

In the evening a Welsh Concert was given by the Royal Welsh Ladies' Choir and the Royal Welsh Male Choir.

On the last day of the Conference the annual general meeting was held, under the chairmanship of Mr. W. B. Broad, of Swansea.

Mr. Chadfield, the general secretary, read a letter from the Duke of Saxe-Coburg and Gotha, as follows:—

"Clarence House, St. James's,
"December 10, 1896.

"Dear Mr. Chadfield,—In reply to your letter of the 2nd with regard to the proposed general meeting and banquet to be held by the Incorporated Society of Musicians in 1897, which you say the members are anxious to make a special feature, his Royal Highness thinks he can only promise to do his best to attend the meeting, owing to the numerous evening engagements which he will have during the season. I should be glad to see you if you can conveniently call on Monday next at 12 o'clock.

"Believe me, yours very faithfully,
"G. F. Bambridge."

It was decided to hold a general meeting of the Society in London in order to decide what should be done to commemorate the sixty years of the reign of her Majesty, and to consider plans for the establishment of an orphanage in connection with the musical profession. The meeting will be convened for the end of June or the beginning of July.

The members decided that the Conference should take place on January 3, 1898, in London, and terminate on January 7. The chairmen will be Sir John Stainer, Sir Arthur Sullivan, Dr. Henry Hiles, and Dr. Heap (Birmingham). The appointment of committees was left to the meeting of the general council in June.

Mr. J. A. Matthews (Cheltenham) proposed the following resolution: "That the time has now arrived when a Benevolent Fund should be formed according to the clause in the bye-laws, for the whole Society, and that from the invested funds of the Society a sum of money shall be voted to form a nucleus for such Benevolent Fund."

An amendment was proposed by Dr. C. Vincent, that a committee be appointed to consider plans, and report to the meeting next year.

Mr. W. H. Cummings submitted a second amendment: "That the formation of benevolent funds is desirable, but the details can be best devised and carried on in the sectional councils."

Professor Prout seconded this, and it was carried by a large majority.

Dr. F. Koeller (Belfast) proposed the following resolution: "That the general council be requested to consider such an alteration of the bye-laws as will admit to the Society as associates, ladies and gentlemen who have musical university degrees, whether they are professional musicians or not."

This resolution after a discussion was withdrawn.

In the afternoon a visit was paid to the Dowlais Ironworks and in the evening the annual banquet took place, Mr. W. H. Cummings presiding in the absence of Mr. F. H. Cowen. All the toasts were of a complimentary nature. During the evening the chairman, on behalf of the Society, presented to Mr. Arthur Page, who had been treasurer of the Society since its inauguration, a silver salver, bowl, and tea and coffee service.

CUMBERLAND MUSICAL FESTIVAL.

A musical Festival was held at Workington, in Cumberland, on the 1st and 2nd ult. The proceedings included two whole days' music competitions and the performance of two oratorios—"Judas" and "The Messiah." The Festival, now grown to such large dimensions, was initiated by Mr. W. Griffiths in 1872, and, so far as the institution includes general music competitions, is probably the oldest of its kind in the country. There were sections for violin, flute, trombone, cornet, pianoforte, solo singing, children's choirs, male-voice choirs, female voice choirs, church choirs, choral sight singing, writing by ear, &c. The whole proceedings were brimful of life and exhilarating activity. The Seaton Male-Voice Choir deserves a special commendation. It is composed of colliers and is led by a fellow workman. Their singing of "The Fisherman" (Price) was admirable. The Carlisle Choir also sang remarkably well. The children from Northside greatly distinguished themselves by a neat performance of the trio arrangement of "Blow, blow, thou wintry wind" (Stevens), the Seaton children coming only slightly behind. There were over thirty competitors in the solo singing section. The standard was not very high, but there were many evidences that this branch of study had been carefully cultivated. In this connection it is right to acknowledge the great assistance rendered by Mr. J. Goddard, a local professor, who throughout the Festival was always at hand to play accompaniments. The instrumental section did not bring forward any notable talent, but afforded assurance that there are some good teachers at work in the district.

The oratorio "Judas" was given in the Jubilee Hall on the evening of the 2nd ult., before a large audience, including a full representation of the local gentry. The soloists were Miss McCowan, Miss Maggie Wilson, Miss Moffit, Mr. Ben Davies, and Mr. John Browning, of Leeds. Of Mr. Ben Davies it is enough to say that he sang with his usual success, but of Mr. Browning, whose reputation is almost confined to the north country, we are glad to be able to write in high praise; he has a fine voice and an excellent style. The chorus, which had been trained by a local teacher, Mr. Joseph Scott, sang capitally. A small

but fully competent band, led by Mr. F. Furnace, played the accompaniments, assisted by Mr. Goddard at the pianoforte.

On the Sunday evening following, after Church service hours, "The Messiah" was performed with nearly the same resources, Mr. Joseph Reed, of Trinity College Choir, Cambridge, singing the tenor solos with smooth execution and expression, and Miss McCowan showing good training in "Rejoice greatly" and other solos.

Dr. McNaught adjudicated at the competitions and conducted the oratorios. The Right Rev. the Bishop of Barrow-in-Furness presided on the first day, and the Rev. Canon Rawnsley on the second day. The greatest credit is due to Mr. W. Griffiths for his remarkable perseverance and patient plodding. He has at least some reward in noting the great progress made in musical study in the district as a direct consequence of his labours.

THE HISTORY OF THE DANCE AND ITS MUSIC.

Dr. Frank J. Sawyer read an attractive paper, entitled "The History of the Dance and its Music," on the 14th ult., at the London Institution. The lecturer premised his paper by remarking that the first thing that was necessary for a man to do in his position was to get in touch with his audience. This Dr. Sawyer, by his vivacious style and often humorous comments, very quickly accomplished. For the origin of the dance the lecturer went back to that very useful man in such questions, Charles Darwin, and showed that dancing might be briefly defined as the development of expressive gesture, the actions becoming quicker as the feelings became more intense. Reference was made to the representations of women dancing in Egyptian frescoes and to the religious dancing mentioned in Psalms cxlix. and cl. and other places in the Bible. The first reference to solo dancing was in Judges xi. 34, in which it was stated that Jephthah's daughter "came out to meet him with timbrels and with dances." In a Chinese manuscript, B.C. 550, was an account of certain festivities in which the people were taught some particular historical events by means of a series of dances. The lecturer humorously recommended this method to the attention of School Board teachers, as likely to prove acceptable to their young scholars. The line between grace and voluptuousness in dancing was very thin, and it was said that the first sign of the decadence of Rome was manifested in its dances. There was a remarkable difference in the method of dancing of the Latin and Northern races. The former danced with their whole body, even the fingers participating in the gestures; but Northern people kept the body and arms comparatively still and danced from the waist downwards; the only exception being the English hornpipe, in which various definite imitatory gestures were made by the body and arms. Dancing was previously to the Christian era so closely connected with religious observances that for many centuries the Christians had great difficulty in inducing the converted Pagans to relinquish it. Some of the early Fathers indeed commended sacred dancing, and to this day the Roman Catholic Church sanctioned it in certain churches in South America. In Anglo-Saxon times dancing was carried on by travelling glee men, who were accompanied by "tumbling women," the words dancing, tumbling, and vaulting at this period being used synonymously by old writers. Sufficient credit had not been given us for our dear old "country dance," which had been calmly appropriated by continental nations. It was popular down to the time of George IV., and there were few feet to-day who could keep still when the inspiriting strains of "Sir Roger de Coverley" were started. There were some very fine dance tunes in a MS., dating from the thirteenth century, in the Bodleian Library, and many a fine old English song had its origin in a country-dance measure. The lecturer described the various dances and the accompanying music which had prevailed in Europe in the Middle Ages, and concluded by referring to nationality in dancing. The salient points of the people's character, it was maintained, were shown in their national dances. The actual movements of the Greek dance were not known to us, but we might be sure that they were such as prominently produced all the most graceful curves of which the body was capable. If it were admitted that the influence of the Moor was obvious in the fancifulness and suggestiveness of Spanish dancers, the significance of nationality in dancing logically followed. Indeed, the dignity and grace of the Italian noble in the sixteenth and seventeenth centuries were clearly reflected in the descriptions of the dances popular at that period in Italian courts. No less patent was the influence of the lively French character on the Italian dances introduced into France; the pretty sentimentality in the German character found graceful expression in the Ländler or German waltz, and the genuine, straightforward simplicity of our honest country-dances was equally an index of our national temperament.

The interest of the lecturer's remarks was considerably enhanced by the terpsichorean illustrations given by Miss Muriel Woodman, who danced in costume the various measures with remarkable grace and distinctiveness.

HERR BUNGERT'S "ODYSSEUS."

The first performance on any stage of Herr August Bungert's "Musik Tragödie" "Odysseus," which took place on December 12, at the Royal Theatre, Dresden, was an event of considerable interest in the annals of that Institution. The manifest importance of the new work, moreover, came as a distinct surprise upon the little army of critics, from all parts of Germany, whom its performance had attracted. Herr Bungert had been hitherto known chiefly by some symphonic works which attracted but little general attention, and by a number of songs, some of which have become universal favourites. It was understood, however, that he had been engaged for the last fifteen years in the elaboration of a dramatic composition, of gigantic proportions, with the general title of "Homeric World," divided into an "Iliad" and an "Odyssey," the former consisting of two dramas, entitled respectively "Achilles" and "Clytemnestra"; the latter of four—viz., "Circe," "Nausicaa," "Ulysses' Return," and "Death of Ulysses"—each of these filling an evening in performance. The ambitious scheme was treated with a shrug of the shoulders in many quarters, but, to judge from the enormous success of the first production of "Odysseus Heimkehr," the third drama of the Odyssey Tetralogy, the matter will have to be treated somewhat more seriously. The work, in fact, aroused a perfect storm of enthusiasm amongst an audience including many foreign visitors, and the composer was recalled over and over again, being compelled at last to speak a few words in acknowledgment. Herr Bungert, it should be said at once, is his own poet, and, to judge from the present work, is a dramatist of considerable talent, his book being replete with dramatic life and interest at least equal to that contained in the musical treatment thereof. As regards the distinctive merits of the latter, critical opinions are at present necessarily divided. Although copious use is made of the *Leitmotif*, the style is considered rather that of Schumann than of Wagner, while there are several excellent choral numbers in the work, which is pervaded throughout by a healthy idealism—a distinct recommendation to any operatic stage work in these latter days. It would lead us too far to give even an outline of the book of "Odysseus Heimkehr"; readers of Homer will be able to form an approximate idea of the subject for themselves. Suffice it to say that, in the opinion of many of those present, the work would prove highly effective merely as a drama, without the music. The performance, under Herr Schuch's direction, who had been rehearsing it for months past, was an excellent one, the principal parts being interpreted by Herr Scheidemantel (*Ulysses*), Frau Wittich (*Penelope*), Frl. Chavane (*Telemachus*), Frl. Frölich (*Athene*), Herr Anthes (*Hyperion*), Herr Wachter (*Eumeus*), and Herr Nebuschka (*Laertes*). The mounting of the work left nothing to be desired, and the management of the Dresden Opera may well be proud of its achievement. The performance has been several times repeated since the above date, and as a result of its extraordinary and continued success the right of producing the entire tetralogy has been acquired by the directors of the Royal Opera, Berlin. The latter—*i.e.*, the tetralogy—is, we are informed, now

Bow down Thine ear
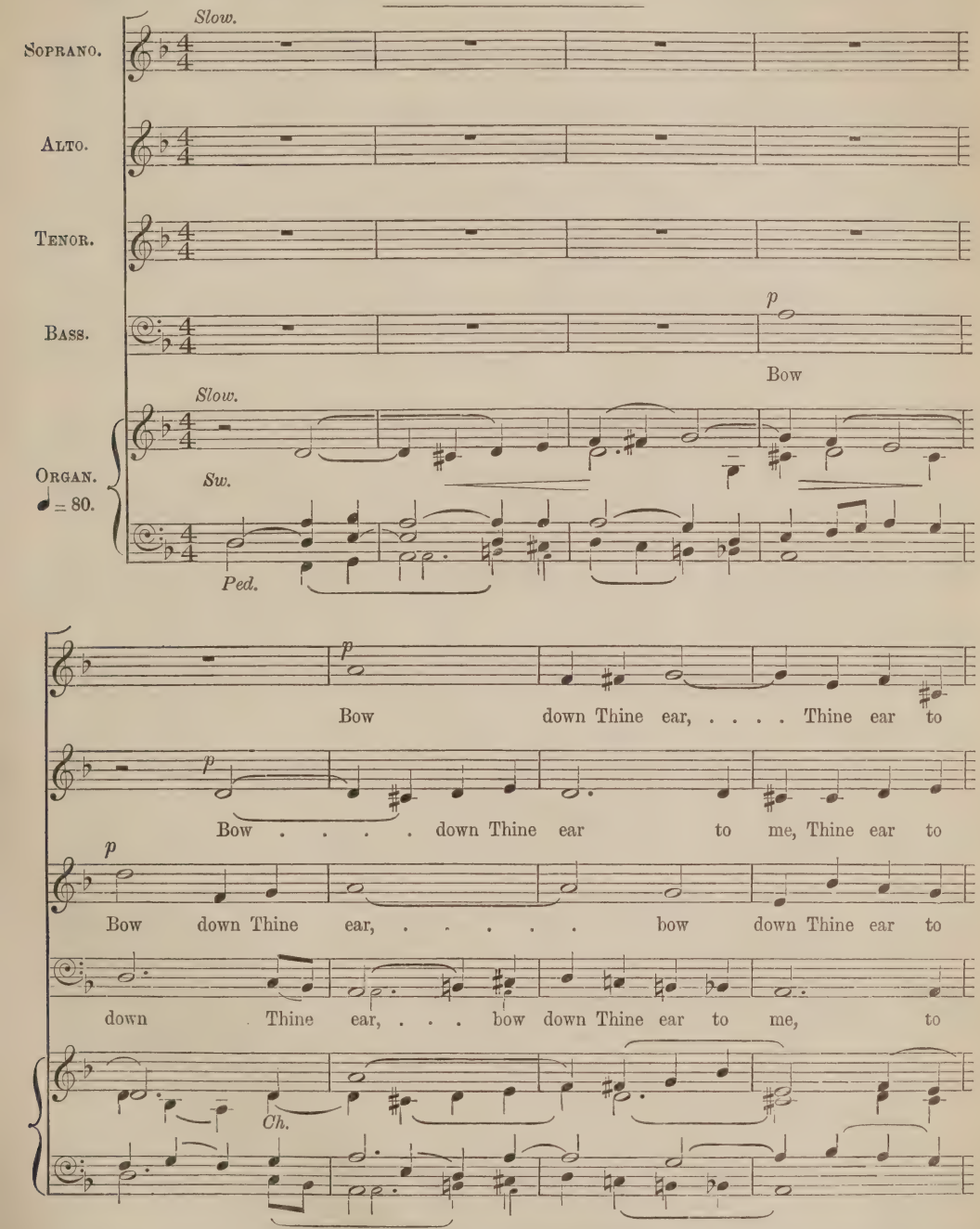
ANTHEM BY

WILLIAM BEALE

Gentleman of His Majesty's Chapels Royal; *b.* Jan. 1, 1784; *d.* May 3, 1854.

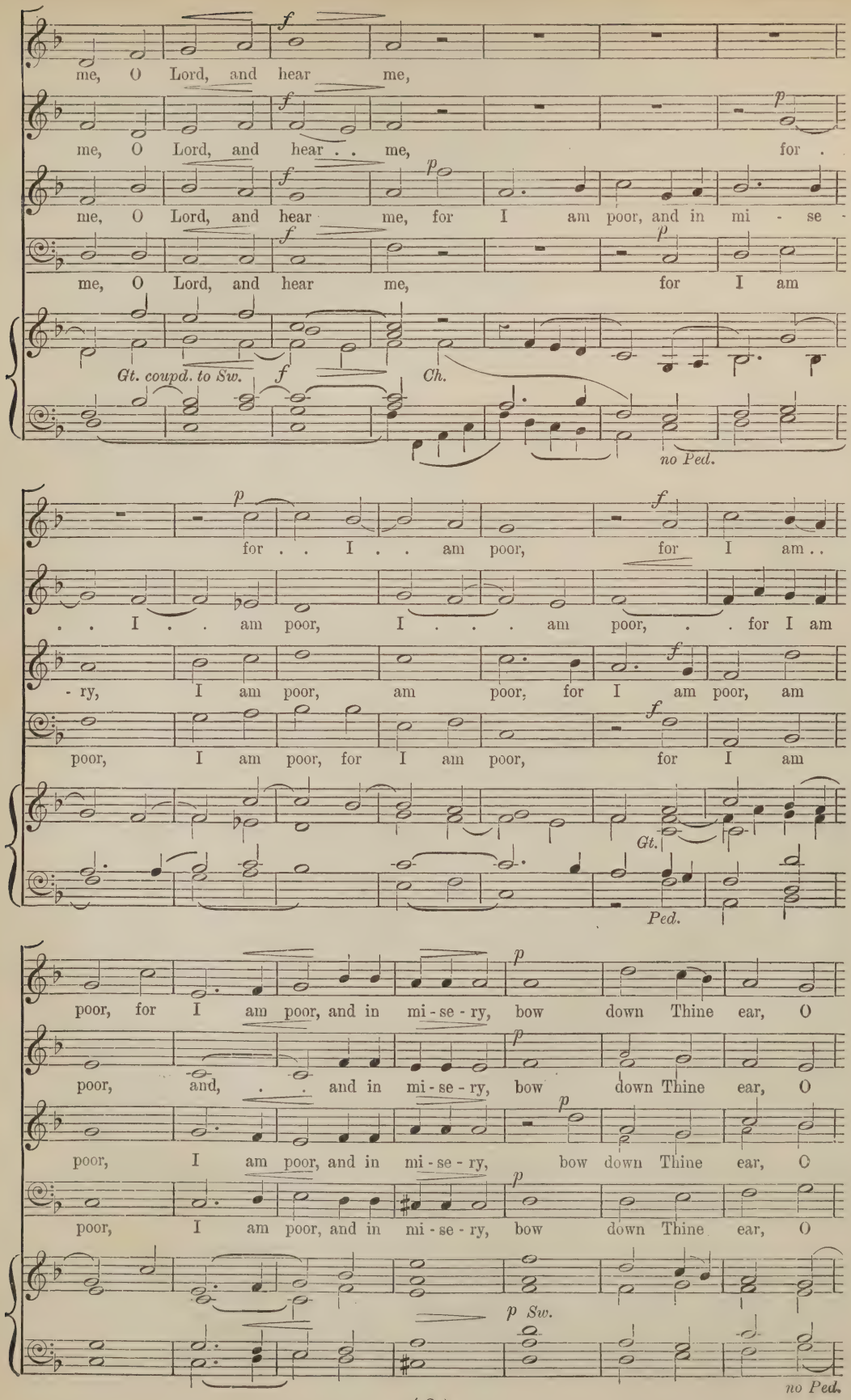
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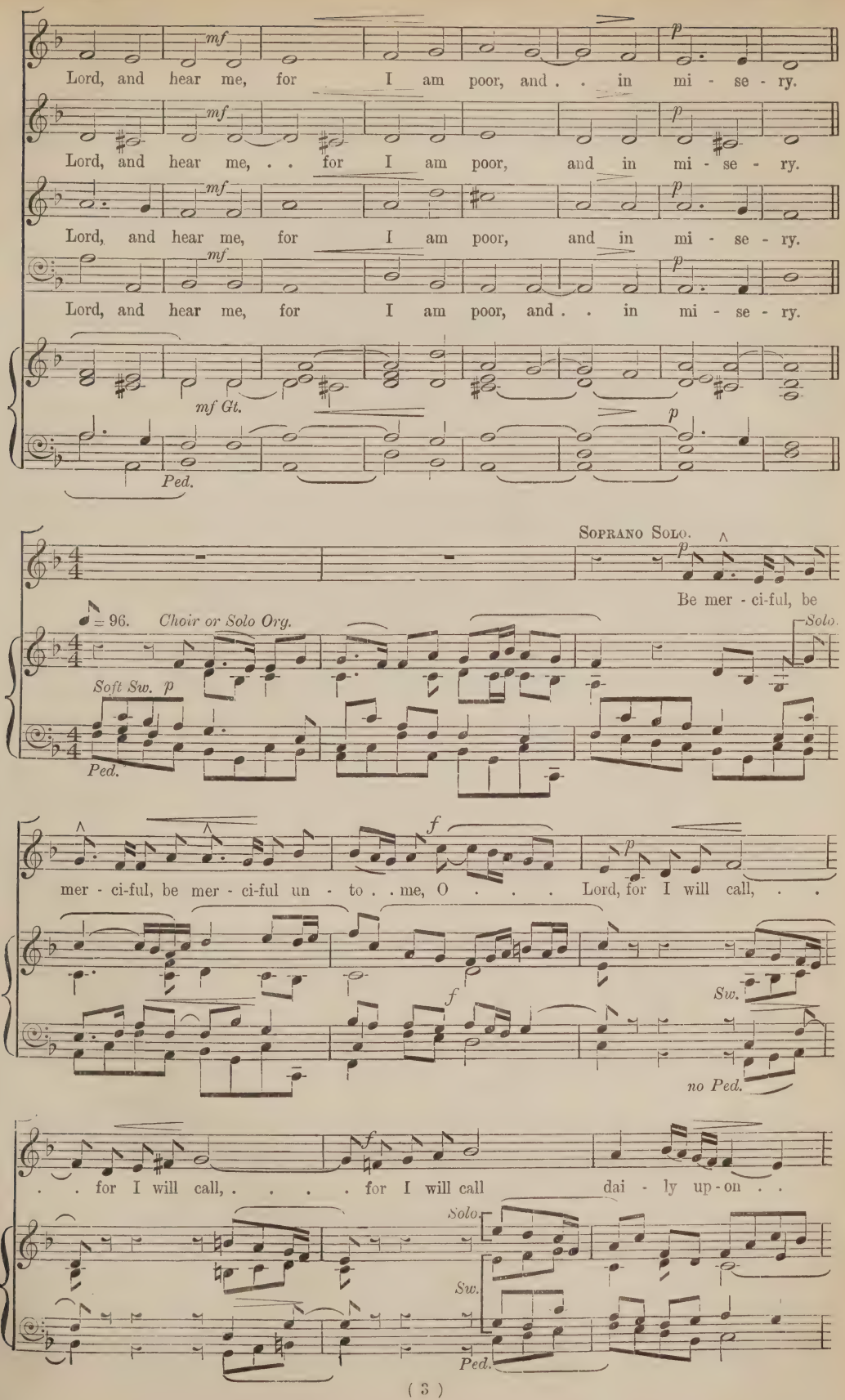
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

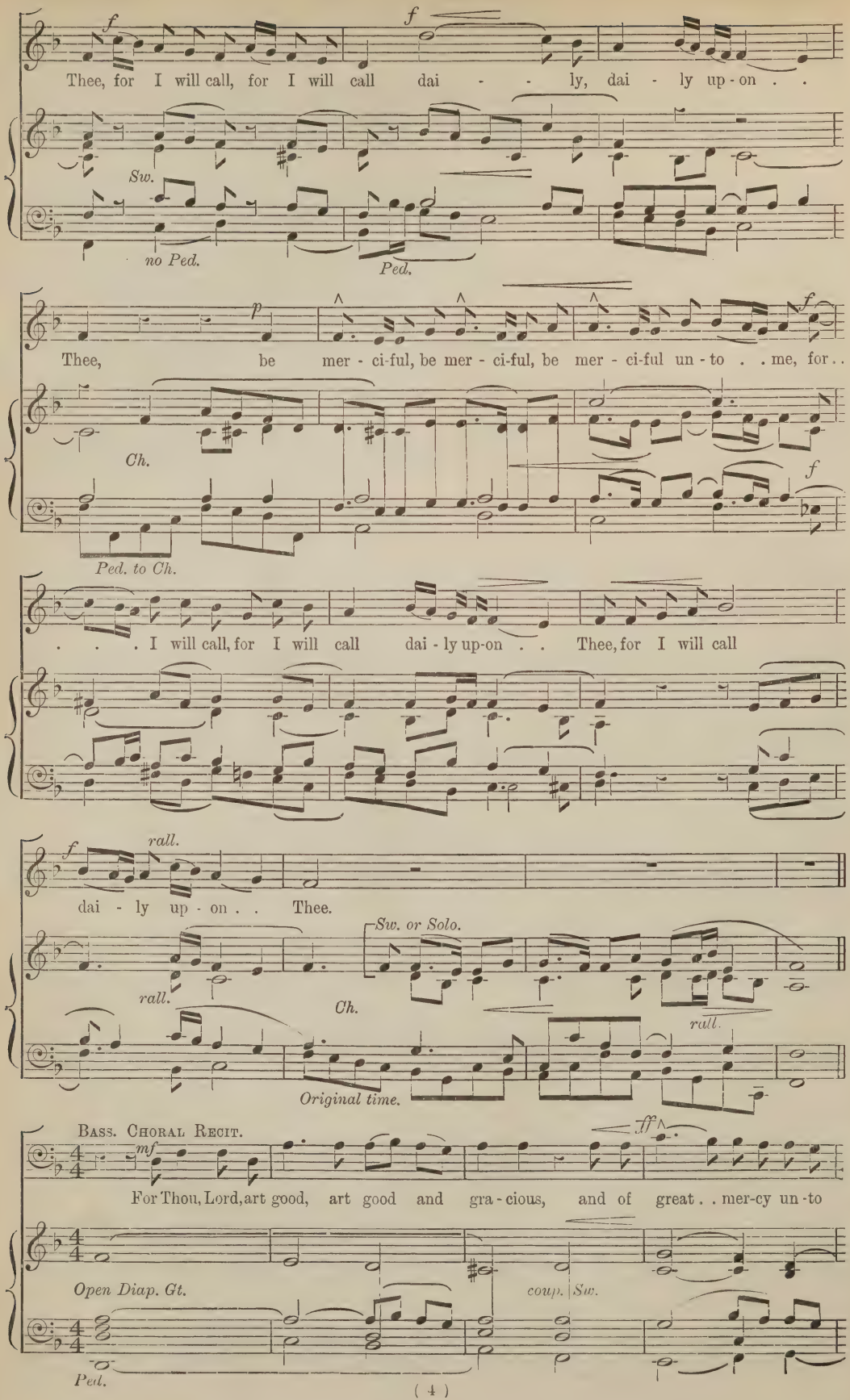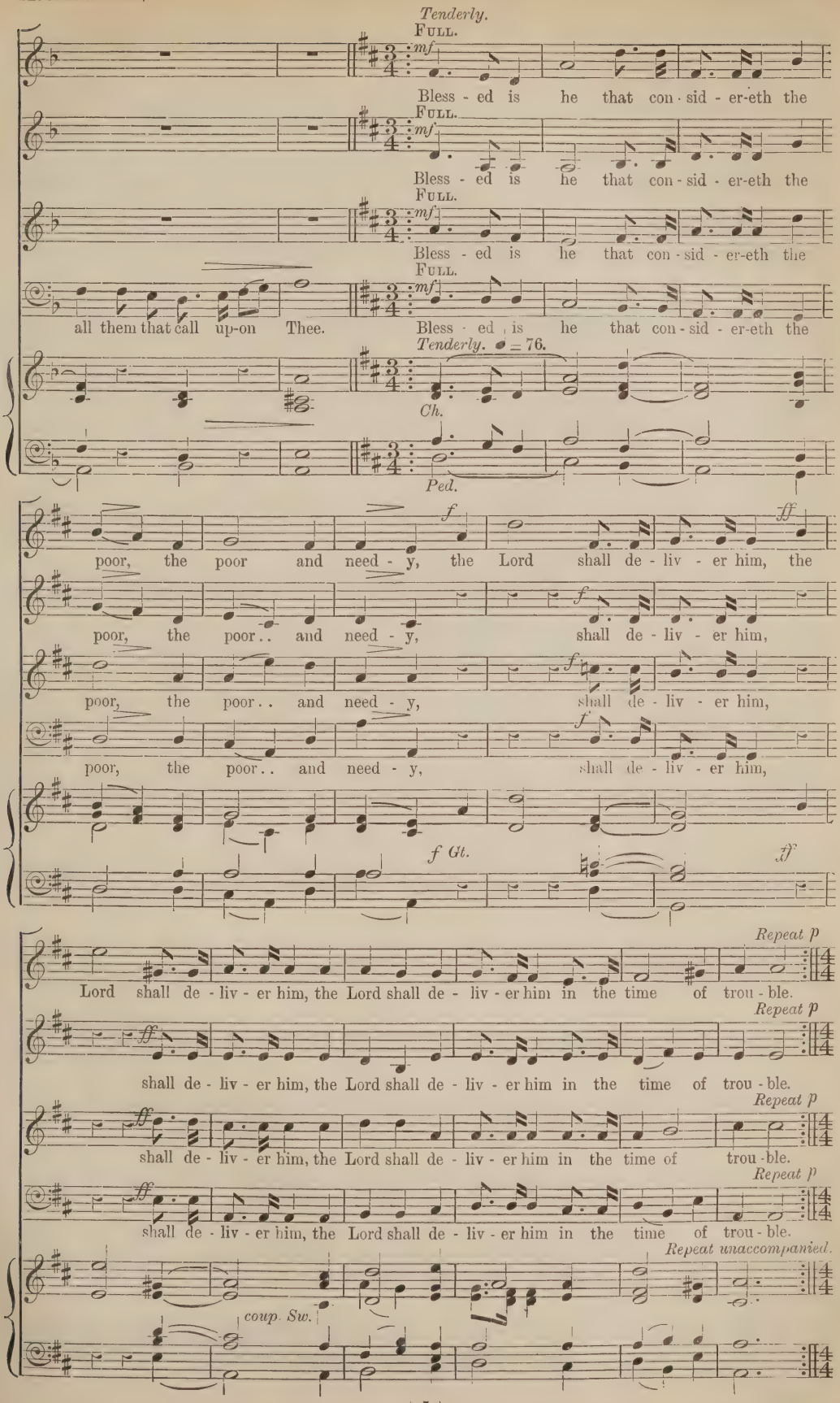


Note.—The only Accompaniment written in the MS. score is a figured Bass, and the melody of the Introductory Symphony. There are neither marks of expression, with the exception of the word "Tenderly," beginning the fourth movement, nor any indications of speed, with the exception of "Slow" and "Brisk" at the commencement of the first and last movements. In a few instances, notes have been altered by the Editor, in such cases the small notes are those which appear in the MS. This Anthem is now published for the first time.

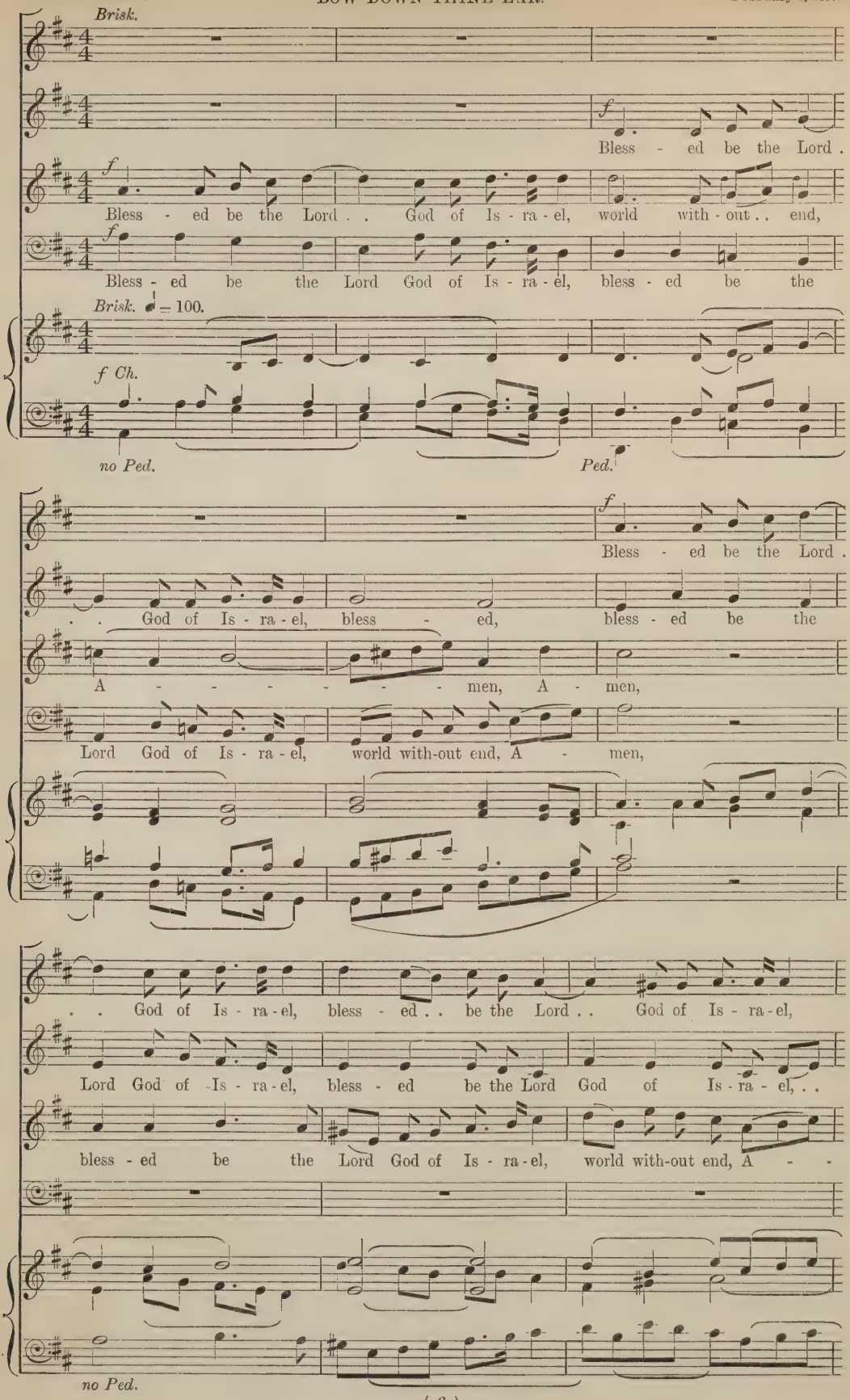
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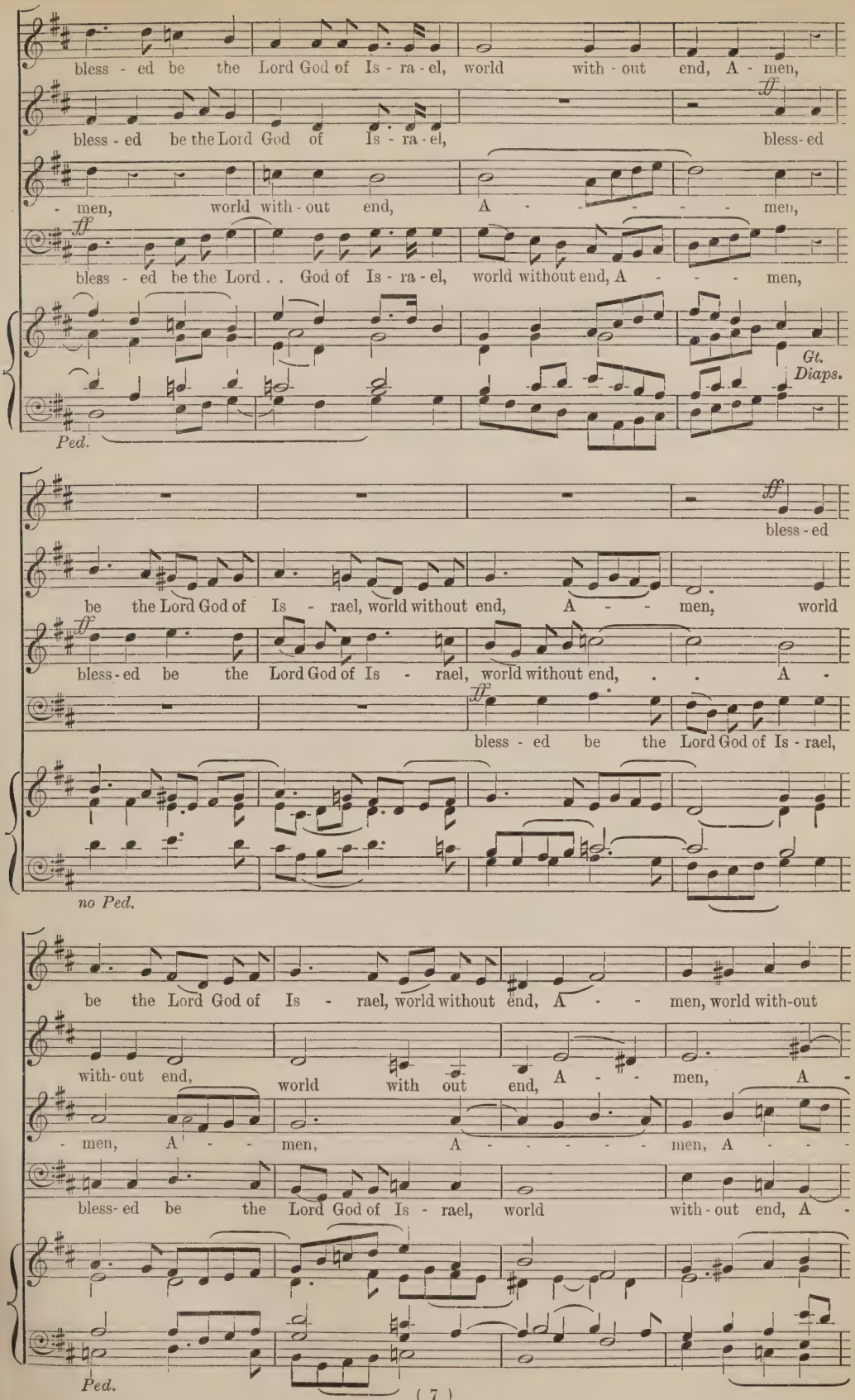

me, O Lord, and hear me,
me, O Lord, and hear . . me, for .
me, O Lord, and hear me, for I am poor, and in mi - se -
me, O Lord, and hear me, for I am
Gt. coupd. to Sw.
Ch.
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for . . I . . am poor, for I am . .
. . I . . am poor, I . . . am poor, . . for I am
- ry, I am poor, am poor, for I am poor, am
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poor, for I am poor, and in mi - se - ry, bow down Thine ear, O
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p Sw.
no Ped.

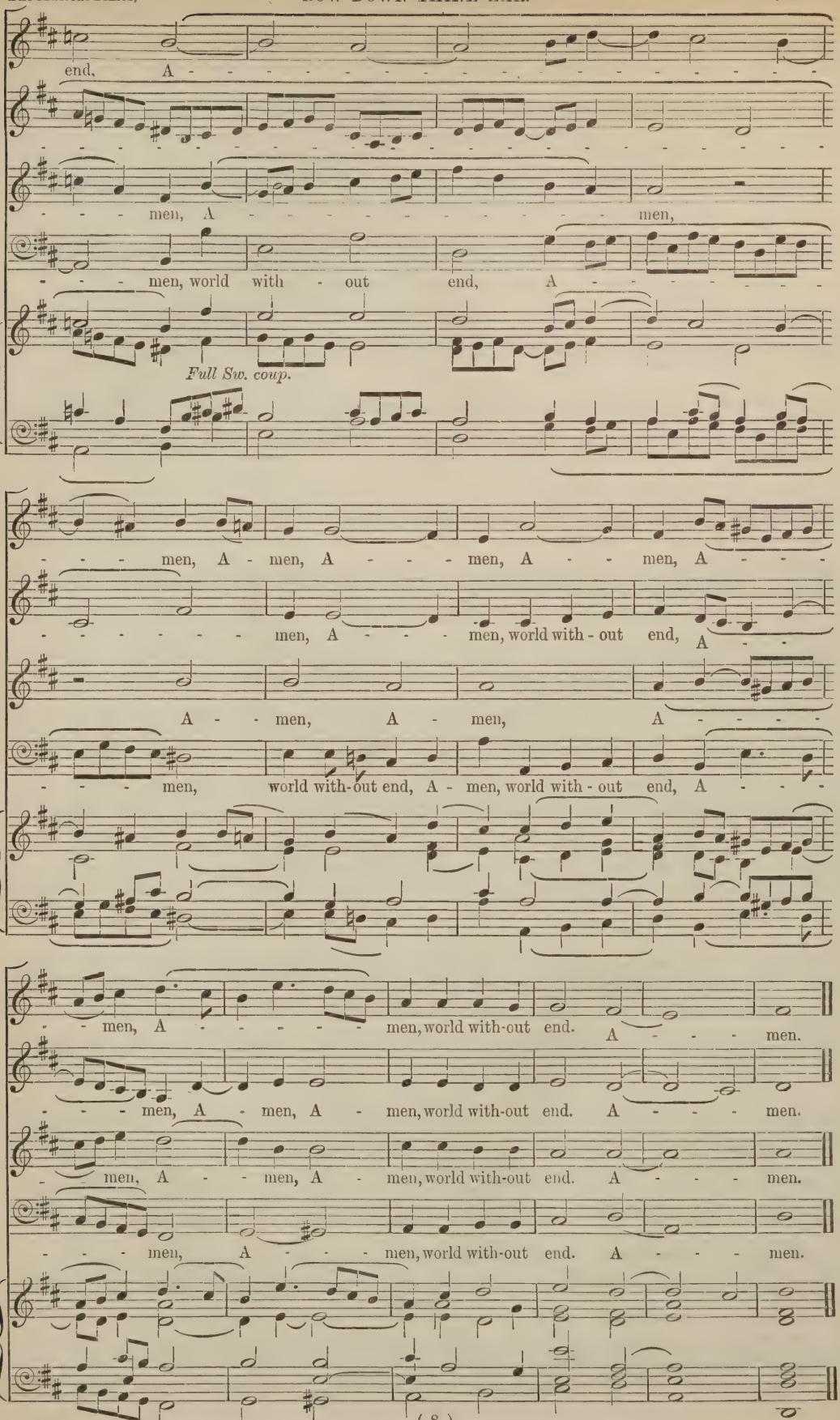

mf
p
Lord, and hear me, for I am poor, and . . in mi - se - ry.
Lord, and hear me, . . for I am poor, and in mi - se - ry.
Lord, and hear me, for I am poor, and in mi - se - ry.
Lord, and hear me, for I am poor, and . . in mi - se - ry.
mf Gt.
Ped.
Soprano Solo.
Be mer - ci-ful, be
♩ = 96.
Choir or Solo Org.
Solo.
Soft Sw.
Ped.
mer - ci-ful, be mer - ci-ful un - to . . me, O . . . . Lord, for I will call, . .
f
Sw.
no Ped.
. . for I will call, ... for I will call dai - ly up - on . .
Solo.
Sw.
Ped.


f
f
Thee, for I will call, for I will call dai - - ly, dai - ly up - on . .
Sw.
no Ped.
Ped.
p
f
Thee, be mer - ci-ful, be mer - ci-ful, be mer - ci-ful un - to . . me, for . .
Ch.
f
Ped. to Ch.
. . . I will call, for I will call dai - ly up-on . . Thee, for I will call
f
rall.
dai - ly up - on . . Thee.
Sw. or Solo.
rall.
Ch.
rall.
Original time.
Bass. Choral Recit.
mf
ff
For Thou, Lord, art good, art good and gra - cious, and of great . . mer-cy un - to
Open Diap. Gt.
coup. Sw.
Ped.


Tenderly.
Full.
mf
Bless - ed is he that con - sid - er-eth the
Full.
mf
Bless - ed is he that con - sid - er-eth the
Full.
mf
Bless - ed is he that con - sid - er-eth the
Full.
mf
all them that call up-on Thee.
Bless - ed is he that con - sid - er-eth the
Tenderly. ♩ = 76.
Ch.
Ped.
f
ff
poor, the poor and need - y, the Lord shall de - liv - er him, the
f
poor, the poor.. and need - y, shall de - liv - er him,
f
poor, the poor.. and need - y, shall de - liv - er him,
f
poor, the poor.. and need - y, shall de - liv - er him,
f Gt.
ff
Repeat p
Lord shall de - liv - er him, the Lord shall de - liv - er him in the time of trou - ble.
Repeat p
ff
shall de - liv - er him, the Lord shall de - liv - er him in the time of trou - ble.
Repeat p
ff
shall de - liv - er him, the Lord shall de - liv - er him in the time of trou - ble.
Repeat p
ff
shall de - liv - er him, the Lord shall de - liv - er him in the time of trou - ble.
Repeat unaccompanied.
coup. Sw.


Brisk.
f
Bless - ed be the Lord.
Bless - ed be the Lord . . God of Is - ra - el, world with - out . . end,
Bless - ed be the Lord God of Is - ra - el, bless - ed be the
Brisk. ♩ = 100.
f Ch.
no Ped.
Ped.
Bless - ed be the Lord.
. . God of Is - ra - el, bless - ed, bless - ed be the
A - - - - - - men, A - men,
Lord God of Is - ra - el, world with-out end, A - men,
. . God of Is - ra - el, bless - ed . . be the Lord . . God of Is - ra - el,
Lord God of Is - ra - el, bless - ed be the Lord God of Is - ra - el, . .
bless - ed be the Lord God of Is - ra - el, world with-out end, A - -
no Ped.


bless - ed be the Lord God of Is - ra - el, world with - out end, A - men,
bless - ed be the Lord God of Is - ra - el, bless - ed
- men, world with - out end, A - - - - - men,
ff
bless - ed be the Lord . . God of Is - ra - el, world without end, A - - - men,
Gt. Diaps.
Ped.
ff
bless - ed
be the Lord God of Is - rael, world without end, A - - men, world
ff
bless - ed be the Lord God of Is - rael, world without end, . . A -
ff
bless - ed be the Lord God of Is - rael,
no Ped.
be the Lord God of Is - rael, world without end, A - - men, world with-out
with - out end, world with out end, A - - men, A -
- men, A - - men, A - - - - - men, A - - -
bless - ed be the Lord God of Is - rael, world with - out end, A -
Ped.


end, A - - -

completely finished, and the two "Iliad" dramas nearly so, so that the poet-composer's "life's work," as from the first he regarded it, has not absorbed very many of his years in its elaboration; while, if the remaining constituent parts thereof are equal in merit to the present one, the lyrical stage is likely to be the richer for another masterpiece, though managers would probably be better content if its proportions were less "gigantic."

THE VIENNA SCHUBERT EXHIBITION.

In anticipation of the composer's birth-centenary, on the 31st ult., a Schubert Exhibition was opened on the 20th ult., at the Künstler Haus, in Vienna, by the Emperor, in the presence of the members of the Imperial Family, the German, Italian, and French Ambassadors, and the principal local authorities. His Majesty delivered a speech, extolling Schubert as the representative of the purest art and creator of the noblest form of song, whom Austria, and Vienna in particular, was proud of being able to call one of her greatest sons. About a thousand objects are exhibited, the pictures and drawings of contemporary artists giving a clear idea of times and locality. "Among Schubert's manuscripts," says a *Daily News* correspondent, "is his music to the 'Lady of the Lake' and Ossian's Songs, which must be of particular interest to British visitors. In the large central room is the picture by Johann Schmidt of one of Schubert's parties of friends, to whom he is singing his new songs and accompanying them on the pianoforte. Over the picture, in the centre of a picturesque arrangement, hangs the guitar he played before he had a pianoforte. It is quaintly formed like an ancient lyre. Among the originals of the poetic persons in Schubert's works, two are of special interest. They are shown in pencil drawings lent by Professor Max Müller, of Oxford. They are the poet Müller, who wrote the famous 'Müllerlieder,' and his wife, who is the heroine of the songs. They are the father and mother of Professor Max Müller." The artistic portion of the centenary celebrations was announced to commence on the 30th ult., with a festal performance at the Imperial Opera, to be followed by four special Concert performances, three of which—choral and orchestral—were to take place on the 31st ult. and 2nd and 7th inst., in the great hall of the Philharmonic Society; and one, devoted to chamber music and songs, on the 4th inst., is to be held in the small hall of the Society. A number of Schubert Concerts, by different Viennese societies, are likewise announced.

REVIEWS.

Novello's Octavo Anthems. Nos. 546-553.
[Novello, Ewer and Co.]

The late Sir George Elvey was a prolific and very earnest Church composer, and if his Service music is not destined to survive for many years, it is at any rate characterised by intelligence and sincerity. This anthem, "They that go down to the sea," for five-part chorus with a tenor solo, is marked by contrapuntal ingenuity and general effectiveness. Elvey's "The eyes of all wait on Thee" (No. 547) is an easy and suavely flowing anthem for harvest-tide. Another harvest anthem is "Almighty Father, God of Love," by Bruce Steane (No. 548), characterised by dignified simplicity, if such a term may be pardoned. One more harvest anthem remains to be noticed. No. 549 is "Thou visitest the earth," by J. W. Elliott, an unpretentious but musicianly and effective little composition, capable of being rendered by voices in full. No. 550 is a very brief setting of the favourite Collect "Grant, we beseech Thee," for the twenty-first Sunday after Trinity, the composer being Mary Elvey, and the dedication to her late relative, Sir George Elvey. It is written in a musicianly manner, and in the purest style of English church music. No. 551, "O sing unto the Lord," by W. A. C. Cruickshank, is much more elaborate, and requires solo voices. It is penned in a somewhat ornate manner and is eminently suitable for festival use. No. 552, "The day Thou gavest," by the Rev. H. H. Woodward, is an expressive, though simple, full anthem for evensong, being a setting of No. 477, "Hymns Ancient and Modern," and No. 32, "Church Hymns," the words from the pen of the Rev. J. Ellerton. The last for the present (No. 553) is Sir John Stainer's very original and pathetic four-page anthem, "For a small moment have I forsaken Thee," written as far back as 1862.

In a Persian Garden. A Song Cycle for four solo voices with Pianoforte accompaniment. The words selected from the Rubaiyát of Omar Khayyám, with English translation by Edward Fitzgerald. The music by Liza Lehmann. [Metzler and Co.]

This cycle of songs, performed for the first time in public at the Monday Popular Concert, at St. James's Hall, in December, has already gained public favour and excited the esteem of musicians, and critical examination of the score proves this to have been well deserved. It could have been wished that the composer had chosen a text less pessimistical in spirit than Omar Khayyám's verses, the philosophy of which is contained in the line "I came like water, and like wind I go," with the moral deduction of "Waste not your hour." But it must be admitted that the choice of these verses from the writings of the twelfth century poet is justified by the powerful manner in which they have been set. Brahms has manifestly been the model on which the work has been designed, but beyond this all indebtedness ceases, and the music possesses individuality, the most striking feature of which is its masculine grip and expression. It may, in fact, be said unhesitatingly that "In a Persian Garden" is the strongest musical work of its kind which has emanated from a lady's pen. Although the numbers are detached, and complete in themselves, they are connected by the recurrence of phrases associated with particular sentiments, and by the repetition of themes in the pianoforte part in sympathy with the spirit of the words being uttered by the vocalist. The most attractive portions of the work are the bass solo, "Myself when young did eagerly frequent"; the tenor songs, "Alas, that Spring should vanish with the Rose" and "Ah! moon of my delight"; and the quartet, "They say the lion and the lizard keep"; but there are few pages which fail to excite the interest of the cultured music-lover.

Light of Light. Choral Processional March. By George F. le Jeune.

Magnificat and Nunc dimittis. Set to music in the key of B flat. By the Rev. W. T. Southward.
[Novello, Ewer and Co.]

The above March is admirably adapted for the opening of dedicatory or festal services, the music being broadly phrased and diatonic in character. Much of the accompaniment, however, is more suited to the genius of the pianoforte than the organ.

Mr. Southward has set the Magnificat in a vigorous manner that will sustain the interest of a well-trained choir. The part-writing displays considerable contrapuntal skill, and the words are well accented. The opening lines of the Nunc dimittis are given to the tenors in unison. The sopranos enter at the words "Which Thou hast prepared," the full choir at the phrase "To lighten the Gentiles," and the setting of the Gloria is a simplified version of that of the Magnificat.

Honey-Sweet. White Sails. Music by Alice Borton.
Let me ask. My songs would fly. Music by F. E. Gambogi. [Robert Cocks and Co.]

These lyrics are a continuation of the series of "Artistic Songs," which presumably are published with the commendable aim of cultivating a greater taste for the best in music. In such endeavours, however, it is highly necessary that the music should possess individuality, and this can scarcely be said to pertain to the first two of the above songs, which are chiefly distinguished by refinement. Miss Gambogi's music, however, has a melodic interest and is so gratefully written for the voice that it merits wide acceptance. Both of her songs are furnished with English as well as French words, the latter being by Armand Silvestre and Victor Hugo.

Life and Letters of Sir Charles Hallé. Being an autobiography (1819-60), with correspondence and diaries. Edited by his son, C. E. Hallé, and his daughter, Marie Hallé. With two portraits. [Smith Elder.]

This volume will be heartily welcomed by the music-lovers of Great (and Greater) Britain. Hallé, the conductor, the pianist, has been a familiar figure enough to millions any time during the past twenty years. But concerning Hallé, the man, or the private incidents of his career, how few of his many admirers ever possessed more than the scantiest information? The methods of Charles Hallé were not all "up-to-date." He did not encourage the "new journalist" to paragraph or interview him, with an eye to good advertisement; he pandered to no rage for sensations; he affected no singularities of personal appearance or eccentricities of conduct and behaviour; and in consequence his life, outside the concert-room, attracted less attention than that of perhaps any other artist occupying so prominent a position or wielding so commanding an influence. The delightful volume now under notice lifts the curtain which Hallé's modesty had so long allowed to remain undrawn, and permits us to see, "in his habit as he lived," the man to whom the England of to-day owes so much of her improved musical taste. More, it gives us glimpses of many among those who have moulded the artistic tendencies of the past half-century—for instance, Chopin, Wagner, Berlioz, Heller, Thalberg, Liszt, Meyerbeer, Spohr, De Musset, Heine, Lamartine; and of a host of "lesser lights": Rinck (under whom Hallé studied as a boy), Vieuxtemps, Molique, John Ella, Chorley, Costa, Ingres, and others. The book is divided into three parts, the first being the autobiography, which covers the period between 1819 and 1866 and fills 140 pages. Following this we have a chapter of forty pages, most sympathetically and skilfully written by Mr. C. E. Hallé, dealing with Hallé's life from 1865 to 1895, and describing his personal peculiarities in the most amusing way. The rest (more than half) of the volume contains the letters (of which there are 115), extracts from diaries, and notes of travel and appendices. Of the last-named, a complete list of the works performed at Hallé's Manchester concerts is not the least interesting or useful portion of the book.

The Organist and Choirmaster's Diary for 1897. Compiled by Ralph Hindle Baker.
[Novello, Ewer and Co.]

The completeness of this diary and the amount of admirable and useful information it contains should assure it a place on the organ desk of every church which possesses a choir. This year's additions comprise an interleaved church calendar, and still further improvements are intended to be inserted in next year's volume, concerning which the author in the preface invites suggestions. The efficiency of a choir is so greatly dependent upon details of management and method, that Mr. Baker's book may be warmly recommended to all those who are not already using it, for the comprehensiveness of its provision for attendance, salaries, and behaviour, and other items, together with pages devoted to the organist's voluntaries and other matters of interest to himself, are in themselves suggestive of a system which, if conscientiously carried out, could not fail to secure beneficial results. The quotations from acknowledged authors on church music are admirably chosen and may be read with profit by all.

Etude de Concert. Serenade. Valse Impromptu. For Pianoforte. By Oscar Beringer.
[Edwin Ashdown and Co.]

Of making of *Etudes* there is apparently no end, but happily the necessity for their containing some musical interest is recognised by most writers in this branch of the pianist's education. No one probably knows better than Mr. Beringer the requirements of the young pianist, and his study in F sharp is well calculated to cultivate the ability to sustain an expressive melody amidst chords distributed between the hands. The Serenade may be taken to be that of an accepted lover assured of his mistress's favour. It is bright and pleasing, and devoid of difficulties. The Waltz has also a graceful melody for its chief subject, and, tastefully played, would prove attractive.

Six Polonaises. Composed by Franz Schubert. Arranged for Violin and Pianoforte by Siegfried Jacoby.
[Novello, Ewer and Co.]

At this period, when musicians are busy singing the praises of the gifted Viennese composer, the publication of these pieces is very opportune. The Polonaise attained its highest development at the hands of Chopin, who imparted to its somewhat stiff form a life and variety which caused it to become the medium of tone-pictures of the deepest expression. In Schubert's Polonaises we have the form in its original shape with the strong emphasis frequently falling on the second beat of the bar, and the close of the phrases on the third beat preceded by a strong accent on the second. The melodies are distinguished by that facile grace so characteristic of Schubert's music, and Mr. Jacoby has done his work in an admirable manner, the pianoforte part frequently possessing considerable interest. No. 5 possesses a remarkable resemblance to the opening subject of Weber's Grand Polonaise in E flat (Op. 21). No. 6 is the most brilliant of the series, and would make an acceptable piece in the concert-room. The others are well fitted for home use, presenting but small difficulty of execution.

Three Sketches for the Pianoforte. By Walter Macfarren.
[Edwin Ashdown.]

These are three charming little pieces, severally entitled "Daffodils," "Lilies," and "Violets." The first is an *Allegretto Scherzando*, gay in spirit and irresponsible in character. The second is an *Andante Serioso*, and would seem to imply that the stateliness of the lily is not incompatible with impassioned sentiment. The third has the simplicity and pleasing attributes associated with the sweet smelling and modest flower.

The Office for the Holy Communion. Set to music in the key of B flat. By W. Monk Gould.
[Novello, Ewer and Co.]

This setting of the Communion Service is an excellent example of modern Church music, in which dignity and restrained emotional melodiousness is happily combined. The music comprises the Kyrie Eleison, Credo, Sanctus, Benedictus, Agnus Dei, and Gloria in Excelsis. These are set in four parts, with the exception of the Agnus Dei, which has solo passages for treble and tenor. The part-writing will present no difficulties to a fairly well-trained choir, although it possesses considerable musical interest. Mr. Gould has been specially successful in his setting of the Credo, the words being admirably accentuated and the music expressive. An effective Fourfold Amen is given for use after the Benediction.

Pianoforte Album. By Francesco Berger.
[Novello, Ewer and Co.]

This volume comprises five pieces for the pianoforte, the first of which is a study in contrary motion well calculated to develop independence of the hands. No. 2 is a "Barcarolle" of more musical interest, which will afford excellent practice for playing thirds *legato*. The next piece, entitled "The Voice of the Rivulet," calls for independence of finger action and a delicacy of style, and is a graceful little piece. A spirited Polka comes next, and the volume is effectively concluded with a vigorous March.

At the meeting of the Finance and Estate Committee of St. George's Hall, Liverpool, held on the 21st ult., the Report of the Examiners, Dr. E. J. Hopkins, Professor J. F. Bridge, and Professor Stanford, appointed to examine the six selected candidates for the position of organist, was submitted. The examiners recommended the candidate whose *nom-de-plume* was "Organum," and upon reference to the list it was found that the candidate recommended was Dr. Peace, of Glasgow. The committee eventually passed a resolution recommending the council to appoint Dr. Peace. There were forty-seven applications, and the salary attached to the position is £300 per annum.

M. Lamoureux has arranged with Mr. Robert Newman to give another series of six Concerts with his orchestra at the Queen's Hall, from March 22 to 27, three in the afternoon and three in the evening.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The musical record in Bristol for the past month is not a very considerable one. Several school concerts took place at Christmas time at dates too late to enable their being noticed in the January issue of The Musical Times. Among the most important of these events were the Concerts at Clifton College, at the Cathedral School, and at the Grammar School, at which last-named establishment a praiseworthy performance of Mendelssohn's "Hymn of Praise" was given by present and past boys and members of the chief musical societies of the city. Gaul's "Ruth" was sung by St. Bartholomew's Choral Society on the 7th ult.

The most important event of the month was the annual "Ladies' Night," on the 14th ult., of the famous Bristol Madrigal Society, the Concert being one of the best in its annals. The older madrigal writers represented in the programme were Morley, Marenzio, Weelkes, Benet, and Wilbye. Considerable interest was manifested by musical antiquaries in a composition — "Pastime with good company"—from the pen of King Henry VIII., and a charming piece entitled "Cuckow" (*circa* 1610), found in the British Museum and arranged by Mr. L. Benson. There were also compositions by Pearsall, S. Wesley, Mendelssohn, W. Macfarren, Smart, Savile, Horsley, Pinsuti, and also E. A. Dicks, whose melodious part-song "It was a lover and his lass" so captivated the large assemblage that its repetition was demanded. The singing of these varied pieces was almost as near perfection as it is possible to approach; the artistic taste and finish which marked their rendering affording intense enjoyment to those who came to listen.

Mr. George Riseley, the conductor of the Musical Festival and of the Choral Society, was presented with a cheque for £500 by his many friends, on the 12th ult., in recognition of his services to music.

Brief notice is deserved by the Lodway Gleemen, who pleasingly sang a number of carols and other pieces at Pill, on the 17th ult.

MUSIC IN BIRMINGHAM.

(From our own Correspondent).

The Birmingham Festival Choral Society's impressive performance of "The Messiah," on Boxing Night, attracted the largest audience ever known to have been present in the Town Hall at the annual Christmas revival of Handel's great epic. Indeed, the demand for admittance was so great that hundreds who besieged the ticket office were unable to procure tickets at any price. Dr. Heap conducted with rare skill and attention, and to him must be attributed one of the grandest performances of "The Messiah" it has been my good fortune to listen to. The singing of the chorus was without reproach, indeed, as for fine tone quality, precision, and clearness of enunciation our choristers almost surpassed all previous efforts. The orchestral accompaniments were given without a flaw and with subordination. The principals were Madame Marie Duma, Miss Alice Lamb, Mr. Henry Piercy, and Mr. John Sandbrook, the latter replacing Mr. Andrew Black, who, on account of illness, could not appear. Mr. Perkins presided at the organ.

The terminal Concerts in connection with the students attending the Midland Institute School of Music were given in the large Lecture Theatre just before Christmas, the most noteworthy being the Orchestral Concert under Mr. Fred. Ward's conductorship. The programme was an interesting one, and included Beethoven's Overture to "Prometheus," Mozart's "Jupiter" Symphony, and the same composer's Pianoforte Concerto (No. 7, Op. 82) in C minor, the solo part in the latter being most artistically rendered by Mr. H. J. Miller. An interesting novelty proved a pretty Reverie by A. W. Nicholson, arranged for orchestra by Mr. Fred. Ward. The scoring is extremely picturesque, a solo being given to the clarinet, including a brilliant *cadenza* for the same instrument, faultlessly played by Mr. Arthur Ward.

The Birmingham Amateur Opera Society, which is now affiliated to the Midland Institute, gave four performances of Gilbert and Sullivan's æsthetic opera "Patience," in the large Lecture Theatre, on the 12th, 13th, 14th, and 15th ult., in connection with the Midland Institute's annual Conversazione, which usually extends over four days. Mr. Fred. Ward conducted.

Mr. Pountney, an old local chorister, who took part in the original performance of "Elijah," under Mendelssohn's direction, was the recipient of an interesting letter from Mrs. Marie Benecke, Mendelssohn's daughter, who also presented Mr. Pountney with a photograph of a page of the original manuscript of "Elijah." The page embodies the bass solo "Lord God of Abraham." The manuscript is beautifully clear and sharply defined.

MUSIC IN CAMBRIDGE.

(From our own Correspondent.)

The October term of 1896 has at least one interesting record—namely, the first appearance in Cambridge of the Royal College of Music Orchestra. The Cambridge public owe a deep debt to the Council of the College for showing them exceptional favour in allowing the students to play before them, and also to Professor Stanford for suggesting and conducting the performance. The programme included works of which, on account of their excessive difficulty, a hearing is denied to most country audiences. Tschaïkowsky's gigantic Symphonie Pathétique, the Overtures to "William Tell" and the "Meistersinger," Lalo's Symphonie Espagnole, and *Ford's* scene in "Falstaff" covered a large field of art. The spirit and vivacity with which the various pieces were rendered were very noticeable, and the enthusiasm which greeted the efforts of the young players was equally marked.

At the Cambridge University Musical Society's Recital, in Trinity Chapel, the principal pieces were Schubert's Mass in G, Haydn's "Insanæ et Vanæ Curæ," and S. Wesley's "Exultate Deo." Dr. Charles Wood (in the absence of Dr. Gray) conducted, and Mr. H. P. Allen was the organist.

There have been but few "visiting" Concerts. *Entrepreneurs* probably find that Cambridge is anything but a happy hunting ground for their efforts. Señor Sarasate with Dr. Neitzel, and Mr. Leonard Borwick with Mr. Plunket Greene, have given Recitals, and the Gompertz Quartet and the Meister Glee Singers have given Concerts during the term.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The second Instrumental Concert of the Dublin Musical Society took place, at the Royal University Buildings, on the 20th ult. The Overtures "Oberon," "Fidelio," "Stradella," Meyerbeer's "Schiller" March, Mozart's Symphony in E flat, Grieg's "Peer Gynt" Suite, and the *Intermezzo* to "Philémon et Baucis" formed the orchestral part of the programme, and were, one and all, tastefully and soundly rendered. Madame Marie Duma delighted the audience by her singing of "Softly sighs" (Weber), "Springtide" (Gounod), and "O Divine Redeemer" (Gounod), and Mr. Evan Cox displayed his fine tenor voice in "Lend me your aid" (Gounod) and the "Rose" Song (Balfe). Sullivan's "Golden Legend" is announced by the same Society for the 2nd inst., with Miss Regina de Sales, Madame Belle Cole, Mr. Gawthrop, and Mr. Andrew Black.

The first public Concert of the Dublin Instrumental Club took place in the Antient Concert Rooms on the 13th ult. The programme was well varied, and consisted of orchestral, chamber, and vocal music. The orchestral selections included the Overtures to "Son and Stranger" (Mendelssohn) and "Raymond" (Thomas); Beethoven's Symphony (No. 2) in D major, which was capitally played, the flute (Mr. Fitzgibbon) and oboe (Mr. Brickley) specially distinguishing themselves; Massenet's "Scènes Pittoresques," and Berlioz's famous "Hungarian" March. A very fair rendering of four movements out of Beethoven's Septet (Op. 20), most excellently led by Mons. O. Grisard, and the *Andante* from Schubert's String Quartet in D minor, well piloted by Mr. P. J. Griffith, constituted the

chamber pieces. Miss S. Bell displayed a pleasing and well-trained voice in a couple of songs by Mozart and Meyerbeer. The orchestra, numbering some seventy players, was led by Mr. P. J. Griffith, and Mons. O. Grisard conducted.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The first appearance of Mr. Kirkhope's Choir this season attracted the customary large audience. "Samson" presented no difficulties to this fine body of singers, and the energetic conductor secured a splendid rendering of the work. The solos were entrusted to Madame Lilian Tree, Miss Elsie Mackenzie, Madame Dews, Mr. Lloyd Chandos, and Mr. Peterkin, each of whom came in for a share in the warm applause so liberally bestowed. "Return, O God of Hosts," was particularly well sung. The accompaniments, as arranged by Dr. Prout, were played by the Scottish Orchestra.

The Choral Union gave its annual performance of "The Messiah," on New Year's Day, to a crowded and enthusiastic audience. Among the soloists, Madame Duma and Madame Belle Cole deserve special mention for excellent work, and Mr. Lloyd Chandos and Mr. R. A. Grant in the tenor and bass solos were also highly appreciated. In the evening the same artists took part in a Ballad Concert, which was thoroughly enjoyed.

Messrs. Paterson's series of Orchestral Concerts pursues its successful course under Mr. Kes. On the 11th ult. the high-water mark was reached in a "Wagner programme," which attracted a very large audience. The demonstration at the end of the Concert was unusually enthusiastic. The second part of the programme was devoted to the first act of the "Walküre," in which Mr. Hedmondt scored a great success. Mr. George Holmes proved himself an excellent exponent of Wagner's music as *Hunding*, and also (in the former part of the programme) in *Hans Sachs's* song. Mrs. Saddler-Fogg lent Mr. Hedmondt very careful support in the "Walküre" scene, but off the stage *Sieglinde* is apt to drop into a second rank of interest. Mrs. Saddler-Fogg had a better chance in the love duet from "Lohengrin," and took advantage of it. The orchestral pieces, save the "Procession of gods to Walhalla," were excellently rendered. The orchestra was augmented on this occasion.

At the other Concerts of the series (December 21, the 4th and 18th ult.) the points of interest were the appearances of M. Sapellnikoff in the Schumann Concerto and of Miss Ilona Eibenschütz in Grieg's A minor Concerto. Mrs. Henschel renewed acquaintance with her Edinburgh audience on the 18th ult. and had an extremely cordial reception. All three artists were successful in winning hearty recognition of their gifts.

The second Saturday Popular gave another evidence of the steady improvement of orchestra and performances. Mr. Sons in Max Bruch's G minor Concerto was altogether delightful, and Miss Kate Gray was well received in songs by Wagner, Bohm, and Mascagni.

A performance of Cowen's "Sleeping Beauty" was given by Mr. R. W. Pentland's choir, in Queen Street Hall, on the 21st ult. Fräulein Martini, Miss Riddell Henderson, Mr. C. Scott, and Mr. J. H. Kennedy ably sustained the solo parts, and the accompaniments were played by a small orchestra led by Mr. Winram.

MUSIC IN GLASGOW.

(From our own Correspondent.)

St. Andrew's Hall was, as usual, crowded on New Year's Day morning, when the Glasgow Choral Union gave its time-honoured performance of "The Messiah." Mr. Joseph Bradley conducted and the soloists were Miss Jenny Taggart, Miss Sarah Berry, Mr. Hirwen Jones, and Mr. Andrew Black. Handel's work was repeated in the City Hall on the evening of the 14th ult., also under the auspices of the Society just-named. The soloists comprised Miss Kate Forbes-Gray, Miss Florence Christie, Mr. James Wood, and Signor Foli.

It may not be too late to place on record what was, perhaps, the leading feature of the Choral and Orchestral Union Concert on December 29 last. The occasion was the first appearance for the season of Mr. Willem Kes in the *rôle* of solo violinist. The accomplished conductor of the Scottish Orchestra was heard in Tschaïkowsky's Violin Concerto, wherein the player's technique and artistic perception of the Russian composer's music were unexceptionably fine. A somewhat heavy programme was submitted at the ninth Concert of the series, on the 5th ult. Dvorák's Overture "In der Natur," Beethoven's No. 4 Concerto for pianoforte and orchestra, and Schumann's Symphony (No. 1, in B flat) were, *inter alia*, in the programme. The solo part in the Concerto was in the capable charge of Mr. Sapellnikoff, who also contributed examples of Mendelssohn and Liszt, and the orchestra distinguished itself by an excellent performance of the Symphony. On the following Saturday evening Schubert's "Unfinished" Symphony and several other familiar pieces gave signal satisfaction to the *habitués* of the popular Concerts, and Mr. E. C. Hedmondt sang. This favourite artist was, however, heard to much greater advantage on the 12th ult., when he took part in an excellent Wagnerian programme. Mrs. Sadler-Fogg, a promising young soprano, was associated with Mr. Hedmondt, and Mr. George Holmes, the bass soloist, proved a well-trained exponent of the Wagnerian school. The Scottish Orchestra was augmented for this interesting occasion, and both Mr. Kes and his band earned the highest praise.

At the eleventh Concert of the classical series, on the 19th ult., Mrs. Henschel sang in her usual cultured style, Miss Ilona Eibenschütz played with marked distinction in Beethoven's Concerto for pianoforte and orchestra (No. 3 in C minor), and the band gave one of the finest performances of the overture to "The Flying Dutchman" heard here for a long time. Most interest centred, however, in Mr. Kes's new Symphony in E major, which was given for the first time. In his analytical notes the composer states that he has written his Symphony "for no other than purely musical purposes; it is, therefore, in a certain sense not a 'modern' work, for it has no 'programme' and is 'absolute' music." So much, then, for the composer's avowed intentions. We can only now, however, briefly say that Mr. Kes does not despise agreeable, even dainty melody, and if it is not always original, there can be no doubt as to the richly-coloured orchestration in each and all of the orthodox number of movements. The work met with a gratifying reception, and at the conclusion of a wholly admirable performance the composer was twice recalled.

Mr. Hamish MacCunn had every reason to be proud of the dimensions of the audience which greeted him at the Athenæum on the 14th ult. The young Scotch composer appeared on this occasion in a somewhat novel capacity, that of a lecturer. Mr. MacCunn would be the very first to disclaim such a cognomen in the usual acceptation of the term. All the same his Lecture was brimful with food for thought, as everyone who knows anything about "Scottish Music, Past and Present," must frankly admit. Many accomplished musicians labour, unfortunately, under misconceptions regarding the characteristics of Scottish music. Amongst these may be mentioned some prevailing notions regarding the "snap," the "flat seventh," the bagpipe, &c. Doubtless enough some of Mr. MacCunn's views on the music of the "Land o' cakes" were, perhaps, a little controversial, but there could be no doubt as to the absolute sincerity of the lecturer and the attention paid him by his audience. Mr. MacCunn was, moreover, singularly happy in his pianoforte illustrations.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Although scarcely to be reckoned among those things which come under the heading of musical news, an event of such importance as the partial destruction of the Royal Court Theatre ought not to pass unnoticed in a column which has so often chronicled the operatic productions carried out beneath its roof. For nearly a quarter of a century this building was looked upon as the head-quarters, while for ten or fifteen years it was the actual home, of the Royal Carl Rosa Company. At Christmas-time, a year ago,

the lyric drama was made to give place to something lighter, and again this season had the reign of clown and pantaloon commenced when the accident happened. On the morning of the 9th ult. fire broke out, with the result that the auditorium was laid bare to the skies, the gallery burnt out, the stalls and dress circle wrecked by water and falling *débris*, and a vast number of dresses and properties ruined. But the present management turned a *fiasco* into a triumph, and within the brief space of five days a temporary roof was erected, the gallery restored, the upholstery renewed, and all put in order for the re-opening of the theatre on the 14th ult. Such a record has surely never before been achieved, and the season of opera which is to shortly follow that of pantomime will in no way be interfered with.

The two most important artistic events of the month of the larger order have been one of the Winter Entertainments, at which a charming combination of players, the Probyn Ladies' Orchestra, performed most agreeably; and the seventh Concert of the Philharmonic Society, in the programme of which Mozart's not very familiar Symphony, No. 11, in B flat, figured as the leading feature. Mr. F. H. Cowen conducted.

The Orchestral Society had promised Beethoven's Septet for the 16th ult., but "owing to unforeseen circumstances," not further explained in the post card sent to subscribers, the performance has been postponed to April. The work in question will be welcome whenever it is given, as it has not been heard in Liverpool for several years in public, though it was presented to the congregation of Hope Street Church a couple of years or so ago by Mr. Carl Courvoisier.

Two Orchestral Concerts have been given by the Sunday Society, under Mr. Argent. At the first, Mendelssohn's "Italian" Symphony found a place, and, at the second, Mr. Welsing took the solo pianoforte part in Mendelssohn's Capriccio Brillante and Liszt's "Hungarian" Fantasia.

A Concert by the Schiever Quartet took place on the 10th ult., also under the auspices of the Sunday Society; and on the 17th Mr. Frank Pemberton's party gave a highly interesting programme of English folk-songs.

The Schiever Concerts were revived for the present season on the 23rd ult., in the Concert Hall of the College of Music, and an excellent programme was rendered by Messrs. Schiever, Akeroyd, Courvoisier, and Fuchs, forming the string quartet, with Mr. Maelor Thomas as vocalist. In the same room, on the 27th ult., the Corporation exhibitioners at the College of Music gave a very excellent Concert in the presence of a large number of city councillors and other friends and patrons of the Institution.

On the 21st ult. Dr. Peace gave a Recital on the new organ, built by Messrs. Norman and Beard, at Trinity Presbyterian Church, Claughton, Birkenhead.

Dr. Peace, of Glasgow, has been chosen Organist to the Corporation of Liverpool. There were originally forty-seven candidates for the post, but these were reduced to six for the final test. This took place at the Albert Hall, London, on the 19th ult., before Dr. Hopkins, Dr. J. F. Bridge, Dr. Stanford, and Alderman Oakshot, the latter representing the local municipal authorities. At the close of the contest the adjudicators recommended the candidate whose adopted cognomen was "Organum," with the result chronicled above. Dr. Peace will be cordially welcomed in Liverpool by his brethren of the Incorporated Society of Musicians, which has a register of over a hundred members in the city and district, and of which important body Dr. Peace has for some time been a member.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE performance of the "Samson and Delilah" of Saint-Saëns, at the last Concert of the past year, was in many respects excellent; the orchestration was clearly rendered, although there had been no opportunity for a single rehearsal, and the newly arranged choir with ease surmounted the small difficulties which the work presents. Miss Marie Brema infused into the part of the heroine a far greater dramatic force than any of her predecessors had exhibited, stimulating her lover (Mr. Lloyd) into the semblance of a real passion and exciting in Mr. Black and all her colleagues an ardent spirit of emulation.

The following Thursday (the 7th ult.) the novelties were the new Violoncello Concerto of Dvorák and Mozart's Symphony in B flat, the freshness of which admirably fits it to serve as the opening overture. The solo part of the Concerto, and other pieces, were very ably played by Mr. Carl Fuchs; but the work has even more than usual of that desultory effect which attaches to many of Dvorák's later compositions. Mr. Plunket Greene sang Purcell's "Ye twice ten hundred deities" carefully and some of Schubert's smaller *Lieder* with greater acceptance; but did not heighten the effect he produced at the Recital which, in happy conjunction with Mr. Leonard Borwick, he recently gave here. And it is regrettable that his softer singing is occasionally just a shade flat, a fault which should be checked in one endowed with such a wealth and variety of dramatic energy and expression.

The Concert of the 14th ult. was altogether the most enjoyable since the commencement of the season. The selection of Tschaïkowsky's "Pathetic" Symphony showed that Mr. Cowen now so entirely relies upon the prowess of his band as to shun no comparison which could be instituted, and the result entirely justified his confidence. The No. 6 of the lamented Northern composer was first played here under the direction of Sir Charles Hallé, at the close of the year 1894, and we have, even so recently as last October, enjoyed it as presented by the special orchestra of Dr. Richter, for whose autumn tour the work had been carefully rehearsed; but we have never so thoroughly entered into the spirit of the great "Swan Song" of the author as at its latest interpretation. Not merely were the "splendour of the brass" less painfully prominent and a truer balance maintained between the different sections of the orchestra; not only were the piquancy of the *staccato* themes in the third movement more crisp and the mysteriously sombre harmonies, assigned (after the Wagner fashion) to the unyielding tones of the wood-wind and brass, breathed with a delicacy which somewhat mitigated their occasional harshness without destroying their weird character; but the whole work—so greatly diversified, and sometimes so capriciously changing—was clearly grasped by Mr. Cowen, the colouring was laid on with high discrimination, and the repeated applause of the large audience (attracted mainly by the announcement of the work) showed thorough satisfaction with the manner in which the Manchester orchestra had justified its reputation and the confidence of its conductor. The repetition of the work, on the 11th inst., is announced, in compliance with a very general request. The exquisite delicacy now attainable under Mr. Cowen's control was further shown in the little "Rigadon de Dardanus" of Rameau. Miss Brema sang Purcell's "Mad Bess," to the orchestration of Dr. Stanford, and Schubert's "Doppelganger" with great effect; but in other songs, more entirely dependent upon suavity, purity, and steadiness of tone, she was somewhat less successful. Miss Teresina Tua played Mendelssohn's Violin Concerto, the inevitable Nocturne of Chopin, and one of Sarasate's comicalities with refinement of execution rather than of style, and with purity rather than strength of tone.

On Wednesday, the 20th ult., the Concert Hall was twice unusually crowded; in the afternoon for the delightful recital of Lady Hallé and Mr. Leonard Borwick; and in the evening to enjoy the perfect *ensemble* playing of Messrs. Brodsky, Rawdon Briggs, Simon Speelman, and Carl Fuchs. Anything more charmingly finished than the interpretation of the Quartet in G major of Mozart, and of the Op. 135, in F, of Beethoven, it would be difficult to imagine and vain to expect. The Quintet in E minor of Sinding—with Mr. William Dayas at the pianoforte—was interposed and formed a very highly contrasted episode in the programme.

The Saturday Popular Concerts, also under Mr. Cowen's direction, were resumed on the 16th ult., when to the attraction of the orchestra was added that of Mr. Slivinski (who played several pieces with great clearness and dexterity), of the veteran baritone, Mr. Santley (who was in fairly good voice), of Madame Conway, and Mr. Percy Bright.

On the 11th ult. a couple of hours were very pleasantly spent at the Concert Hall in listening to Greek songs and airs sung and played by Mr. Aramis, Miss Saint André, and Messrs. Lambelet and Fogg, which were preluded and interspersed by some very interesting and descriptive remarks by Mr. E. F. Jacques. The music was not presented as belonging to an earlier time than the last two centuries, but as simple peasants' ditties, taken down some twenty years ago by M. Bourgault-Ducoudray, or, more recently, by Mr. Aramis, himself an accomplished baritone well fitted for the patriotic duty he undertakes. There are many ancient Scottish airs of tonality quite as strange as any of those recently found in Smyrna and elsewhere, but every contributor to our knowledge of national folk-song should be encouraged, and Messrs. Aramis and Jacques deserve our warm thanks for drawing attention to a branch hitherto neglected.

On the following Thursday Dvorák's "Spectre's Bride" (with Miss Mabel Berrey, Messrs. Hedmondt and Santley as principals) was preceded by two happily contrasted English works—Dr. C. Hubert Parry's highly contrapuntal ode "Blest Pair of Sirens" and Dr. Stanford's dramatic cantata "The Revenge." The interest of the evening was to a large extent concentrated upon the work of the revised choir. The general ability and the more complete balance of power had already been shown, but the power to grapple with unfamiliar works of varied character, the independence, beauty of fresher tone and self-reliance of each section of voices, were well displayed in Dr. Stanford's ballad of the fleet; and the intricate eight-part writing of Dr. Parry was mastered with an ease which showed how well Mr. R. H. Wilson has disciplined his forces. We shall look forward with unusual pleasure to the annual performance of "Elijah."

It is unnecessary to say that Mr. Lane's Concert, on the 23rd ult., was as attractive and his audience as crowded as usual, although, perhaps, we have, for the present, had enough of Mascagni's "Rustic Chivalry."

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

There has not been a single Concert of any importance in this district during the past month. The pantomimes reign supreme and appear to be very extensively patronised. No one expects a pantomime to have a beneficial effect upon popular taste in music, but it is not unworthy of mention that in some of our theatres an attempt is being made to improve upon the generally accepted state of things. To mention one instance only, Mr. E. J. Rogers, the musical director of the Tyne Theatre, Newcastle, has evidently bestowed much care upon the musical part of the entertainment under his direction, with results that are very satisfactory as far as they go. There is no doubt that a great deal of good could be done for music if the musical directors of our theatres would take the matter seriously to heart.

The various Christmas performances of "The Messiah" passed off very successfully, the attendances being decidedly above the average in number. In Newcastle and Sunderland the popular oratorio had not been heard for some time; as the performances were in both places remarkably successful from a financial point of view it is to be hoped that in both towns a Christmas performance of the work will again become an annual event.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

"The Messiah" Concert of the Sacred Harmonic Society took place on December 26, Dr. William Lemare conducting. The principals were Miss Zipporah Monteith, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Watkin Mills, with Mr. Tomlinson as solo trumpet. The choruses, as usual, were given with massive effect and the whole performance was a fine one.

The Amateur Orchestral Society gave a popular Concert on the 2nd ult., under the direction of Mr. Ralph Horner; the orchestral numbers being well received. Mrs. Couper Cripps made her first appearance in Nottingham as a professional vocalist and achieved considerable success, being recalled twice.

On the 14th ult. the second of the Nottingham Chamber Concerts took place, the players being Mr. Ellenberger, Miss Margaret Clark, Messrs. Johnson and Edwin Thorpe; and the vocalist, Mr. Arthur Lakin. The feature of the Concert was an excellent performance of Dvorák's String Quartet in G (Op. 106). The quartet is a welcome addition to the *répertoire* of Mr. Ellenberger's combination. Beethoven's String Quartet in A major (Op. 18, No. 5) concluded the programme, which was agreeably diversified by a violoncello solo of Godard's, played by Mr. Thorpe, and Mr. Arthur Lakin's singing of Leoncavallo's now famous prologue from "Pagliacci" and a ballad by Loewe.

The second Concert of the Midland Orchestral Union took place on the 22nd ult., under the direction of Dr. William Lemare. An enthusiastic ovation greeted Miss Cantelo at the conclusion of Mendelssohn's Concerto in D minor, in which she was ably seconded by the orchestra. The principal orchestral selections were Cowen's Four English Dances; Sullivan's March from "Henry VIII." and the Overtures to "Don Juan" and "Oberon." Dr. Lemare is to be congratulated on the increasing efficiency of the orchestra.

Organ Recitals were given on Saturday, the 23rd ult., by Mr. E. H. Lemare, at the Mechanics' Institution.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The Woolston Choral Society (Southampton), conducted by the Rev. W. Claxton, gave a miscellaneous Concert on the 12th ult. The programme consisted of glees and part-songs, agreeably interspersed with songs contributed by Mrs. Claxton, Mrs. Cutting, Mr. Jurd, and Mr. Thompson. At the conclusion of the Concert a presentation was made to the conductor, the founder of the Society, who is leaving Woolston.

The third of Miss Alice Ivimey's Chamber Concerts was announced to take place at the Philharmonic Hall, Southampton, on the 23rd ult., when Schumann's Pianoforte Quartet in E flat and the "Kreutzer" Sonata were included in the programme. Mr. Charles Fletcher (violin), Miss Maud Fletcher (violoncello), and Miss Alice Ivimey (pianoforte) were the solo instrumentalists, and Miss Marie Hooton contributed songs.

A very successful Concert was given under the auspices of the Romsey Musical Society on the 13th ult. The orchestral numbers, which included Beethoven's Symphony in C major, were the chief features of the Concert, and were admirably played, under the conductorship of Mr. Moss. Mr. E. Tuck led the band, and Miss A. Tuck and Mr. W. Carey Bliss presided respectively at the pianoforte and organ. Lady Alice Ashley and Mrs. Barrington Browne were the vocalists, and Miss Florence Moss played Gade's Capriccio for violin solo.

The Bournemouth Musical Festival has been fixed for May 5. Gounod's "Redemption" (conducted by Mr. August Manns) and Dr. C. Hubert H. Parry's "Ode on St. Cecilia's Day" (conducted by the composer) are the chief works selected for performance.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

For the latter half of December, which still remains to be chronicled, the musical doings of Yorkshire resolve themselves chiefly into "Messiah" performances, of which the most creditable have been those given by the Leeds Philharmonic Society, under Mr. Beyschlag; the Bradford Old Choral Society, under Mr. Robertshaw; the Huddersfield Choral Society, under Mr. Bowling; and the performances at Halifax, Dewsbury, Morley, and Hull.

Beyond "Messiah" performances there are comparatively few musical doings of importance to record. At Leeds the Parish Church Choir, augmented for the occasion, gave Spohr's "Last Judgment" on December 16. The soloists were all members of the ordinary choir, which speaks well

for their efficiency; Mr. Benton conducted, and Mr. Sinclair, of Hereford, adapted the orchestral part to the organ with great skill, and gave a short Recital after the service. On December 19 the Leeds Permanent Orchestra, assisted by the Choral Union, gave a Sullivan Concert that proved less attractive to the general public than might have been expected. "The Martyr of Antioch" was the chief thing in the programme, and, to tell the truth, seemed rather like champagne that has become flat. It does not wear well, nor will it bear comparison with either the earlier "Light of the World" or the later "Golden Legend." The "Di Ballo" and "In Memoriam" overtures represented the composer much more favourably, and were efficiently played, under the conductorship of Dr. C. Hubert H. Parry, who very kindly came in Sir Arthur Sullivan's place. The soloists were Miss Palliser, Mrs. Creser, Mr. Grover, and Mr. Browning, who were all completely satisfactory, save that Mr. Grover was troubled by hoarseness. Two of Messrs. Haddocks' Leeds Musical Evenings have to be chronicled. On December 15 the Meister Glee Singers, Madame Alva, Miss Lilian Hovey (an able contralto), with Mr. Isidor Pavia as pianist and Mr. Jacques Jacobs, as violinist, were the artists, and seem to have given very general satisfaction to those present. On the 12th ult. Miss Giulia Ravogli gave distinction to the programme, and Miss Travis, Mr. Lawley, and Mr. Stanley Cookson also sang. The violin playing of the young Hungarian artist, Mr. Louis Pecksai, was of a high order, and Mr. Arthur Ayres gave some pianoforte solos very ably. On the 5th ult. Mr. W. H. Hadow gave a brilliant Lecture, at Leeds, on "Melody," and showed very convincingly the elements of design, of balance of parts and beauty of curve, and of the charm of the unexpected that may be found on analysing good melody.

At Bradford the Royal Carl Rosa Company has had its usual Christmas season, giving many of the most popular of its recent productions, under the rather awkward conditions of St. George's Hall. On the 15th ult. one of the best Subscription Concerts for some time past took place. It was particularly distinguished by a fine performance of Tschaïkowsky's "Pathetic" Symphony, with which Mr. Cowen, who was quite at his best, had obviously taken extreme pains. Two Wagner pieces, Wieniawski's D minor Violin Concerto (brilliantly played by Mr. Burmester), and Miss Giulia Ravogli's dramatic singing were the other features of an exceptionally enjoyable Concert.

The Huddersfield Subscription Concerts were resumed on the 12th ult., when a miscellaneous programme was given, the Meister Glee Singers, Miss Amy Sherwin, Madame Belle Cole, and two able instrumentalists belonging to the neighbourhood took part. These latter were Mrs. E. Haley, a cultivated pianist, and Master Patrick Jordan, a highly promising young violinist, who in a favourable environment ought to become a first-rate artist. On December 22 the Huddersfield Glee and Madrigal Society gave an agreeable Concert of madrigals, part-songs, and the like, under Mr. J. E. Ibeson's conductorship. Mrs. Jackson, Miss Burton, Messrs. Siddle and Knowles, and Master Threappleton were the solo vocalists. The Oakworth Choral Society, a young association belonging to a town near Keighley, gave Cowen's "Rose Maiden" very creditably on the 12th ult., under Mr. R. H. Moore's direction. The principals were Miss Clara Marshall, Miss Riley, and Messrs. Murton and H. Brown.

MUSIC IN PARIS.

(From our own Correspondent.)

Full rehearsals of M. Bruneau's "Messidor" have now commenced at the Opéra, and it is expected that the new work will be brought out on the 10th inst. No novelty has as yet appeared at the Opéra Comique. The musical interest, in fact, for the moment centres in the performances of the leading concert institutions.

At the Lamoureux Concert of December 27, the *Pastorale* from Bach's "Christmas" Oratorio was immensely appreciated. The programme also included a first performance of a "Fantaisie dialoguée" for organ and orchestra, by M. Boellmann; a musicianlike work, which was very favourably received and will certainly make the round of all those concert-rooms where an organ is available. Another new composition, "La Chasse fantastique," by M. Colomer, introduced in the Concert of the 10th ult., met with less favour. It certainly is wanting in plastic form, as it were, and makes use moreover of a number of phrases which appertain to a bygone period; notwithstanding all which, however, Mr. Colomer is undoubtedly an excellent musician. The Concert of the 17th ult. included three fragments from the symphonic poem "Axel," by Alexandre Georges, which were greatly applauded.

M. Colonne's Concert, on December 20, afforded a first hearing to the music written by M. Leroux for the "Persians" of Æschylus, a well-written score, by no means deficient in the dramatic element, but unfortunately breathing but very little of the spirit of antiquity. C. Franck's "Redemption" completed the programme. The Concert of December 27 included the Suite Pastorale, by Chabrier, in which the composer departs from his habitual manner, but, notwithstanding, it gained the favour of the audience. The Concert of the 17th ult. derived an exceptional interest from its being conducted by Herr Felix Mottl, the famous Carlsruhe Capellmeister, whose active interest on behalf of the works of French composers is well known. He met with a most cordial reception. Madame Mottl, who was the vocalist on this occasion, likewise achieved a very great success.

At the Conservatoire, Saint-Saëns's "La Nuit persane" was produced on the 3rd ult., while the first Concert of the Opéra, given on the 10th, included the first performance of a Symphony in three movements by M. Paul Dukas; a very acceptable production, well designed in its outline, but somewhat blurred in its developments.

Of the various Concerts devoted to chamber music, which are now re-commencing, I shall have to speak in my next letter.

The Directors of the Philharmonic Society announce seven Concerts at the Queen's Hall, on March 24, April 7, May 5, May 20, June 3, June 17, and July 1. The following new works will be performed: Glazounow's Fourth Symphony, conducted by the composer; Sir Alexander Mackenzie's Scottish Concerto for pianoforte and orchestra, the solo part by Mr. Paderewski; Herbert Bunning's overture "Spring and Youth"; a Vocal Scena by F. H. Cowen, to be sung by Mr. Ben Davies and conducted by the composer; English Fantasia, "In Commemoration," by Edward German; Dr. C. Hubert H. Parry, Orchestral Variations; Tschaïkowsky's Fantasia for violoncello and orchestra. In addition to this interesting list of novelties the following works will be performed for the first time at these Concerts: Frederick Cliffe's Concerto for violin and orchestra, the solo part by Mr. Tivadar Nachèz; Eugene d'Albert's Concerto for pianoforte and orchestra; Professor C. Villiers Stanford's Concerto for pianoforte and orchestra in G, the solo part by Mr. Leonard Borwick; and Hamish MacCunn's "Highland Memories" (three Scottish Scenes).

The New Year performances of the first two parts of Bach's "Christmas" Oratorio, at St. Mary Abbotts, Kensington, have for some time past shown steady improvement, and the rendering of this music on the 10th ult. attained a high standard of excellence. Mr. Henry Bird, who for the last twenty-five years has been organist of this fine church, makes the most of the resources he has at command, which are considerably more than falls to the lot of the majority of organists. The fact of there being five full services at this church every Sunday necessitates the engagement of a double choir, and thus Mr. Bird has at his command some fifty-six boys and twenty-six choirmen, who are of course all available for special occasions. The performance on the 10th ult. was the fourth given of this music, the early renderings of which at this church may be said to have rescued it from neglect. The soprano solos were on this occasion sung by Mrs. Hutchinson, to whom was given the tenor air "Haste, ye Shepherds," the flute *obbligato* of which was played by Mr. Barrett. Miss Hilda Wilson sang the alto solos, and the tenor and bass solo parts were respectively intrusted to Mr. Frame and Mr. Toy, members of the choir. Mr. Ludwig was the

principal violin of an efficient small orchestra, consisting of strings, two flutes, drums, and the so-called Bach trumpets. Mr. Bird presided at the organ, and by his skilful treatment of the score greatly contributed to the effectiveness of the interpretation. Mr. S. Stagholl Highman conducted with marked ability.

In the presence of a very numerous audience, the Stoke Newington Choral Association gave its first Concert, on the 18th ult., at Morley Hall, Hackney. The Society has only recently been formed, with a present choral and orchestral force of one hundred and fifty performers, under the conductorship of Mr. Percy Taylor, and, having for its object the cultivation of high-class choral music, should prove a distinct boon to music-lovers in North-East London. There is plenty of good material in the choir, which only requires to be somewhat more evenly balanced in the voices, while the orchestra, ably led by Mr. R. H. Willis, likewise contains all the elements required for rendering it, ere long, a thoroughly efficient body. The performance on this occasion of Sir Alexander Mackenzie's cantata "The Bride" was a very creditable one, another principal piece in the programme being Sir Arthur Sullivan's "Kenilworth." Mesdames Annie Marriott and L. Owen, Messrs. Edward Branscombe and A. Beckwith were the soloists. Mr. Taylor, who conducted with energy and care, may be congratulated on the promising *début* made by the Society under his direction.

Madame Antoinette Sterling was warmly greeted at St. James's Hall, on the 15th ult., on making her re-appearance after an American tour. That travel has not injuriously affected her voice was abundantly manifested in the rendering of such songs as "The Lost Chord," Constance Maud's "A Life's Lesson," Schubert's "Der Leiermann," Liszt's "Roi de Thule," and other pieces. Vocal assistance was contributed by Mr. Orlando Harley with Handel's "Where'er you walk" and the air from Goring Thomas's "Esmeralda," "O vision entrancing." Miss Fanny Davies and M. Johannes Wolff joined in one of Beethoven's duo Sonatas, besides playing solos, the popular pianist selecting, with the accustomed successful result, a couple of Mendelssohn's "Songs without words," the same composer's "Caprice" in E minor, and examples of Chopin and Paderewski. M. Wolff gave Hubay's "Scènes de la Czardas" and his own Romance, and was associated with Mr. Waddington Cooke (who was also accompanist) in a movement from Grieg's second Sonata for violin and pianoforte.

Mrs. Leopold Farmer organised an interesting Concert at the Hampstead Conservatoire, on the 14th ult., for a charitable object, and received the assistance of several able artists. Her own contributions were Gounod's air "Far greater in his lowly state," and songs by Denza and Hartog. Mr. Edwin Wareham gave compositions by Schubert, Chaminade, and Gounod; Madame Kate Cove sang artistically, and Mr. W. A. Peterkin earned all the applause he obtained. The instrumentalists included Mr. John E. West (organ), Miss Adela Verne (pianoforte), and Master J. Hambourg (violin). Mr. Charles Fry recited with excellent effect "King Robert of Sicily," with the new musical accompaniment by Mr. West, in which Mr. Fry's choir of male voices, conducted by Mr. W. A. Gardner, took part, and the composer accompanied on the organ.

Sir Arthur Sullivan's cantata "The Golden Legend" was given at the People's Palace, Mile End, on the 23rd ult., under the conductorship of Mr. C. H. Allen Gill. There could be no doubt that the musical charm of "The Golden Legend" very successfully appealed to the crowded assemblage, whilst the performance throughout afforded evidence of careful and conscientious preparation. Miss Florence Bethell sang the soprano solos with fervour and refinement, Miss Marie Hooton effectively rendered the music of *Ursula*, and Mr. Edward Branscombe was quite equal to the responsible and thankful part of *Prince Henry*. The representative of *Lucifer* was Mr. Bantock Pierpoint, who accurately caught the cynical and mocking spirit so skilfully illustrated by the composer. Mr. Frederic Hosking did all that was possible for the *Forester*, and the instrumentation received justice. Mr. B. Jackson presided at the organ. Upon the result of the performance Mr. Gill may be sincerely congratulated.

Herr W. Kohn, conductor of the band of the 39th Fusiliers at Düsseldorf, perseveres in his attempt to familiarise music-loving Düsseldorfers with British music. On the 14th ult. he gave another Orchestral Concert with a programme representing in its three parts Italian, English, and German music, the specimens of the art of these isles being Sir Arthur Sullivan's overture, "Di Ballo," Sir A. C. Mackenzie's prelude to "Colomba," and three of Mr. F. H. Cowen's "Four English Dances in the olden style." At the moment of going to press we have not yet learned how these several pieces were received by the public and press, but we can scarcely doubt that they pleased both. Meanwhile, Herr Kohn deserves the thanks of British musicians for his disinterested propaganda for their music.

The State of Maine is to have a great musical Festival this year. The performances will be given at Lewiston—a spot probably chosen for its central position, for it is not the largest city in this State. Choruses, which will number 1,000 voices, are now engaged in rehearsing numbers from "Elijah," "The Messiah," and Rossini's "Stabat Mater"; besides which, choruses from "Trovatore," "Faust," and other operas will be sung. It is reported that one *Matinée* will be devoted to Maine composers exclusively—a rather narrow field for choice, one might imagine. The conductor will be Mr. William R. Chapman, who has for some years directed the Musurgia and Rubinstein Societies in New York. Engagements have already been made with Madame Nordica and other well-known vocalists for part of the dates.

The following students have passed the Intermediate Examination in Music at the University of London: First Division—Alfred Henry Barley, Helen Mary R. Cockman, and John Duffell. Second Division—John Philip Stephens Ashton, Walter Bevers, Frederic Arthur Ely, Paula Rodriguez Garcia, Thomas Henry Griffiths, Edith Alice Heel, Francis O'D. Hoare, Alfred Huddle, and David Henry Wassell. The examiners were Dr. C. H. Lloyd, Sir Walter Parratt, Professor J. H. Poynting, and Professor J. J. Thomson. In the B.Mus. Examination the following passed: Percy Bright, Augusta Mary R. Dobson, and William Herbert Sampson. The examiners were Dr. C. H. Lloyd and Sir Walter Parratt.

The Hornsey and Crouch End Orchestral Society inaugurated its sixth season with a successful Concert on the 14th ult. The orchestra continues to maintain an excellent standard, and, under the conductorship of Mr. Henry J. Baker, gave a good rendering of Bennett's overture "The Naiades" and Beethoven's No. 1 Symphony. Miss J. Ford played with skill and finish the solo part in De Bériot's "Scène de Ballet," and Miss Mabel Fines also deserves special mention for her artistic rendering of Bennett's Caprice for pianoforte in E major. The vocalist was Miss Lilian Turnbull, who sang the "Waltz Song" from Gounod's "Romeo and Juliet" and "L'Eté," by Chaminade.

The Rev. Charles Kent, senior curate of St. Andrew's, Westminster, has been presented by the parishioners with a cheque for £133 and an album containing the list of subscribers on leaving to recruit his health at Algiers. The presentation was made by the vicar, the Rev. the Hon. J. Stafford Northcote. Mr. Kent is known as the author of many cantatas, school operettas, and action songs, and, in conjunction with Dr. Huntley, has written a cantata entitled "Victoria; or, the Bard's Prophecy" (in commemoration of the Queen's long reign), now being published by Messrs. Novello, to be performed at the Crystal Palace, on May 8, by the Church of England Temperance Society (the London Diocesan Branch).

At St. Agnes', Kennington Park, on Christmas Day, Gounod's Messe Solennelle ("St. Cecilia") was sung at the morning service with orchestral accompaniment. The same composer's "Noël" ("O sing to God") was sung for the introit, and Adolphe Adam's "Cantique pour Noël" was the offertorium. The soloists were Madame Ada Patterson, Mr. J. E. Stroulger, and Mr. H. Dean. Gounod's Marche Solennelle in E flat, played by orchestra and organ, concluded an effective and impressive service.

Mr. H. G. McMurdie, the sub-organist of the church, presided at the organ, and Mr. Walter W. Hedgcock conducted.

THE Handel Society will perform Handel's oratorio "Susanna," with the original orchestral accompaniments, at the People's Palace, on the 6th inst. This work has not been given in London for over twenty years. Mr. Croager will be the organist, and Dr. A. H. Mann, of King's College, Cambridge, has undertaken to fill in the accompaniments to the airs and recitatives on the pianoforte, and Mr. J. S. Liddle will conduct.

THE Plain-song and Mediæval Music Society is about to publish, through Mr. Quaritch, some specimens of "Early English Harmony," from the tenth to the fifteenth century. The work will be edited by Professor Wooldridge, and will include nearly all the English music that exists to the end of the fourteenth century, closing with the works of Dunstable, which are at Bologna. The first volume (to be issued shortly) will contain *fac-similes* in collotype, the translations of which into modern notation will be published subsequently.

A MUSICAL Festival will be held in the Drill Hall, Carlisle, on May 6, entitled "Carlisle and District Musical Festival." There will be a series of competitions during the day for choirs (church and chapel), choral classes, and choral societies in Cumberland, and in towns and villages in adjacent counties within a radius of thirty miles of Carlisle. In the evening a Concert will be held in which several of the competing choirs will be united and take part, under the direction of the adjudicator, Dr. W. G. McNaught.

THE Barnby Memorial Trust Fund has been considerably increased by our American friends, whose handsome subscriptions have reached over £200, collected by the kindness of Mr. H. R. Elliot of the *New York Evangelist*, the latest additions being the results of special services held at Old South Church and Trinity Church, Boston. At Trinity Church a special sermon was preached by the rector, Dr. Donald, on "Sir Joseph Barnby, His Life and Works."

PROFESSOR VILLIERS STANFORD'S opera "Shamus O'Brien" was produced, for the first time in the United States, on the 6th ult., at the Broadway Theatre, New York, with a company and scenery brought from England, and made a great success. Mr. Joseph O'Mara sang the titular part. In the opinion of the New York critics it is the best comic opera which has been heard there for many years, while the performance also is greatly praised. There is no doubt that the work will have a long run.

AT Holy Trinity Church, Sloane Street, on the 21st ult., a Festal Evensong was rendered by the united choirs of the church itself; St. Peter's, Eaton Square; St. John's, Wilton Road; and St. Paul's, Knightsbridge. The service included Mendelssohn's "Lauda Sion" and some carols. The instrumental accompaniments were played by the Church Orchestral Society, Mr. W. G. Alcock was at the organ, and Dr. Huntley conducted.

HERR VOGL has been engaged by Mr. Schultz Curtius for the Mottl Concerts and will sing the *rôle* of *Parsifal*, at the Queen's Hall, in a selection from Wagner's opera; Frau Mottl will be the *Kundry*, and Herr Wachter, *Gurnemanz*. Berlioz's "Harold in Italy" will also be given. On April 13 a contingent of the Leeds Festival Choir will take part in Beethoven's Choral Symphony.

PROFESSOR VILLIERS STANFORD'S "Irish" Symphony was produced for the first time at the Sixth Concert Classique of the season, given at the Salle des Fêtes, Pau, on the 15th ult., with great success, the programme also including numbers by Mendelssohn, Handel, Beethoven, and Bach. M. Edouard Brunel conducted with much ability.

THE Open Court Publishing Company is about to issue "A Pilgrimage to Beethoven," being a novelette by Richard Wagner, with photogravure of M. Rödig's portrait of Beethoven. This little volume gives, under the guise of a mythical conversation with Beethoven, Wagner's own views of musical art.

MR. SINCLAIR DUNN has just returned from a successful tour round the Scottish Borders with his new entertainment, "Humorous Scotch Songs."

AT the Epiphany Service at St. Margaret Pattens, Rood Lane, Mr. W. M. Wait's Christmastide cantata "God with us" was sung by the choir. The composer, who is also the organist and choirmaster of the church, played the accompaniments.

ON the 7th ult. the members of the choir of All Saints' Church, Ennismore Gardens, presented Mr. F. W. Belchamber, the late organist and choirmaster, with an inkstand and pair of candlesticks, accompanied by an illuminated address.

THE Orchestral Association has removed its offices to new premises at 39, Gerrard Street, Soho.

FOREIGN NOTES.

AMSTERDAM.—A remarkably good first performance of "Die Walküre" was given on the 8th ult., by the very active Wagner Society here, under the energetic direction of M. Viotta, and with the co-operation of Mesdames Sucher, Staudigl, and Wittich; Herren Perron, Gerhäuser, and Wachtel. Frau Wittich as *Sieglinde* was particularly admired. These periodical performances, it need hardly be said, are undertaken solely from artistic motives, as they cannot, in any case, cover expenses incurred by the Society. Kienzl's "Der Evangelimann" was produced for the first time at the Nederlands Opera, on December 22, with considerable success.

BARCELONA.—The prize offered by the Circulo Artistico for a cantata for soli, chorus, and orchestra, to be performed in connection with the forthcoming centenary celebration of that Institution, has been awarded to Signor Geremia Pinzzano, an Italian composer.——A new lyrical comedy, "Las Mujeres," the libretto by Señor Javier de Burgos, the music by Señor Jimenez, performed with a very efficient cast, is drawing full houses just now at the Eldorado Theatre.

BERLIN.—The performance of the second cycle of the "Nibelungen Ring," before a crowded audience, terminated just before Christmas, the principal interpreters being the same as on the previous occasion, with the exception of Herr Friedrichs, who now represented *Alberich*. An interesting revival is in course of preparation at the Royal Opera—viz., of the two "Iphigenias" by Gluck, in the versions respectively of R. Wagner and Herr R. Strauss. Goetz's charming work "The Taming of the Shrew" is also being remounted. Schubert's "Domestic Warfare," and a new one-act opera, "Enoch Arden," by Herr V. Hausmann, were to be given on the 31st ult., the birth centenary of the former. The highest number of performances at the Opera during last season, it is interesting to note, was accorded to Goldmark's "Cricket on the Hearth," which was given on thirty-three occasions. Senhor Vianna da Motta, the well-known Portuguese pianist, gave a well-attended Lecture recently at the Scharwenka Conservatorium on the subject of "Parsifal"—surely a proof this of the cosmopolitan character of the Wagner cult!——At the Philharmonic Concert of the 11th ult., under Herr Nikisch's direction, a new Symphony (B flat major) was produced, for the first time, by Herr F. Gernsheim—an important work, which produced a highly favourable impression, the composer being present. Señor Sarasate was the solo violinist on this occasion.——A second performance of Carissimi's oratorio "Jephtha," in one of Dr. Reimann's excellent Concerts in the Emperor William Memorial Church, again attracted a very large audience, and there can be little doubt that other works by the "father of oratorio" will now also be rescued from comparative oblivion.——An important Schubert celebration will be given on the 1st inst., by the combined forces of the Philharmonic Society and several choral societies here, under the direction of Herr Siegfried Ochs, and with the co-operation of Dr. Reimann and others.

BREMEN.—Herr Weingartner's new Symphony, "King Lear," was produced for the first time at the Philharmonic Concert on December 28, under the composer's direction, and most favourably received. At the same Concert Mons. E. Sauret, who was the solo violinist, met with an enthusiastic reception.——A new oratorio, "The Birth of Christ," by Herr Herzogenburg, performed in St. Martin's Church, under Herr Schröter's direction, on Christmas Day, deservedly met with general appreciation.

Breslau.—A secular oratorio, "Crœsus," by Herr C. A. Lorenz, was produced for the first time recently by the Flügel'sche Gesangverein and proved to be a work of no ordinary merit, the composer, who was present, receiving quite an ovation at the conclusion of an excellent performance.

Brünn.—An admirable first performance here of Signor Mascagni's "Zanetto" was given on the 1st ult., at the Municipal Theatre, under Capellmeister Heller's direction, the work being, however, somewhat coldly received.

Brunswick.—A ballad, entitled "Harald," for male chorus and orchestra, by Herr Grunewald, a Magdeburg musician, was received with high favour both by the audience and in the press, on its first performance, December 19, by the Lehrer Gesangverein. An equally successful performance of the work has recently been given by the Arion Society, in Brooklyn (N.Y.), under Mr. Claasen's direction.

Brussels.—The first performance in Brussels of Bach's "St. Matthew" Passion, given at the Conservatoire on December 20, produced a most profound impression. M. Gevaert (the director of the Institution), who had been rehearsing the work for months past, had added some organ accompaniments to the score, which were highly effective, and amply proved the intimate acquaintance of the veteran musician with the works of the great Leipzig cantor. The oratorio was given uncurtailed by 500 executants, professors and pupils of the Conservatoire, and was divided into two parts, one being performed in the morning and the other in the afternoon.

Budapesth.—The action for breach of contract brought by the authorities of the Royal Opera against Herr Arthur Nikisch, its former principal conductor, has resulted in a verdict in favour of the latter. The directors had claimed the trifling sum of 200,000 francs as damages.

Cologne.—Worthily mounted, and with an excellent cast, Goldmark's "The Cricket on the Hearth" was produced for the first time at the Stadt-Theater, under Professor Kleffel's conductorship, on the 1st ult., with complete success, which was fully endorsed by subsequent representations.

Copenhagen.—Two new operas by Scandinavian composers are in course of being mounted at the Royal Opera—viz., one in three acts entitled "Vifandaka," by Alfred Tolp, and a one-act work, "Bagahgol," by Emil Hartmann. The Berlin Philharmonic Orchestra achieved a brilliant success at a Concert given here, under Herr Nikisch's direction, on December 28, more especially with Tschaïkowsky's E minor Symphony.

Darmstadt.—A successful revival has taken place recently, at the Court Theatre, of Offenbach's fantastic opera "Les Contes d'Hoffmann," under Capellmeister de Haan's direction. After a most successful *début* in "Fidelio," the gifted Leipzig dramatic singer, Frau Felicie Kaschowsky, has been engaged here for a period of three years, under very advantageous conditions. As the first novelty of the season, Herr Hans Pfitzner's remarkable opera "Der arme Heinrich" (first produced last year at Mayence) was to be brought out toward the end of last month.

Dresden.—A series of excellent Chamber Concerts, attracting to itself all that is most musical in this capital, is being given this season by Frau Margarethe Stern, Herren Henri Petri and F. von Liliencron, the performances comprising works by Bach, Beethoven, Brahms, Schumann, Schubert, Smetana, and others.——A new ballet, "Struwelpeter" (of nursery celebrity), by Herr Richard Heuberger, brought out last month at the Royal Theatre, met with the favourable reception which its quaintly-conceived *scenarium* and pleasing music merited. ——Mr. E d'Albert has completed a new opera, "Gernot," of which great things are predicted in some quarters. It is to be brought out in April next, at Mannheim, under the composer's direction, with his wife in the leading female *rôle*.

Düsseldorf.—Herr Richard Strauss, of Munich, was the conductor, by invitation, of the fourth Concert this season of the Musikverein, when the performances included his "Zarathustra" Symphony, "Wanderers Sturmlied" for chorus and orchestra, and orchestral excerpts from the opera "Guntram." As on the occasion of last year's Musical Festival of the Lower Rhine, the reception of the gifted composer and his works was most enthusiastic.

Frankfort-on-Main.—Herr Hans Pfitzner's music-drama "Der arme Heinrich" was brought out at the Stadt-Theater, on the 10th ult., under Dr. Rottenburg's direction, with very considerable success, and the work is acknowledged on all sides as one of the most remarkable operatic productions of recent years. The composer, quite a young man, was present and was recalled many times.

Hamburg.—The new four-act opera "Aucassin und Nicolete," by Herr August Enna, the Danish musician, composer of "Die Hexe" and "Cleopatra," was brought out on the 12th ult., at the Stadt-Theater, with considerable success.

Leipzig.—The first performance here of Handel's oratorio "Hercules," in Dr. Chrysander's version, was announced to take place on the 17th ult., by the Riedel Verein, under Professor Kretzschmar's direction. "Deborah," in the same version, it will be remembered, had already been produced here two months ago.——At the recent fifth Concert of the Liszt Society, Herr Mahler's new Symphony in C minor was produced for the first time, under the direction of the Hamburg composer, and very well received.

Lyons.—The first performance in France of Wagner's "Die Meistersinger," with M. Ernst's translation, took place here on December 30, with complete success. M. Catulle Mendès, the well-known Paris author, expresses himself in enthusiastic terms as to the performance and the profound impression it produced upon the audience, for which, he adds, he had been scarcely prepared. M. Vinzentini conducted.

Mannheim.—"Donna Diana," the successful comic opera by E. N. von Reznicék, was performed for the first time on December 20, under the direction of the composer, the recently appointed conductor of the Court Theatre, who was immensely applauded.——The annual meeting of the Allgemeine Deutsche Musikverein will be held in this town, in June, when some important new compositions are to obtain a first hearing.——On December 19 the Choral Society here signalised by a special performance the fortieth anniversary of its foundation, which coincided with the twenty-fifth anniversary of Herr Ferdinand Langer's conductorship. Amongst the artists taking part were Miss Marie Brema and the violinist, M. Marsick.

Milan.—The season of La Scala opened on December 26 with the first performance here of Wagner's "Götterdämmerung," under Signor Sanzo's very able direction. The carefully prepared work met with a somewhat inappreciative audience, but during the latter part of the performance applause became more frequent and general. Madame von Ehrenstein, as *Brünnhilde*, was greatly admired.——Signor Leoncavallo has just completed the score of his new opera "La Bohème" (not to be confounded with Puccini's successful work), the first performance of which is to take place at the Teatro Lirico.

Munich.—Special performances of Wagner's music-dramas have been resumed at the Royal Theatre and are attracting full houses. The first performance of Herr Humperdinck's new opera "Die Königskinder," the libretto by "Ernst Rosmer," was announced to take place on the 17th ult. Schubert's opera "Domestic Warfare" was to be given on the composer's birth centenary.

Prague.—A new four-act opera, "Dubrovsky," the libretto founded upon a novel by Pushkin, from the pen of M. Tschaïkowsky (a brother of the composer), the music by M. Eduard Nepravnik, of Czech nationality, was accorded a highly favourable reception at its first performance, on December 18, at the National Bohemian Theatre. A chorus for female voices, a love-duet, and some national dances, amongst other numbers, created a storm of applause. A successful revival took place, on December 26, of Dvorák's opera "Der Bauer als Schelm." ——Hans Pfitzner's music-drama "Der arme Heinrich" is shortly to be brought out at the German Theatre here.

St. Petersburg.—The sixtieth anniversary of the first production of Glinka's opera "The Life for the Czar" was signalised on December 16, at the Imperial Opera, by a gala performance (the 660th here) of the popular national

work.——In the early part of December last the magnificent new building of the Conservatoire was inaugurated in the presence of their Imperial Majesties and numerous State dignitaries, the professors and their pupils. A "Solemn Overture," for chorus, orchestra, and organ, and concluding with the Russian National Hymn, composed by Anton Rubinstein shortly before his death with a view to this event, was the principal musical performance on the occasion, and produced a most profound impression, greatly intensified by its melancholy association with the late distinguished director of the Institution.

Stuttgart.—The posthumous papers of Anton Rubinstein are about to be published in the columns of the well known illustrated journal *Vom Fels zum Meer*. They are written in his accustomed epigrammatic style, and, representing the late pianist-composer's most intimate views on art and artists, cannot fail to create interest. They were bequeathed by him to his grandchildren.

Vienna.—The 100th performance of "Fidelio" was recorded at the Imperial Opera on December 17, the fact being chiefly noticeable on account of the comparatively small number of performances here of Beethoven's only opera, since its first production at the Theater-an-der-Wien, November 20, 1805.——At a private Concert given in the *salons* of the German Ambassador, Count Eulenburg, a performance took place of Adalbert von Goldschmidt's remarkable music-drama "Gœa." Several compositions by the ambassador himself, who is an accomplished musician, were interpreted by the Baroness Bach on the same occasion.——The two Concerts given here by Edvard Grieg, just previous to Christmas, attracted crowded audiences, who were most prodigal with their plaudits, the Norwegian master taking part both as conductor and pianist in programmes consisting entirely of his own compositions. Amongst other successful Concert-givers here last month were Mr. Ben Davies and Miss Camilla Landi.——The "Nibelungen" Tetralogy, newly mounted, is to be given this month at the Imperial Theatre.——The centenary of the Austrian National Hymn, one of Haydn's most beautiful melodies, was to be celebrated here on the 28th ult. On January 28, 1797, Count Saurau, President of the Executive, issued a decree that "Gott erhalte Franz den Kaiser" (the words by the priest Haschka) should be the Austrian national anthem, and on February 12 it was sung officially in all the Viennese theatres. Haydn's manuscript forms part of the present Schubert Exhibition.

OBITUARY.

By the lamented death, on the 10th ult., of Henry Stonex, of Great Yarmouth, at the age of seventy-three, East Anglia has not only lost one of the kindest hearted and most genial of her sons, but also one of her ripest musicians. Born in Norwich, Mr. Stonex received his earliest musical instruction from Mr. James Harcourt, some years festival chorus-master, later serving an apprenticeship to Dr. Z. Buck, then Cathedral organist, where he was contemporary with his lifelong friend Dr. Bunnett, and other students who have since become eminent in their profession. With Dr. Buck Mr. Stonex remained till June, 1850, when he was appointed organist of Great Yarmouth Parish Church, celebrated as being one of the largest, if not the largest parish church in the kingdom, and certainly possessing one of the finest organs in Great Britain. This position the deceased gentleman filled with conspicuous ability till failing health compelled his resignation about two years since. Mr. Stonex was also conductor of the Great Yarmouth Musical Society from its commencement, some forty years since, and under his guidance much good work has been done by that body. Although a very clever theoretical and practical musician, the compositions of Mr. Stonex were few, but several hymn tunes from his pen—notably a setting of "Brightest and best of the sons of the morning," sung at his interment—are in general use.

Wilhelm Joseph von Wasielewski, the distinguished German musician and musical author, died on December 16, at Sondershausen, in his seventy-fifth year. Only a few weeks before his death he had published, under the title of "Aus siebzig Jahren," a volume of his Reminiscences, rendered the more interesting because of the friendship which united him with many of the most prominent musicians of his day—Robert and Clara Schumann, Ferdinand Hiller, and Johannes Brahms amongst their number. Born at Gross Leesen, near Dantzig, on June 17, 1822, he entered the Leipzig Conservatorium in 1843, where he was a pupil of Mendelssohn and Hauptmann, and of David in violin playing, and, three years later, became a first violinist in the Gewandhaus orchestra of that town. In 1850, at the instigation of Schumann, he was appointed Concertmeister and leader in the Düsseldorf orchestra, and it was during this period that his intimate relations with the Schumann family were established. He subsequently assumed the conductorship of the Bonn Choral Society and afterwards held, for a number of years, a similar position in Dresden, finally taking up his residence, some ten years ago, at Sondershausen, where he held a professorship at the Conservatorium. Although some compositions from his pen are extant, Wasielewski's chief merit rests with his literary work, which is characterised by erudition and painstaking research, combined with artistic sympathy and an agreeable style. His "Life of Schumann," published in 1858, and revised in two subsequent editions, remains as yet the most satisfactory work on the subject. It has been translated into several languages, including an English edition published by Mr. W. Reeves. His "History of the violin in the seventeenth century" and "History of instrumental music in the sixteenth century," again, have been generally considered the most exhaustive and reliable monographies in their particular sphere. Amongst his other writings, in addition to numerous contributions to leading German journals, may be mentioned "The violin and its masters," a "History of the violoncello," and a biography of Beethoven.

The death is announced, on November 25, at Athens, of M. Spiridion, who had adopted the pseudonym of "Xyndas," one of the few notable musicians of modern Greece who, as yet, have devoted themselves to dramatic composition. His principal works of this order are the operas "The Two Rivals," "Count Julien," and "The Parliamentary Candidate," the latter having been produced, in Greek, at the Politeama Rosetti, in Trieste, some eight years since, when it was received with much favour. He was the early instructor of M. Spiro Samara, the successful composer of "Il Martire." In his native country, "Xyndas" will probably be longest remembered by his simple yet characteristic songs, many of which have taken root in the hearts of his people. He was in his eighty-fifth year.

The once highly popular tenor, Joseph Barbot, the original *Faust* in Gounod's opera, died in Paris on December 24, at the age of seventy-two. He was a native of Toulouse, and, as a boy, sang in the Cathedral choir of that town. He studied under Garcia at the Paris Conservatoire, and in 1848 was engaged for a short period at the Opéra. He subsequently for some years went on tour in various parts of the Continent in company with his wife, the distinguished *prima donna*, Caroline Barbot, and also, on several occasions, appeared in London. He was a member of the company of the Théâtre Lyrique when he was chosen by Gounod to interpret the titular part in the original representation of "Faust," in 1859. In 1875 Barbot was appointed to a professorship at the Conservatoire, vacated by Madame Viardot, from which post he retired some few years since.

Ludwig Grünberger, a composer of considerable merit, died on December 12, in Prague, at the age of fifty-seven. A native of the Bohemian capital, of German parentage, the deceased made his musical studies under Julius Rietz and Adolph Reichel, and began his career as a pianist of considerable attainments, Franz Liszt himself being amongst his admirers in that capacity. His numerous compositions have been much appreciated, both in his native country and elsewhere. They include orchestral works, amongst them a Suite which has been frequently performed; characteristic pianoforte pieces, in which the poetic element predominates, and a number of songs, many of which, as, for instance, the one "Klaus ist in den Wald gegangen," have obtained wide popularity. Grünberger was also the composer of some important incidental music to Theodor

Loewe's drama "Königstraum," and an opera from his pen, entitled "Der Heimkehr," was successfully brought out two years ago at the Prague Theatre.

M. Halanzier, the former director of the Paris Grand Opéra, died in Paris, on December 27, at the age of seventy-seven. He was a native of the French capital, his father, a cavalry officer, having married an actress, Mdlle. Dufrenoy, who had obtained great popularity under the Restoration. Previous to his appointment at the Opéra, where he succeeded Emile Perrin in 1871, M. Halanzier had been the director successively of the theatres of Strassburg, Marseilles, and Bordeaux. Under his management were produced for the first time at the Opéra, "L'Erostrate," by M. Reyer; "Jeanne d'Arc," by M. Mermet; "L'Esclave," by M. Membrée; M. Massenet's "Le Roi de Lahore," and Gounod's "Polyeucte." In 1879 he retired from his post. He was president of the "Société des Artistes dramatiques" and an officer of the Legion of Honour.

Bina Steffenone, an operatic soprano greatly admired in her day, died at Naples recently, aged seventy-three. A native of Turin, she was a pupil of Bertinotti, at Bologna, and from the time of her *début*, in 1842, on a provincial Italian stage, her career was one of almost unbroken success. Owing to her grand and sympathetic voice and excellent dramatic qualities she became a favourite with the public at Rome, Florence, Venice, and other Italian musical centres, and subsequently also met with equal appreciation at Berlin, Vienna, and in this country. From 1855 to 1856 she was engaged at the Théâtre Italien, in Paris, and soon after undertook an extensive tour in different parts of the American continent with brilliant results.

The death occurred, on December 24, at Leipzig, of Town-councillor Wilhelm Volkmann, one of the managing proprietors of the eminent music publishing firm of Breitkopf and Härtel, a man most highly esteemed amongst all classes in the Saxon town. A grandson of the late Gottfried Härtel, he entered the business in 1860 as clerk, and in 1873 became a partner, in association with Dr. Otto von Hase, now the sole representative of the firm. Herr Volkmann, who had made his early studies at the Universities of Halle and Leipzig, had filled various honorary offices in the latter place with distinction, and in 1894 was elected treasurer of the German Booksellers' Exchange Association. He was in his sixtieth year.

The death is announced, on the 9th ult., at Munich, of Court-Capellmeister Otto Hieber, one of the most prominent and highly esteemed representatives of the musical profession in the Bavarian capital, at the age of forty-nine. He was a native of Munich, where his father, Ulrich Hieber, still occupies the post of organist and choirmaster at the Hof-Kirche, and was a pupil at the Royal Musik-Schule, then under the direction of Hans von Bülow, who, with Wüllner and Rheinberger, were his principal instructors. In 1877 he was appointed to an assistant-conductorship at the Royal Theatre, and a few years later, on the retirement of Rheinberger, became Court-Capellmeister and director of the King's choristers. He had also for some years past held a professorship at the Munich Royal Akademie der Tonkunst.

We regret having to record the death of Marcus Alfred Smythson, a veteran London musician, who died at his residence in Harpur Street, on Christmas Day. He was a pupil of W. M. Rooke, a well known musician in his day, and on the establishment in this country of the late Sir Michael Costa, was appointed chorus-master at Covent Garden and Her Majesty's Theatres, in which position he remained throughout the career of that eminent conductor, to whom he proved a much-valued assistant and right-hand man. He was also at one time associated in a similar capacity with the Pyne and Harrison and Royal Carl Rosa Opera Companies, while his connection also with the Sacred Harmonic Society extended over many years, and on his retirement from that institution he was presented with a handsome testimonial in acknowledgment of the sterling services rendered by him. Mr. Smythson, who was a very able and conscientious musician, and who in the course of his long professional life had gained the esteem of all with whom he came into personal contact, had attained the mature age of seventy-nine.

The death occurred on the 18th ult., at Swansea, of William B. Broad, who was well known in South Wales as the local representative of the Royal Academy and Royal College of Music. For many years he occupied the position of organist and teacher in Worcester, Monmouth, The Mumbles, and finally in Swansea; and many of his pupils have attained prominent positions in the profession. Although suffering from a cruel disease, he with indomitable courage organised the meetings of the Incorporated Society of Musicians recently held at Cardiff, and took an active part in the proceedings. The exertion, however, proved too much for him. He was fifty-seven years of age.

The death, on the 13th ult., in London, of Agostino Gatti, the well known *entrepreneur* and theatrical manager, removes a familiar and much respected personality from the public life of the metropolis. His connection with musical art was of the slightest, but it should not be forgotten that he, with his only surviving brother, Stephano, managed the earlier series of Promenade Concerts when under the conductorship of Sir Arthur Sullivan, Signor Arditi, and Alfred Cellier; and although the enterprise, like that of their subsequent joint-management of Covent Garden Opera, was conducted strictly upon business lines, the result was not an altogether unsatisfactory one also from an artistic point of view. The very large attendance of gentlemen distinguished in art and the professions at the funeral service, held at St. Patrick's Church, Soho Square, testified to the great esteem in which the deceased had been held. He was in his fifty-sixth year.

We have also to record the death, on the 15th ult., at his house in Kilburn, of Thomas Edward Mann, the distinguished French-horn and cornet-à-piston player. The deceased was a professor at the Royal Academy of Music and at the Royal Military School of Music at Kneller Hall, and as a *virtuoso* on both his instruments probably had few equals.

We have also to report the following deaths:—

On November 30, at Frankfort-on-Main, Martin Wallenstein, distinguished pianist, composer of an opera, "Das Testament," a pianoforte concerto, and other compositions, aged fifty-three.

On December 4, at Lisbon, João Emilio Arroyo, solo flautist at San Carlos Theatre, professor at the Royal Conservatorio, aged sixty-four.

On December 8, at Rosswein, C. Schluttig, cantor and choral conductor, at an advanced age.

On December 9, at Hamburg, Heinrich Degenhardt, for thirty years organist of St. Katharinen-Kirche, professor of the pianoforte at the Bernuth Conservatorium, aged sixty-eight.

On December 12, at Meiningen, M. Fleischhauer, violinist for thirty-two years of the Meiningen orchestra, and at Bayreuth, aged sixty-three.

On December 14, at Antwerp, Fräulein Constance Teichmann, founder and conductor of the "Dames du Charité" Choral Society, aged seventy-two.

On December 17, at Padua, Luigia Vanzan-Perelli, formerly celebrated *prima donna*.

On December 18, at Grünberg (Silesia), Albert Hartmann, violinist, formerly of Berlin, aged seventy-nine.

On December 21, at Littau, F. Lipowski, operatic baritone (assassinated).

On December 22, at Munich, Professor Wilhelm Seyboth, violinist for many years of the Royal Opera, by suicide in an access of melancholia.

On December 22, at Warsaw, Leopold Lewandowsky, orchestral director, popular composer of dance music, aged sixty-three.

On December 24, at Hamburg, Frau Adele Herbst-Jazedé, a once highly successful operatic singer, engaged at Munich, Berlin, Vienna, &c., aged eighty-one.

On December 28, at Liège, Adolphe Hacken, orchestral conductor, professor at the Conservatoire, aged sixty-three.

Recently, at Marona (Italy), Don Ramellini Achille, organist, successful composer of church music.

On December 30, at Morbegni (Italy), Pietro Bossi, organist, father of Signor Enrico Bossi, director of the Liceo B. Marcello, Venice.

On the 6th ult., at Leipzig, Johannes Zschocher, founder and director of the Musical Academy bearing his name, in his seventy-sixth year.

CORRESPONDENCE.

BACH'S MUSIC IN ENGLAND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I regret that in Mr. Edwards's interesting articles on this subject there is no mention of three performances of the "Matthew" Passion Music (or portions of the same) which I think should not be overlooked. Although the performance at Hanover Square Rooms on April 6, 1854, is called the first in England, a short selection from the work had previously been given on March 22 by the New Philharmonic Society at St. Martin's Hall. In the *Illustrated London News* of the 25th, the musical critic delivered himself as follows:—

"A selection from the 'Passions-Musik' of John Sebastian Bach, from the manner in which it was announced in the programme, was evidently designed to be one of the most prominent points of the concert. But it failed to produce the expected effect; it was found dry and heavy, and very coldly received. Bach is a great and time-honoured name; but his vocal music is very little known in England, and what is known hardly seems to justify the veneration of his classical admirers."

The paper in which this criticism appeared gave no account of the performance of April 6.

The next performance of the Passion Music to which I would call attention is that in St. George's Hall, Windsor Castle, on Easter Eve (which was also St. George's Day), April 23, 1859. On this occasion Mr. Sims Reeves sang the part of the *Narrator*.

The third of the three performances to which I alluded at the beginning of this letter is that of the second rendering in Westminster Abbey, on Tuesday in Holy Week, March 26, 1872. I believe I am right in saying that on this occasion the beautiful chorus "O man, thy heavy sin lament," was included in the selection. I have reason to feel a special interest in all these three performances, inasmuch as my mother took part in the first as a contralto, whilst I sang in the second as a Windsor chorister, and in the third as an alto member of "Mr. Barnby's Oratorio Choir."

W. A. FROST.

16, Amwell Street, E.C., December 17, 1896.

[Two of the three performances referred to in Mr. Frost's interesting letter were fully known to me, and were only omitted owing to the exigencies of space. The first (which, by the way, was after that at Birmingham in 1837, duly noticed by me) was a very small "selection," and consisted of a "Recit., Air and Chorus." The Windsor performance was not recorded either in the *Musical World* or *Athenæum*. The Westminster Abbey performance of 1872 was practically a repetition of that in 1871, except that, as Mr. Frost says, the Chorale "O man, thy heavy sin lament," with the preceding Recit., was added. Should the articles ever be reprinted in permanent form, these three performances will be included.—F. G. E.]

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. S.—*M. Faure is a Baritone.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANDOVER.—Mr. Arthur C. Bennett's sixth annual Concert took place in the Town Hall, on the 12th ult. The vocalists were Miss Katie Thomas and Mr. David Jones, both of the R.A.M., and Miss Nellie Edwards of Andover. Mr. Prosper Burnett played several violoncello solos and Miss Dora Burns and Miss Nellie Edwards contributed some violin pieces. The orchestral selection included Mozart's Fourth Symphony in C, the Overture to "Zauberflöte," and the *Adagio* from Haydn's "Farewell" Symphony.

BANGOR—Two Carol Services took place at the Cathedral on December 28 and the 4th ult. respectively. Mr. Westlake-Morgan presided at the pianoforte and Mr. H. G. Brereton at the organ.——At the Penrhyn Hall Gaul's "Holy City" was given with band and chorus, Mr. D. R. Ellis conducting.——The Cathedral organ is now being improved at a cost of £2,000, whilst funds are being raised for a new instrument at St. Mary's Church.

CRIEFF.—A very pleasing performance was given on December 29, in the Porteous Hall, by Mr. Steven's Juvenile Choir of about 200 voices. The work chosen was Mr. W. H. Doane's cantata "Merry Christmas," which was sung with the greatest spirit and precision by the young vocalists, the principal characters being in costume. The pianoforte and organ parts were respectively played by Miss Campbell and Miss Clark, the whole performance reflecting the greatest credit on Mr. Steven, who, it is to be hoped, will continue his commendable efforts in thus cultivating the musical tastes of young people. On the following night, in the same hall, the Musical Association gave excellent renderings of selections from "The Messiah," "Creation," "Samson," and "Joshua." The choir showed decided improvement in balance of tone and precision of attack, and did credit to its clever conductor, Mr. Steven. The soloists were Miss A. M. Thomas and Mr. J. Flemming, whose singing of the soprano and bass solos respectively was fully appreciated. Miss Campbell presided at the pianoforte and Mr. Nicol at the organ.

DOUGLAS.—On the 7th ult. Mr. W. H. Gill gave a Concert of Manx national music, which attracted the largest patriotic audience ever brought together in the island. The Grand Theatre was crowded in every part, and in consequence of its success the programme was repeated on the 16th ult. The Manx fishermen's Evening Hymn created a profound impression, the whole audience standing.

DURBAN.—Meritorious performances of "The Messiah" were given in December, at the Town Hall, by the Musical Association, under the conductorship of Mr. Macdonald. The soloists were Miss Scrivener, Mrs. Mortimer Hall, Mr. G. C. Macfarlane, and Mr. Seker; and the instrumental portion was played by Mrs. Seidle and Mr. C. Hoby, respectively, on a pianoforte and organ.

GRIMSBY.—The fine new organ in the Congregational Spring Church was formally opened on the 14th ult., by Mr. W. H. Jude, who played a selection of pieces well calculated to display the resources of the instrument. Several songs were effectively sung by Miss Florence Smith and Mr. J. W. Smethurst.

HALIFAX (NOVA SCOTIA).—The first part of Handel's "Messiah" was effectively sung by the choir in place of a sermon at the Cathedral Church, on the 4th ult., under the direction of Mr. Frank Gatward.

HANLEY.—In the presence of the Prince and Princess of Wales and a large audience, the North Staffordshire Philharmonic Society gave a performance of Dr. Swinnerton Heap's cantata "The Maid of Astolat," the solos being sung by Madame Marie Duma, Madame Marian McKenzie, Mr. Branscombe, and Mr. Watkin Mills. The choruses were effectively rendered by about 400 vocalists, Mr. F. Ward was the principal violin of an orchestra of fifty performers, and Mr. W. Sherratt gave skilful assistance at the organ. Dr. Heap conducted, as usual, and at the close of the performance was presented to their Royal Highnesses, who congratulated the composer on the excellent manner in which his cantata had been interpreted.

LLANDUDNO.—On the 5th ult. Gaul's "Holy City" was given in Holy Trinity Church by the choir, assisted by friends. The solos, taken by local amateurs, were all admirably given, and the rendering as a whole was marked by great refinement. Miss Christine Ratcliff gave valuable assistance with the violin, and played Mackenzie's Benedictus between the two parts of the cantata. Mr. R. H. Whall,

organist of the church, presided at the organ throughout the performance, merely leaving it to conduct the unaccompanied choruses, the rest of the work being sung with admirable precision without a conductor.

Melbourne (Australia).—Dr. Hubert Parry's oratorio "Judith" was performed for the first time in Melbourne, on November 21, at the Town Hall, by the Philharmonic Society. The work made a very favourable impression, and the performance reflected great credit on the conductor, Mr. George Peake. The title-*rôle* was dramatically sung by Madame Emily Spada; Miss O. Fawcett was the contralto soloist, the tenor and bass solo portions were respectively sung by Mr. Philip Newbury and Mr. Henry Rope, and the parts of *Manasseh*'s children were effectively rendered by Masters M. Daniell and L. Elcoate. Mr. H. Curtis was principal of an efficient orchestra, and Mr. G. B. Fenton presided at the organ.

Montreal.—The Handel and Haydn Society opened its second season on December 10 with the performance of three short works—"Hear my Prayer" (Mendelssohn), "Blest Pair of Sirens" (Parry), and "The Lord is King" (Barnby). The soloists were from New York and were Miss Katherine Hilke, soprano; Miss Mary Louis Clary, contralto; and Mr. G. Miles, baritone. The chorus, which numbered about 130 voices, was heard to best advantage in Parry's work. The conductor was Mr. Horace W. Reyner. ——The Philharmonic Society's first appearance this season was on December 22, when the usual annual performance of Handel's "Messiah" was given. This was the thirteenth actual and the ninth annual performance by the Society. Constant rehearsing of the parts has made the members of the chorus so thoroughly familiar with the work that they now render the choruses with a breadth of style and a delicacy of shading closely approaching perfection. The soprano solos were well rendered by Miss Marie Hollinshead, a local singer who has recently returned from her studies in London; the contralto was Miss Jennie Mae Spencer, a *débutante* from Boston, who acquitted herself with distinction; Mr. J. H. McKinley was the tenor, and the veteran, Mr. M. W. Whitney, of Boston, sang the bass *rôle* with his accustomed skill. Mr. E. N. Lafricain played the *obbligato* to "The trumpet shall sound," and Mr. G. Couture conducted.

Portsmouth.—The Saturday Popular Concert, on Boxing Night, at the Town Hall, was of unusual merit. The programme included two string quartets by Haydn and Mozart, which were effectively rendered by Messrs. S. Grimson, G. March, E. Behr, and R. Grimson. The vocalist was Miss Valdez Obbard, who made a very favourable impression on her re-appearance after a long illness, all her songs being encored.

Southport.—The St. Philip's Choral Society, under the conductorship of Mr. James Young, gave a successful Concert on the 9th ult., in the new schools adjoining St. Philip's Church. The first part of the programme consisted of H. van Landaghem's cantata, entitled "Merlin; or, the Charmed Oak," the solo parts of which were meritoriously rendered by Miss Procter, Mrs. Mayall, and Messrs. G. W. Winterbottom, Ramsden, Nutt, and Fletcher. In the miscellaneous second part there also appeared Miss Chadwick, Miss B. Reynolds, Miss Taylor, and Miss H. Mason. Mr. Young contributed a pianoforte piece, and several glees and part-songs were well sung by the choir. Messrs. Briggs and Young were the accompanists.

Stourbridge.—The People's Concert Society gave the "Elijah," in the Town Hall, on December 28. The principals were Miss T. Blamey, Mrs. Bird, Mr. W. Pugh, and Mr. A. Barlow. The choruses were well sung, and Mr. Fred. Ward was the principal of a capable orchestra of about thirty instruments. Mr. Hedley Satchell conducted.

Tunbridge Wells.—Mr. Frederick Hunnibell's Choral Society gave, on New Year's Day, an excellent performance of "The Messiah," the choir and orchestra numbering about 130 executants. The soloists were Madame Kate Cove, Miss Edith Hands, Mr. Walter Clinch, and Mr. Arthur Walenn; Mr. H. D. Haarnack was principal violin, and the organist was Mr. P. Needham. Mr. Hunnibell conducted.

West Sheen.—The North London Male-Voice Choir, under the direction of Mr. Munro Davison, gave a selection of madrigals, glees, and part-songs on the 7th ult. The light and shade in the various pieces were carefully observed, and the audience showed a marked appreciation of the works presented.

Organ Appointments.—Mr. Frederic Just, to Riber Castle, Matlock.—Mr. C. H. Nutton, Organist and Choirmaster to St. Baldred's Episcopal Church, North Berwick, N.B.—Mr. G. B. Swainson, Organist and Choirmaster to SS. Mary-John-Cowley, Oxford.

Choir Appointments.—Mr. Tom Pinder (Alto Lay Clerk), to Bangor Cathedral.—Mr. W. Peacock (Bass), to Durham Cathedral.

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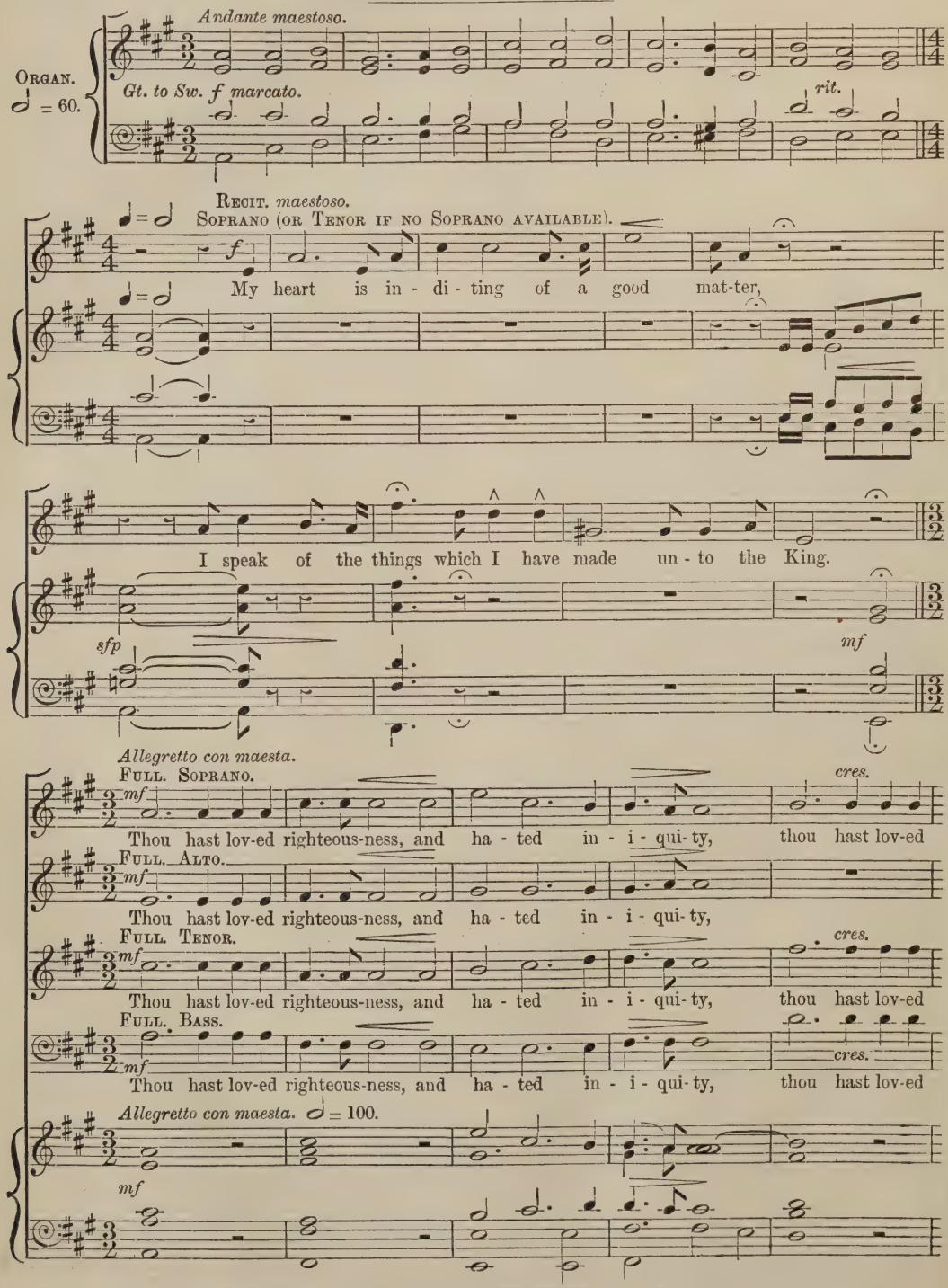
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MYLES B. FOSTER.

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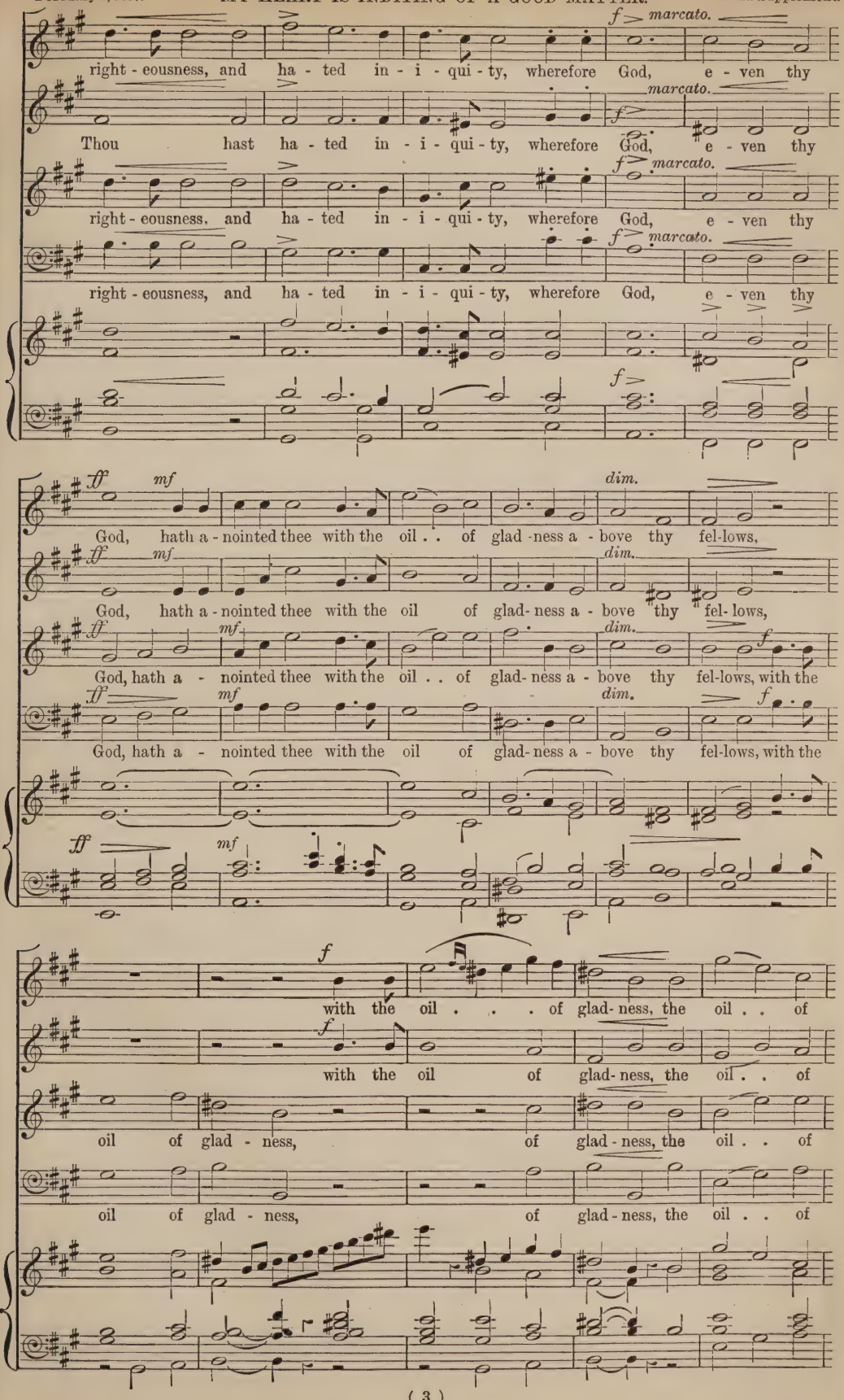
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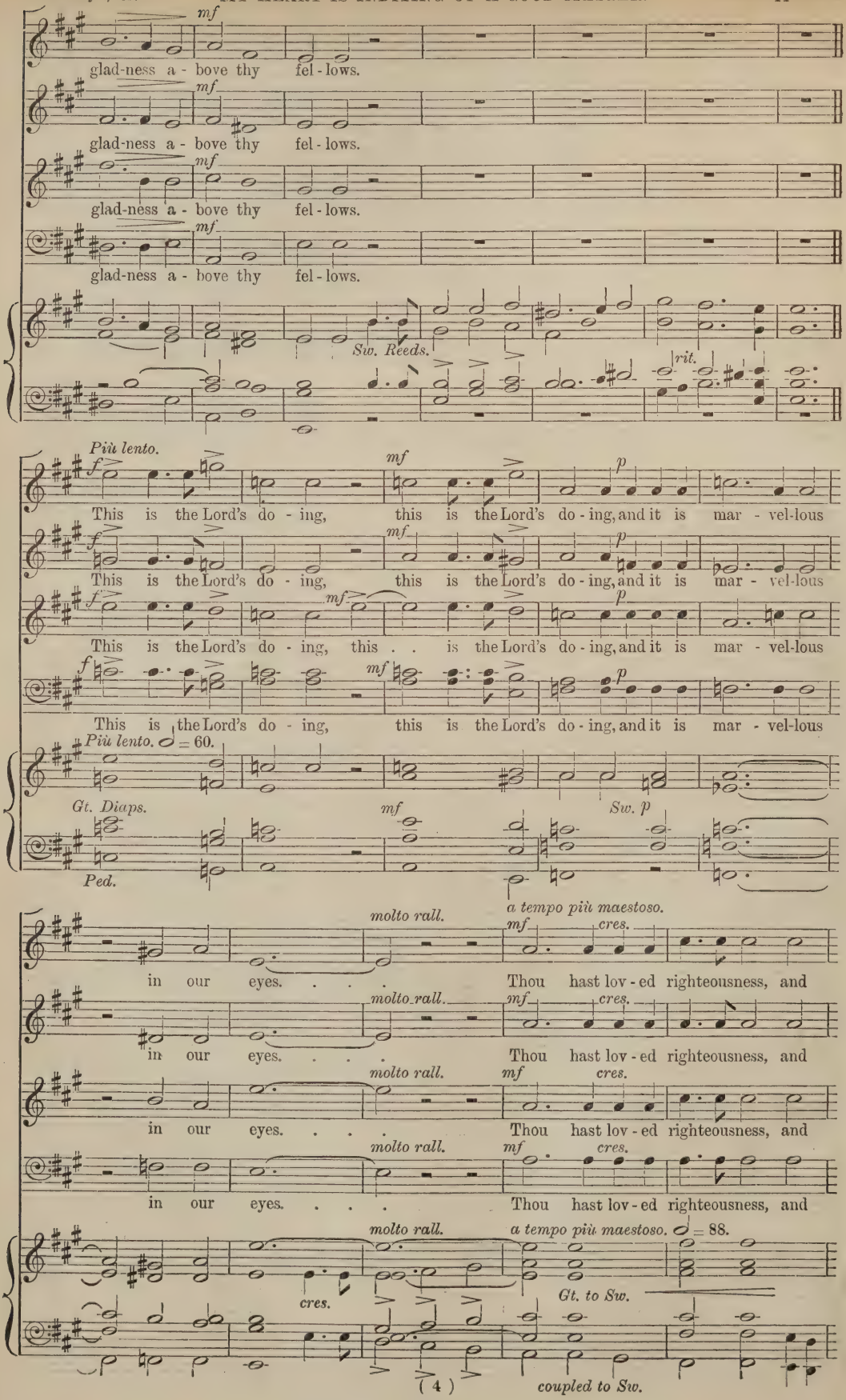
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This Anthem is scored for Full Orchestra and Organ; also for Brass Instruments, Drums and Organ.

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f marcato.
right - eousness, and ha - ted in - i - qui - ty, wherefore God, e - ven thy
Thou hast ha - ted in - i - qui - ty, wherefore God, e - ven thy
right - eousness, and ha - ted in - i - qui - ty, wherefore God, e - ven thy
right - eousness, and ha - ted in - i - qui - ty, wherefore God, e - ven thy
ff mf dim.
God, hath a - nointed thee with the oil . . of glad - ness a - bove thy fel-lows,
God, hath a - nointed thee with the oil of glad - ness a - bove thy fel - lows,
God, hath a - nointed thee with the oil . . of glad - ness a - bove thy fel-lows, with the
God, hath a - nointed thee with the oil of glad - ness a - bove thy fel-lows, with the
f
with the oil . . . of glad - ness, the oil . . of
with the oil of glad - ness, the oil . . of
oil of glad - ness, of glad - ness, the oil . . of
oil of glad - ness, of glad - ness, the oil . . of


mf
glad-ness a - bove thy fel - lows.
Sw. Reeds.
rit.
Più lento.
This is the Lord's do - ing, this is the Lord's do - ing, and it is mar - vel-lous
Più lento. ♩ = 60.
Gt. Diaps.
Ped.
Sw. p
molto rall.
a tempo più maestoso.
cres.
in our eyes. . . . Thou hast lov - ed righteousness, and
♩ = 88.
Gt. to Sw.
coupled to Sw.

ha - ted in - i - qui - ty, thou hast lov - ed righteous-ness, and ha - ted in -

ha - ted in - i qui - ty, thou hast lov - ed righteous-ness, and ha - ted in -

ha - ted in - i - qui - ty, thou hast lov - ed righteous-ness, and ha - ted in -

ha - ted in - i - qui - ty, thou hast lov - ed righteous-ness, and ha - ted in -

add Sw. Reeds.

ff *f*

- i - qui - ty, wherefore God, e - ven thy God, hath a - noint-ed thee with the

- i - qui - ty, wherefore God, e - ven thy God, hath a - noint-ed thee with the

- i - qui - ty, wherefore God, e - ven thy God, hath a - noint-ed thee with the

- i - qui - ty, wherefore God, e - ven thy God, hath a - noint-ed thee with the

Reeds.

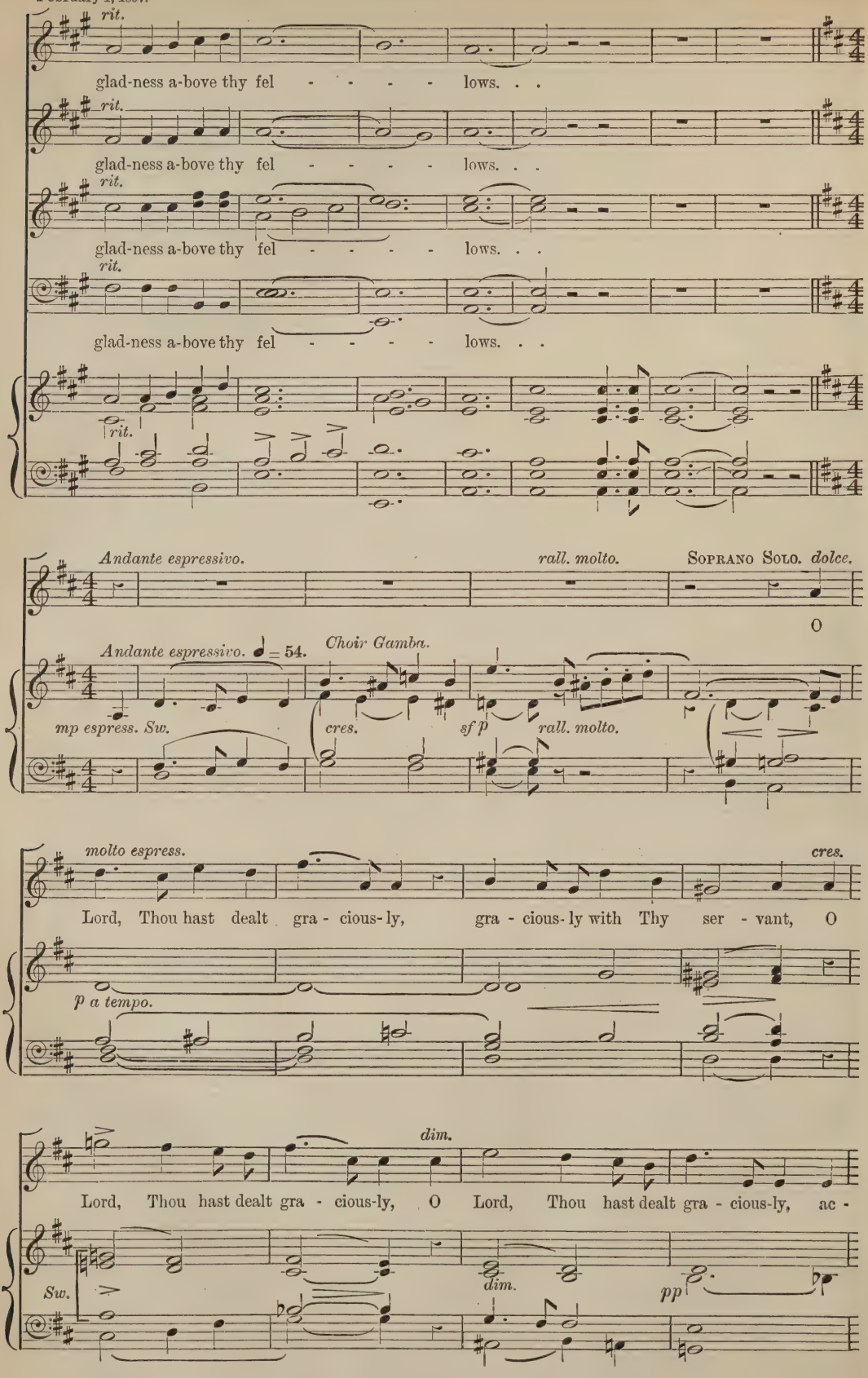
ff *f*

oil . . of glad - ness a - bove thy fel - lows, with the oil of

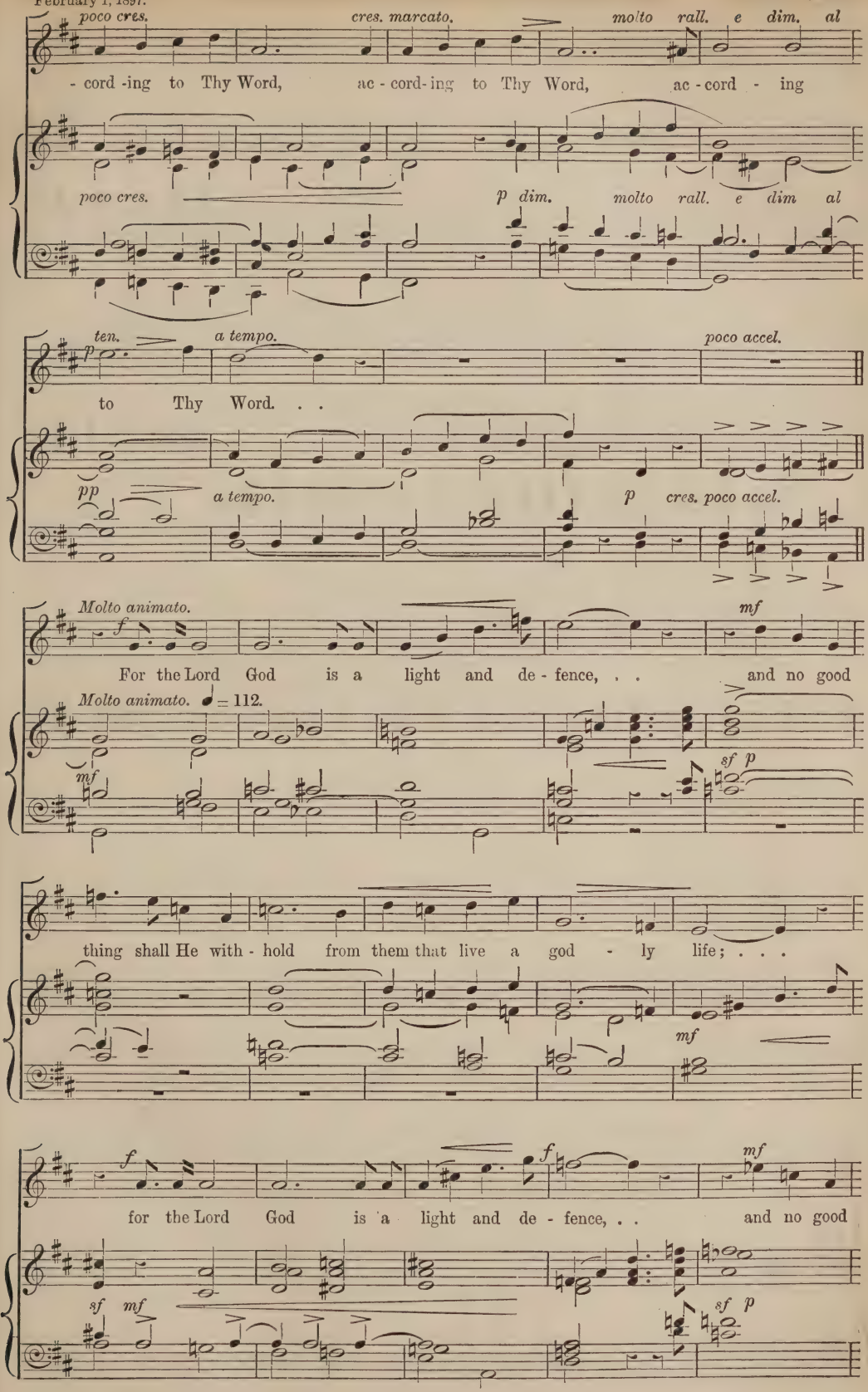
oil . . of glad - ness a - bove thy fel - lows, with the oil of

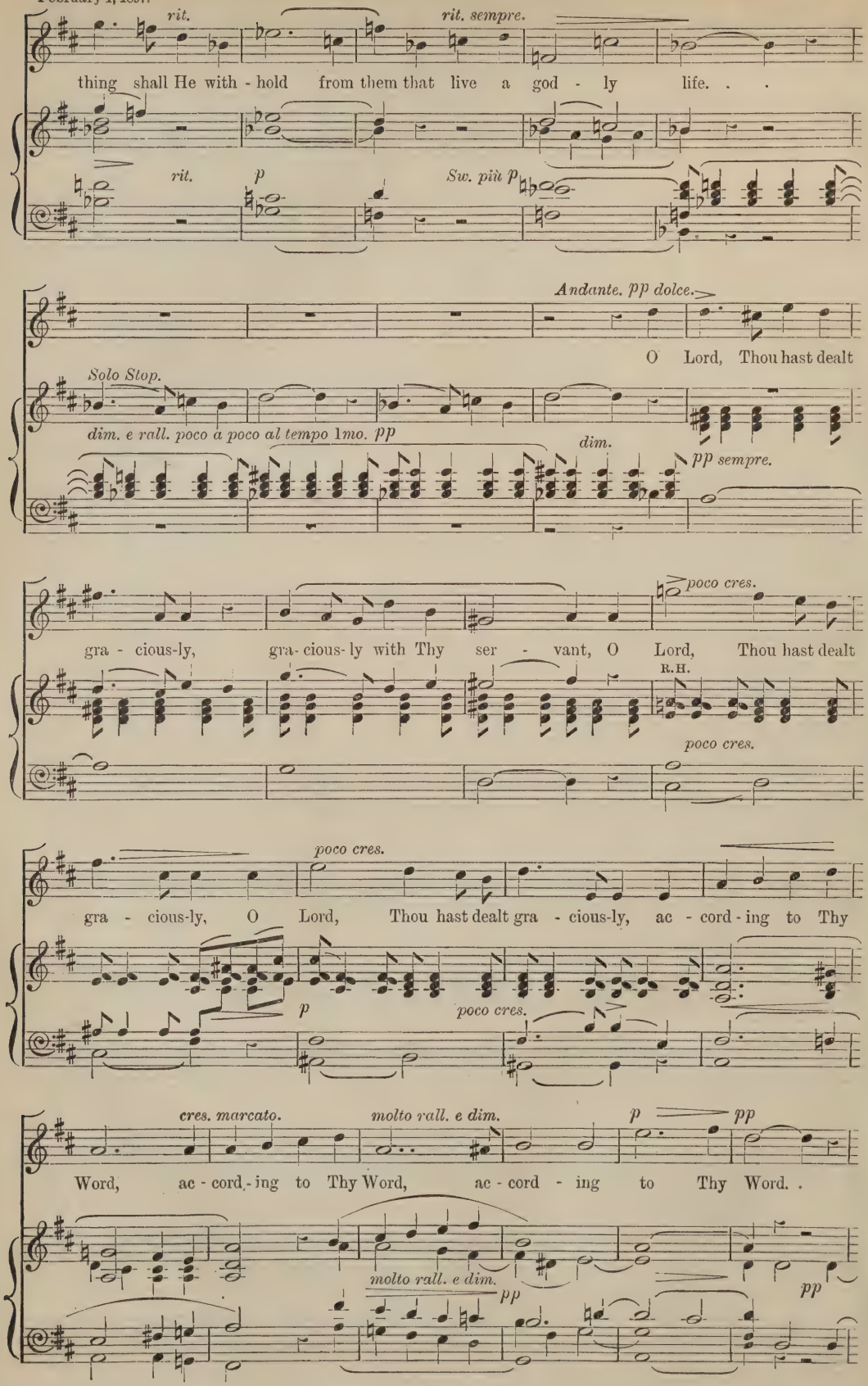
oil of glad - ness a - bove thy fel - lows, with the oil of
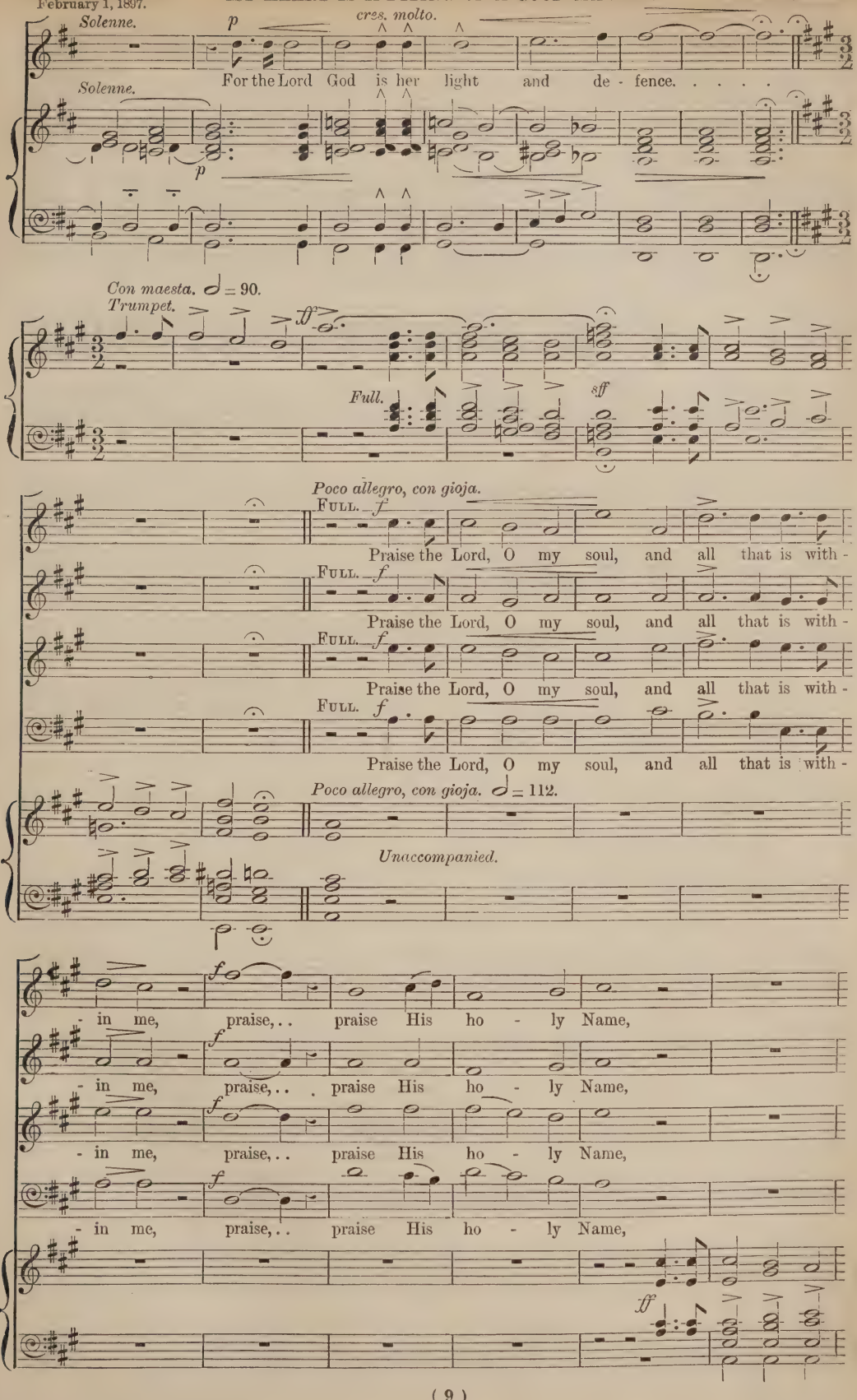
oil . . of glad - ness a - bove thy . . fel - lows, with the oil of

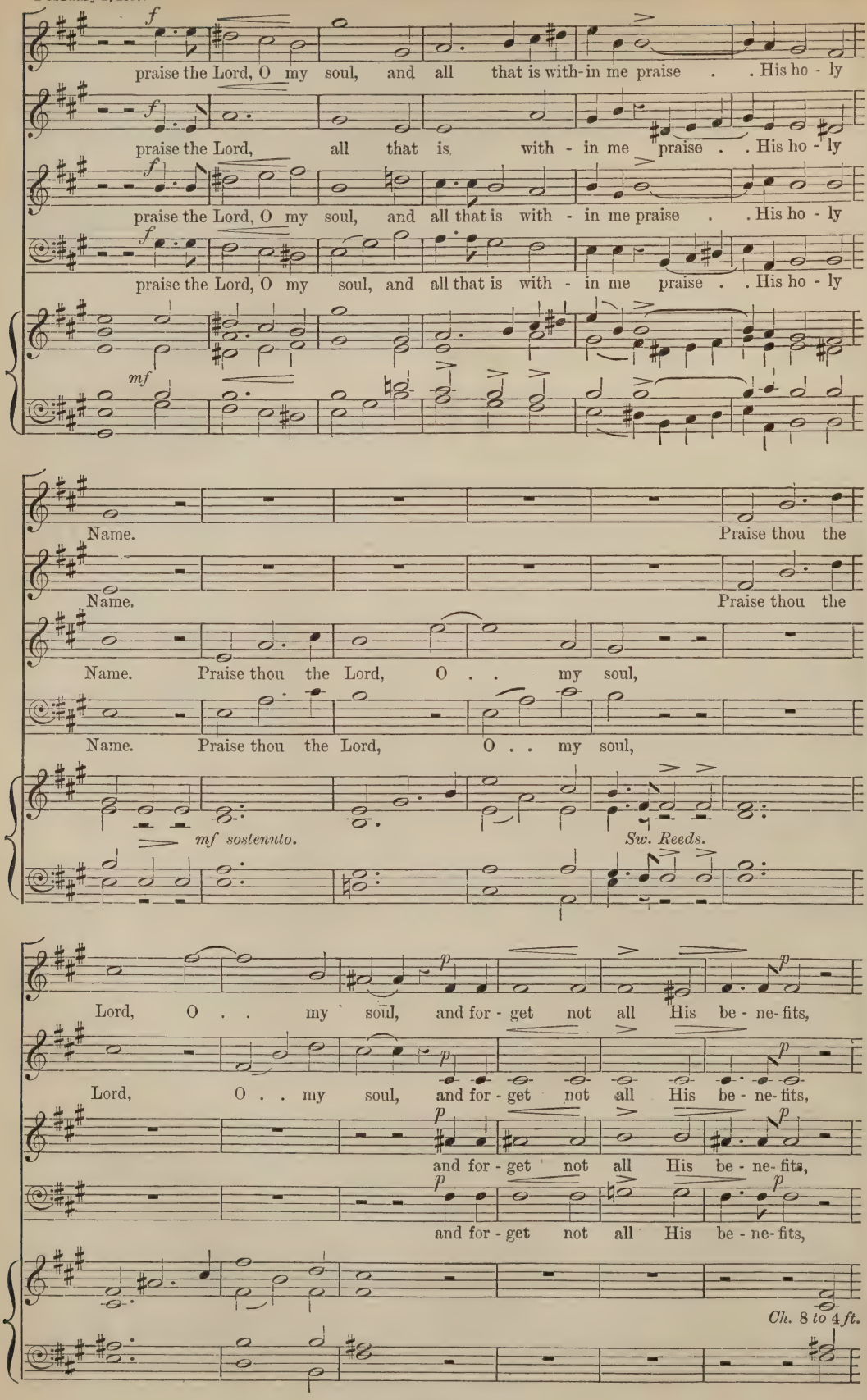

rit.
glad-ness a-bove thy fel - - - - - lows. . .
rit.
glad-ness a-bove thy fel - - - - - lows. . .
rit.
glad-ness a-bove thy fel - - - - - lows. . .
rit.
glad-ness a-bove thy fel - - - - - lows. . .
rit.
Andante espressivo.
rall. molto.
Soprano Solo. dolce.
O
Andante espressivo. ♩ = 54.
Choir Gamba.
mp espress. Sw.
cres.
sf p
rall. molto.
molto espress.
cres.
Lord, Thou hast dealt gra - cious-ly, gra - cious-ly with Thy ser - vant, O
p a tempo.
dim.
Lord, Thou hast dealt gra - cious-ly, O Lord, Thou hast dealt gra - cious-ly, ac -
Sw.
dim.
pp

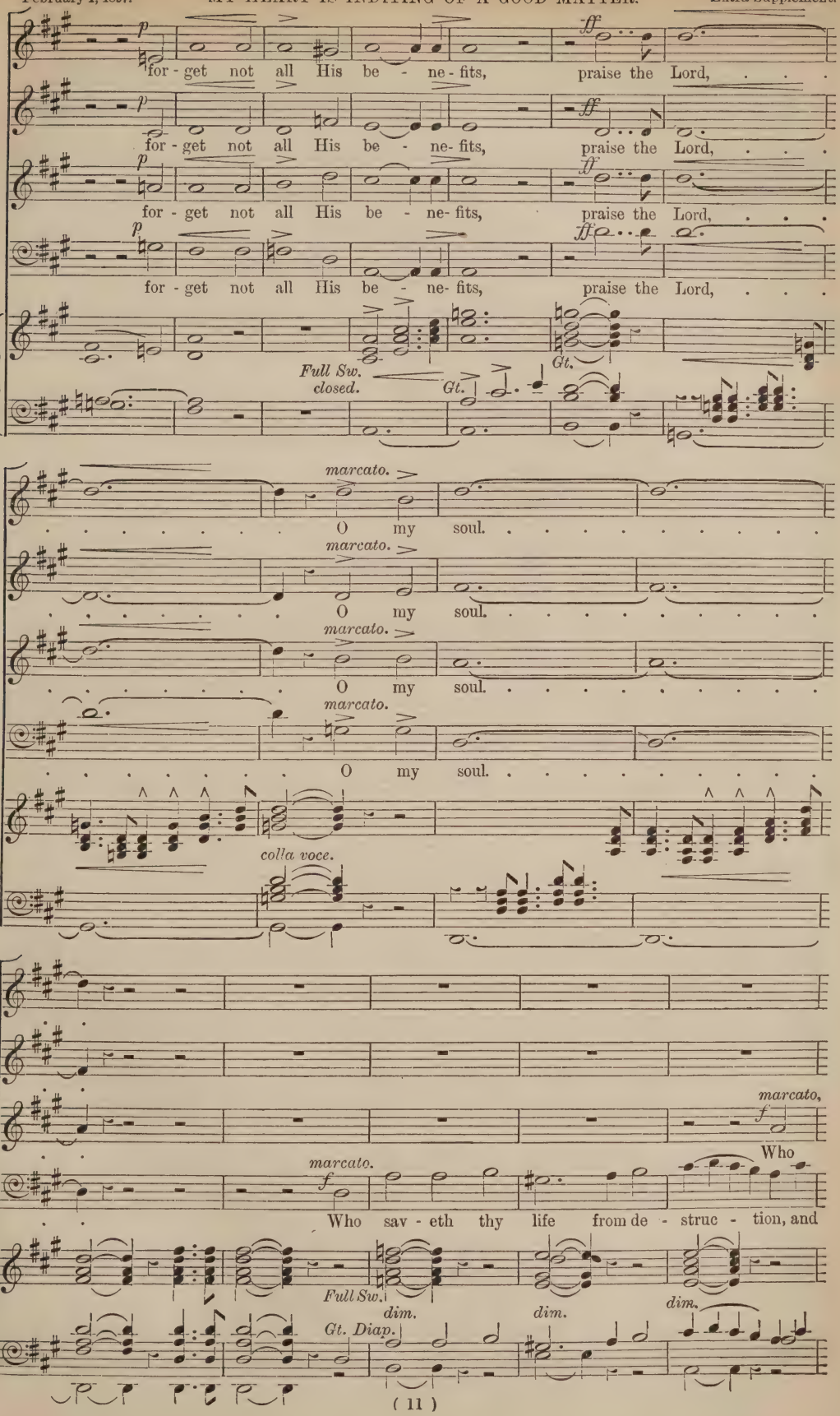
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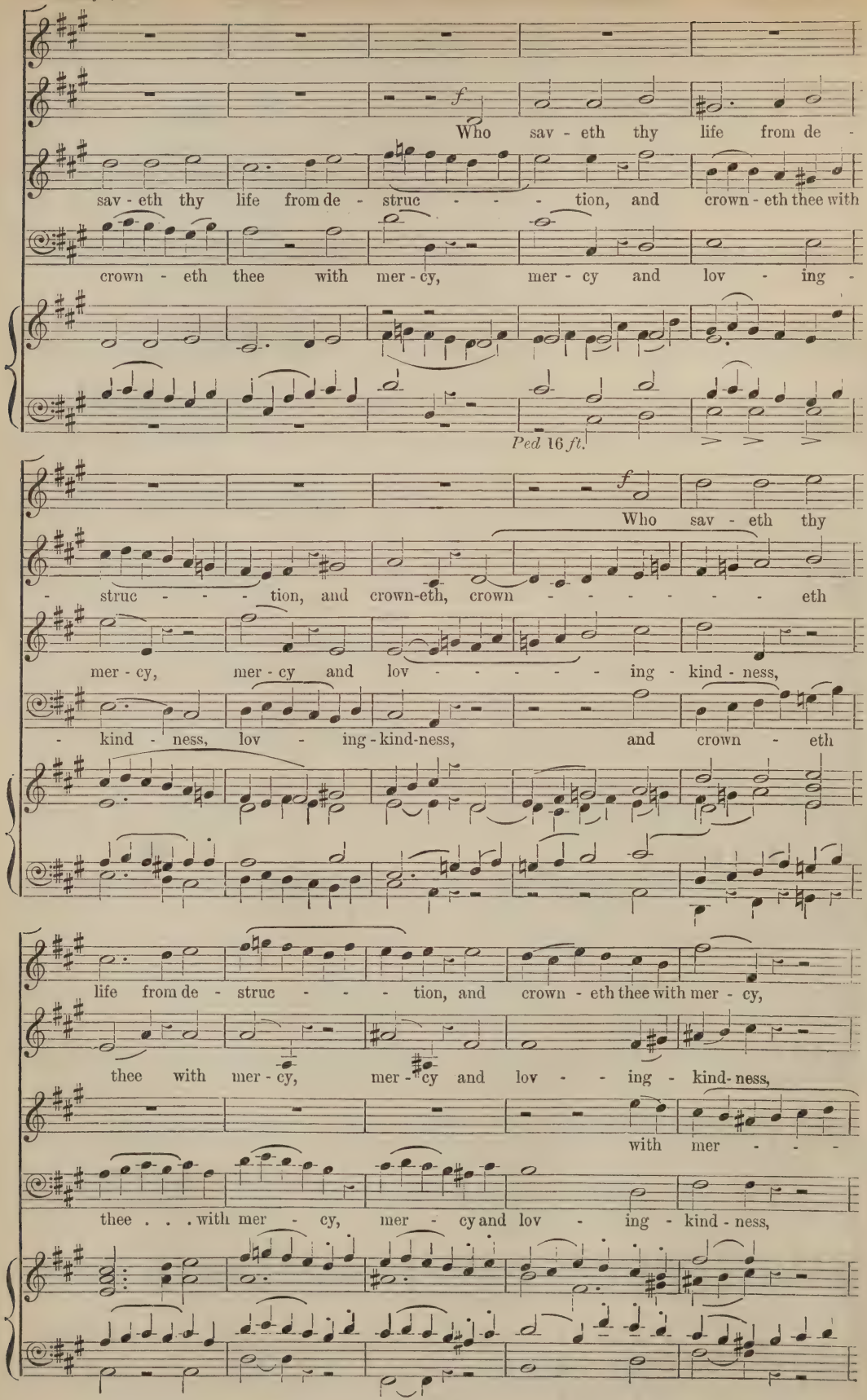


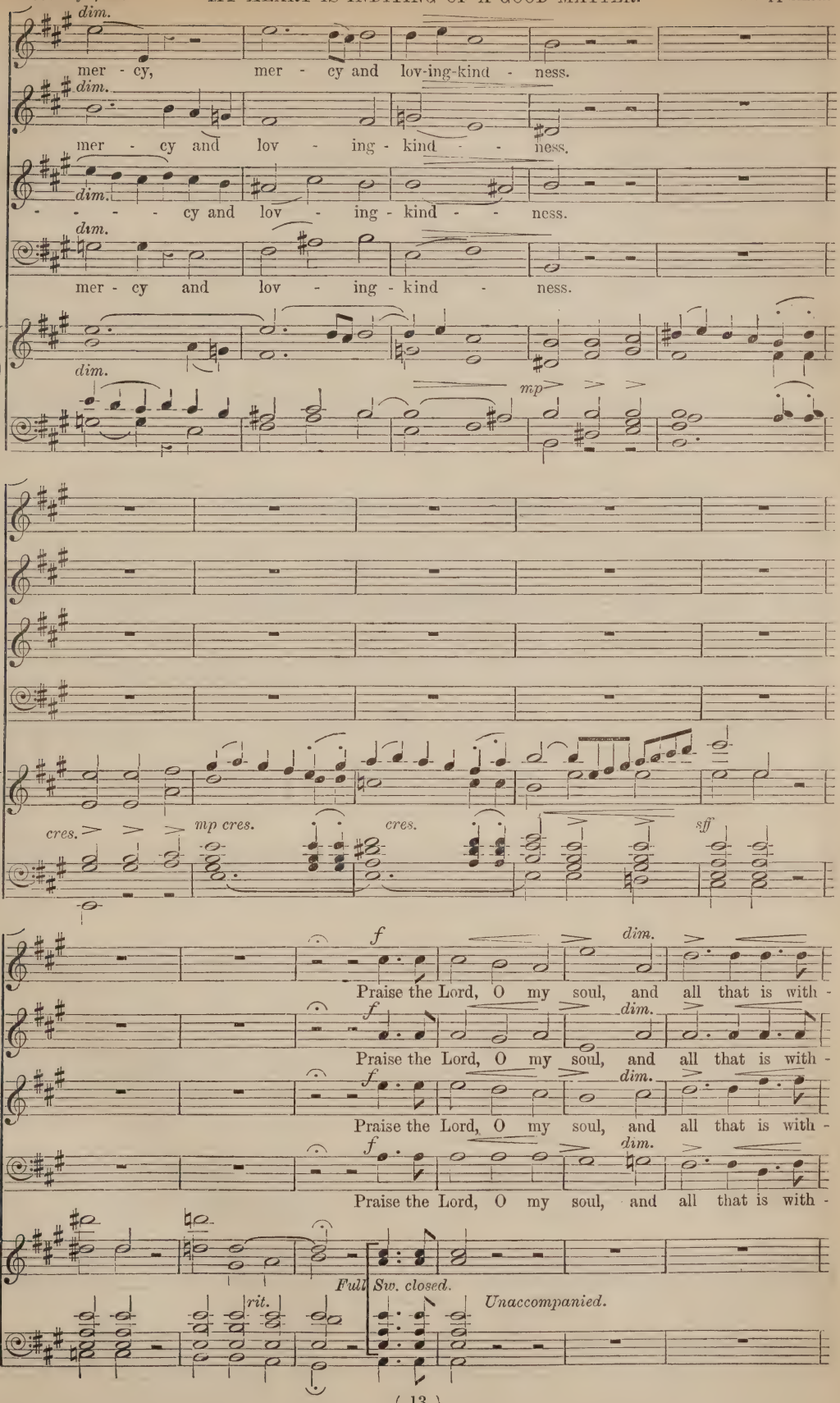

rit.
rit. sempre.
thing shall He with - hold from them that live a god - ly life. . .
rit.
p
Sw. più p
Andante. pp dolce.
O Lord, Thou hast dealt
Solo Stop.
dim. e rall. poco a poco al tempo 1mo. pp
dim.
pp sempre.
poco cres.
gra - cious-ly, gra- cious- ly with Thy ser - vant, O Lord, Thou hast dealt
R.H.
poco cres.
poco cres.
gra - cious-ly, O Lord, Thou hast dealt gra - cious-ly, ac - cord - ing to Thy
p
poco cres.
cres. marcato.
molto rall. e dim.
p
pp
Word, ac - cord - ing to Thy Word, ac - cord - ing to Thy Word. .
molto rall. e dim.
pp
pp
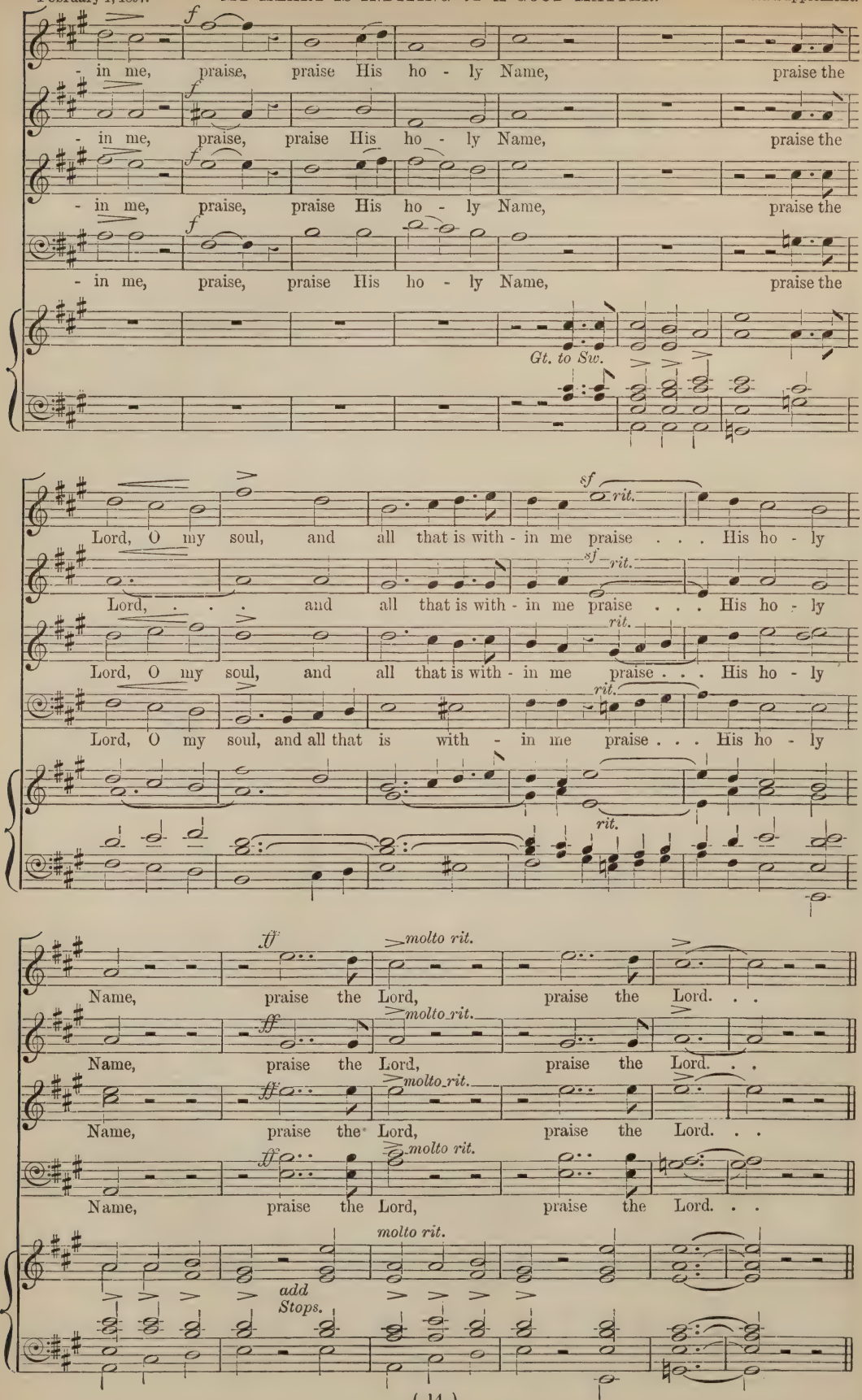

Solenne.
p
cres. molto.
For the Lord God is her light and de - fence. . . . .
Solenne.
p
Con maesta. ♩ = 90.
Trumpet.
ff
Full.
sff
Poco allegro, con gioja.
Full.
f
Praise the Lord, O my soul, and all that is with -
Full.
f
Praise the Lord, O my soul, and all that is with -
Full.
f
Praise the Lord, O my soul, and all that is with -
Full.
f
Praise the Lord, O my soul, and all that is with -
Poco allegro, con gioja. ♩ = 112.
Unaccompanied.
f
- in me, praise, . . praise His ho - ly Name,
f
- in me, praise, . . praise His ho - ly Name,
f
- in me, praise, . . praise His ho - ly Name,
f
- in me, praise, . . praise His ho - ly Name,
ff

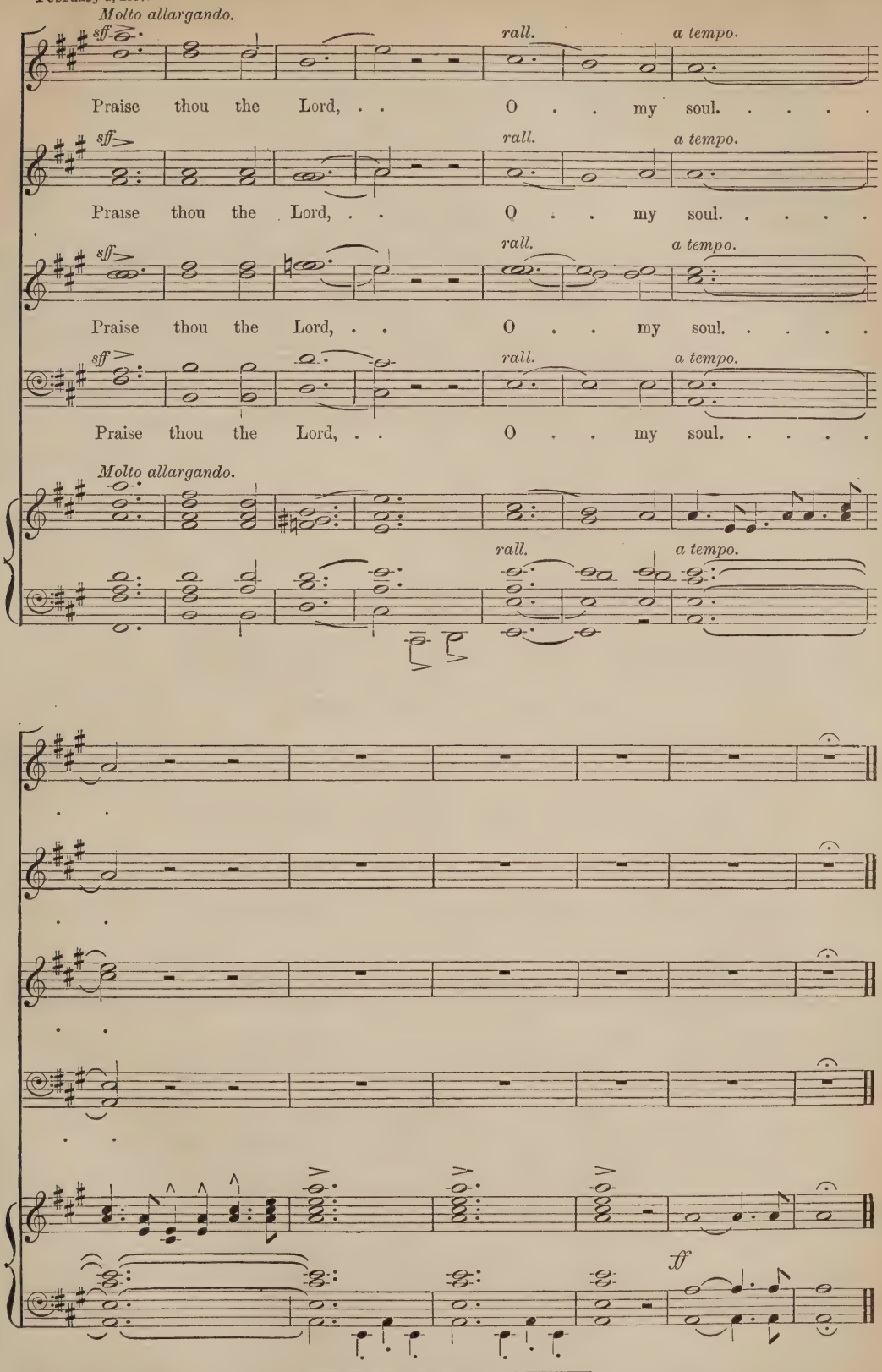

f
praise the Lord, O my soul, and all that is with-in me praise . . His ho - ly
praise the Lord, all that is with - in me praise . . His ho - ly
praise the Lord, O my soul, and all that is with - in me praise . . His ho - ly
praise the Lord, O my soul, and all that is with - in me praise . . His ho - ly
mf
Name. Praise thou the
Name. Praise thou the
Name. Praise thou the Lord, O . . my soul,
Name. Praise thou the Lord, O . . my soul,
mf sostenuto.
Sw. Reeds.
p
Lord, O . . my soul, and for - get not all His be - ne-fits,
Lord, O . . my soul, and for - get not all His be - ne-fits,
and for - get not all His be - ne-fits,
and for - get not all His be - ne-fits,
Ch. 8 to 4 ft.


p
ff
for - get not all His be - ne - fits, praise the Lord,
Full Sw. closed.
Gt.
marcato.
O my soul.
colla voce.
marcato,
f
Who
Who sav - eth thy life from de - struc - tion, and
Full Sw.
Gt. Diap.
dim.


Who sav - eth thy life from de -
sav - eth thy life from de - struc - - - tion, and crown - eth thee with
crown - eth thee with mer - cy, mer - cy and lov - ing -
Ped 16 ft.
Who sav - eth thy
- struc - - - - tion, and crown-eth, crown - - - - - - - eth
mer - cy, mer - cy and lov - - - - - - ing - kind - ness,
- kind - ness, lov - ing - kind-ness, and crown - eth
life from de - struc - - - - tion, and crown - eth thee with mer - cy,
thee with mer - cy, mer - cy and lov - - ing - kind - ness,
with mer - - - -
thee . . . with mer - cy, mer - cy and lov - ing - kind - ness,


dim.
mer - cy, mer - cy and lov-ing-kind - ness.
dim.
mer - cy and lov - ing - kind - - ness.
dim.
- - - - cy and lov - ing - kind - - ness.
dim.
mer - cy and lov - ing - kind - ness.
dim.
mp
cres.
mp cres.
cres.
sff
f
dim.
Praise the Lord, O my soul, and all that is with -
f
dim.
Praise the Lord, O my soul, and all that is with -
f
dim.
Praise the Lord, O my soul, and all that is with -
f
dim.
Praise the Lord, O my soul, and all that is with -
Full Sw. closed.
rit.
Unaccompanied.


f
- in me, praise, praise His ho - ly Name, praise the
Gt. to Sw.
sf
rit.
Lord, O my soul, and all that is with - in me praise . . . His ho - ly
Lord, . . . and all that is with - in me praise . . . His ho - ly
Lord, O my soul, and all that is with - in me praise . . . His ho - ly
Lord, O my soul, and all that is with - in me praise . . . His ho - ly
ff
molto rit.
Name, praise the Lord, praise the Lord. . .
add Stops.



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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1897.

VICTORIAN MUSIC.

III.

The general survey of the progress of Church music during Her Majesty's reign which appeared last month must now be supplemented by more particular considerations.

In Vol. V. of the *Musical World* (1837) is a significant letter from Mr. Egerton Lowe, entitled "Our Musical Wants." It is significant because we find the writer, at a time when, as is generally and, on the whole, rightly supposed, the old contrapuntal order of music prevailed—we find him bewailing the tendency of the age towards forms more free and, as he considered, more superficial. He complains that the "science" of music, or, as we now say, its scholasticism, is going out of fashion, and he holds up his hands in horror because fugue is spoken of as "something obsolete and contemptible." The new composers will not ground themselves in their art, urges Mr. Egerton Lowe: "Not only are the knots of science deemed unworthy of the pains of solution by any but mechanic hands, and every singing boy is, in that matter, his own Alexander, but those ingenuous youths—their country's hope—who undertake to console us for the loss of Beethoven and Weber are firmly, nay, logically convinced that, music being a thing of inspiration, and they being musical, it is but to elevate the pen's point heavenward, and protend the forefinger of the left hand to the upper angle of the forehead, and the charm at once descends—invisible, indeed, to vulgar eyes, but not to them, nor, which is better, to the fashionable publisher. They opine that, like 'reading and writing,' music too 'comes by nature,' that art is consequently an impertinence, or, at best, but a mean substitute, resorted to by those less favoured mortals whose natural gifts do not, as with them, amount to intuitive perfection. These masters-by-the-grace-of-God may be considered as forming the chief bulk of the 'eight hundred great living musicians'; they constitute the last figures of that term, having the double property of ciphers—of being *multitude* and *naught* at the same time." Mr. Lowe proceeds to insist upon the constraint of rule, of course within limits, remembering the Baconian precept: "A froward retention of custom is as turbulent a thing as an innovation, and they that reverence too much old times are a scorn to the new." . . . "The idleness inherent in our nature makes us too prone to embrace any excuse for delivering ourselves from discipline. In truth, nothing but confusion and absurdity can result from the pernicious notion that genius is fettered by rules; it is the mere offspring of vanity or weakness, and those who uphold such a doctrine imagine themselves to be vindicating genius while they are only flattering dunces." What is all this but the past generation shaking its head at the new, as it has done since the beginning and will do to the end? Here, however, it may be looked upon as the outward and visible sign of a tendency in music which, though not new, had just then come to be distinctly marked and threatening to the old order. Whereupon the champions of the old order, as we have just seen, spake sarcastically and in anger.

Revolt against scholasticism of the dry-as-dust order had, for some time, less effect upon Church music than upon other branches of the art. Tradition was strongly entrenched in choirs and organ galleries; hedged round by a kind of sanctity, like the ark of the Hebrew covenant, which it was death to touch. There, in the very nature of the case, change was bound to be gradual. Slow, though sure, it certainly has been, for even now, when fashion in music varies as quickly as that in feminine attire, the respectable old contrapuntists get a chance

from time to time of parading their exercises in company with words which seem to have been attached to them by a sportive fate, just as in the army, it is said, all the short tunics go to the tall men. Better this, no doubt, than the light-headedness which welcomes novelty simply because it is new; but let us turn from inertia to the forces which made for movement.

Movement, in this case as in every other of a like nature, comes through men, and it is often extremely difficult to apportion the credit of it among a number of agents. There were many contributories to the great change in Church music which took place in and about the early part of the Victorian era, and all are entitled more or less to recognition and praise; but I shall not be far wrong in attributing much of the moving influence to Mozart, acting through his pupil, Attwood, and continuing through Attwood's pupil, John Goss. An indirect proof of Mozart's great power at that time may be seen in a curious circumstance, noted in the musical journals of 1839. A certain Jules Maurel, being, I should say, pot valiant, made bold to declare that "Mozart had neither the beautiful melody of the Italians, the powerful declamation of the French lyrical drama, nor the scientific invention of the Germans; to the first he appears a harsh and fantastic melodist; to the second, an insipid and monotonous one; undramatic and unpoetic to the third." Thus Monsieur Maurel, writing, it is charitable to hope, in his cups, and, just as young and timid foxhounds will act as chorus to the cry of an older or more daring dog, so did certain English musicians say ditto to the muddled Frenchman. One declared: "Mozart has been excelled in the Church by Handel, in the concert-room by Beethoven, and on the stage by Weber." Another protested that he thought one of Haydn's or Beethoven's Masses worth the whole lot of Mozart's, continuing: "When I want to enjoy choral effects, the 'lofty fugue' and the stern sublimity of pure Church music, I go to Handel; when I require profound and vigorous German harmony and artful instrumental combination, I look to Haydn and Beethoven; but when I am in the humour for the feminine graces of music—for the sweet or the brilliant, the pathetic or the gay—I find them all by turns in the operas of Rossini and Bellini." Why this homage to Mozart—homage it is—if that composer was not at the time a formidable power? His influence, however, was not so much directly exerted (although his Masses had then recently been published by J. Alfred Novello) as indirectly, through English composers trained in his school, and mingling with it English elements of expression. No safer influence could have been brought to bear than that of Mozart. The purest and most serene of the classics, he was, at the same time, a harbinger of romanticism in right of poetic spirit, of a fascination which bespoke the intense humanity of his music, and of, if nothing else, the pianoforte Fantasia in C minor, which enshrines the very soul of romantic art. Something of this is naturally reflected in Attwood, of whom it was said by a competent writer, just after death had removed him:

"His Italian education and want of intimacy with the great Protestant school of ecclesiastical music, as exhibited in the works of Sebastian Bach, led him to reject the energetic dissonances derived from the organ; hence his Church vocal music, although marked by a serene and elegant outline, is without that unction and raciness of spirit which distinguished the kindred effusions of his contemporaries, Charles and Samuel Wesley. The intricacies of counterpoint he had perfectly overcome, but he had not a mind of the character which leads its possessor to mould out of old conceptions the shapings of new and great thoughts. His strength lay in the elegance of his cantilena and the pure orchestral structure of his harmonies. The anthems, 'Be Thou my Judge, O Lord,' 'Grant, we beseech Thee,' 'Bow down Thine ear,' 'Teach me, O Lord,' and the Cantate Domino, are severally learned and elaborate compositions, well worthy the study of the amateur, while for correctness and chastity they are models, which stand unequalled in modern times."

Allowing for a certain measure of elegiac fervour, the foregoing estimate of Attwood is correct, and we must recognise in his church music a decided step towards the freedom, pliancy, grace, and, as regards structure, simplicity which the sacred compositions of various masters displayed later on. It is, however, as the master of Goss that Attwood did, perhaps, the greater service. No conjunction could have been more fit and fortunate than that of this teacher and this pupil. The nature of Goss might have been specially prepared for the seed which Attwood dropped into it. He was sensitive and sentimental, quick to recognise and respond to the appeal of musical beauty, and, at the same time, naturally impressed with a sense of the dignity and elevation of spirit without which the music of worship is but sounding brass and tinkling cymbal. How strange it now seems that not till long after his appointment as organist of St. Paul's (1838) did the full measure of his powers appear. The reason of this cannot now be discussed; it may, however, be said that they were partly personal, and connected with a retiring nature and a somewhat timid, diffident spirit. I have heard from his own lips of the torturing apprehensions which filled his mind when composing music for the funeral of the Duke of Wellington. Possibly nothing was lost by delay in the revelation of Goss's fullest powers. These were ripening for the time (1857) when the late Mr. Henry Littleton (Novello and Co.) determined to produce a series of new works for use in the services of the Church of England. In this

resolve lay the beginning of the era of modern music for worship, and the great publisher could not, in the first place, have sought the help of a better man than John Goss, in whom were combined, as already suggested, a strong sense of the dignity and serenity of sacred art with the feeling for absolute beauty and grace which had its highest embodiment in the genius whom Goss used to call his musical grandfather. The first published anthem of the new series was one written in 1856 for the enthronement of Dr. Jackson, Bishop of London. It is now well known as "O praise the Lord," and so favourably was it received that Novello and Co. gave the organist of St. Paul's practically *carte blanche* with regard to others. "Christ our Passover" and "Behold, I bring you good tidings," speedily followed, and then, to use the words of the late W. A. Barrett, "the whole of the musical world became alive to the fact that there was a great genius in its midst—a genius whom circumstances had kept silent until he had arrived at the age when most men cease to speak." "From that time forward," continues Dr. Barrett, "until within a few years of his death, he enriched the stores of Church music with works heard every day in one or other of our cathedrals—works which preach the truths of religion more forcibly than many sermons."

This is not a biography of Goss, but I may invite the amateur of Church music to take up the Novello catalogue and read the list of Anthems and Services from his pen which are there set forth. He sees not only what are achievements in themselves, but also the immediate source of an influence which has affected the character of English Church music down to the present day. The power indicated lies in its happy blend of elevated seriousness with a graceful and expressive modern style. "His music," well said the late Mr. Husk, "is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected native charm which ought to ensure it a long life." That is the whole truth in a sentence.

The source of another powerful influence in shaping Victorian Church music must now be dealt with, and the reader already divines that my thoughts have turned to Samuel Sebastian Wesley. This remarkable musician, whose reward was infinitely smaller than his deserts, made himself known as a gifted composer long before Goss conspicuously took the field. It may be doubted, nevertheless, whether Wesley has exerted so great an influence upon Church music as the gentle and gracious organist of St. Paul's. He stood nearer to the rank of genius than Goss; he was erratic, daring, and altogether a "terrible fellow" to those who were at ease in the musical Zion. Such characters often stand in their own light, and Goss, who was not terrible at all, made easier way, though coming later, than did the bolder spirit who went before. Wesley has been dead these twenty years, and nothing can now rob him of his high rank in the world of sacred art. His musical lineage differed materially from that of his sometime rival. If Mozart was Goss's grandfather, Sebastian Bach stood in the same relation to Wesley; but, of course, these declarations of kinship must be taken with many grains of salt. In each case the family likeness between the elder and younger was of a modified and limited kind. Still, there it was, and without it neither of the younger musicians would have been himself as he is now known to us. From an early age Wesley, as a matter of course, was grounded in Bach. His father, as all amateurs know, was the apostle of the great Cantor in this country, and never ceased calling upon men to believe his gospel. The son must have taken in his father's teaching almost with his mother's milk, and, despite future changes, the influence remained with him, and may be detected in many and many a passage (in the anthem, "O God, Thou art my God," for example) where the old master may be found in material, if not in manner. Bach, however, though an influence, and a precious one, with Wesley, was not the determining influence. The bent of Wesley's mind, though susceptible to the claims of antique grandeur and profound scholasticism, was towards the then modern in style and expression. It had a leaning even to the romantic in spirit, but in that direction failed to develop great individuality. Wesley was all his life a hero worshipper. He had strong antipathies, which he never cared to conceal, and stronger affections, which found a free course in his music. This is important because it threw the weight of Wesley's influence on the side of modern art as then exemplified by Spohr and Mendelssohn. The fact was remarked upon early in the English master's career, but, as regards Mendelssohn, it has been contended that what in Wesley is Mendelssohnian comes, not through Mendelssohn, but by direct and independent inspiration. The point is curious and interesting, but can be no more than touched now.

An acute reviewer of Wesley's anthems, writing as far back as 1840, began by saying: "The first point that will strike the musician's eye on perusing these anthems is the extreme similarity of the style to that of Mendelssohn in his choral writing; many of those things, even, which are generally considered the peculiar mannerisms of the latter are here found in the same shapes and with nearly the same mode of treatment." He declares, however, that some at least of the anthems were composed years before their publication in 1840, and that the same "parallelism of thought" manifests itself in smaller works written before Mendelssohn was known in this country. This is remarkable, if true, and the

reviewer feels himself bound to give some explanation. Hence he says: "That Wesley and Mendelssohn should fall on similar trains of ideas, and similar modes of arranging and working them out, is in nowise astonishing, if the parity of their musical education and likings be considered. Both early imbibed a reverence for the grandest kind of ecclesiastical music and the severest style of organ performance; into both was the wisdom of old Bach instilled at the earliest period of their musical existence, and both prove by their writings that their love for his sublime compositions is, at this day, in no degree diminished. Thus it is evident that the striking similarities to which we have referred cannot be rightly viewed otherwise than as kindred inspirations of like minds, journeying towards the same object and lighted by the same guide-star." It is easy to understand that when two students follow the same model they will each put on a likeness to it, and consequently to each other. But it is not so easy to explain the similar traits of a modern character in Mendelssohn and Wesley. These could not have been derived from Bach. However, that is not the main point just now. We have most to consider that, no matter how caused, much of the nobility and graciousness characteristic of Mendelssohn's sacred music is found also in that of Wesley. So with some of Spohr's characteristics. Who can mistake the spirit and manner of the final section in the "Wilderness"? I close this chapter by pointing out that we have already seen our Church music enriched by influences derived from three illustrious masters and, so to speak, translated into English by worthy hands. There are other cases to follow.

Joseph Bennett.

HANS VON BÜLOW IN HIS WRITINGS.*

(*Continued from page 92.*)

In his "Writings," Bülow has shown himself as a remarkably astute critic and commentator, a great teacher, a propagandist, and sometimes (as Liszt affirmed) as a humorous journalist. Next in importance to the articles already alluded to may perhaps be placed those which treat of Rubinstein, Volkmann, and Fr. Kiel.

Bülow seems to have been entirely free from artistic jealousy, and always proved himself a staunch supporter, not only of those of his personal friends in whom he recognised unusual talent, but also of those whom, though personally unknown to him, he regarded as undervalued by the public or unfairly treated by the press. This support he extended even to his most dangerous rivals—especially Rubinstein, whose concertos, &c., he was one of the first to play in England. Writing of Rubinstein's Pianoforte Concerto in G major (Op. 45), in 1858, he maintained that the best and most infallible critique of it would be a hearing of it at the hands of the composer, whom he hoped to greet in Berlin during the coming winter, adding at the same time, as an *Avis aux lecteurs*, or as a warning to critics, that it is impossible to form a due estimate of a new and important work without having carefully read the score *and* having heard it adequately performed. Neither one nor the other by itself suffices for more than a statement of first impressions. That so sharp-sighted and so keen-eared a critic as Bülow should have laid down this as a dictum must be consoling to present-day critics, from whom so much readiness is expected.

Robert Volkmann, a Saxon musician, who resided in Pesth and died there in 1883, is spoken of in terms of high admiration. Writing in 1853, Bülow could not then have known his subsequent and most important compositions. Hence we hear nothing of his Symphony in D minor, which is still regarded in Germany as a "classic," and is still frequently played. Regarding him as more nearly akin to Beethoven than to Mozart, he praises his pianoforte pieces as "masterworks," and has much to say in favour of his songs. As the most impressive of his then known works, he singles out his Trio for pianoforte and strings, dedicated to Liszt, which he says was a favourite work of Liszt's, and one which Liszt was in the habit of playing with Joachim and Cossmann, especially when he wished to provide visitors to Weimar with a genuine treat.

How Bülow could take up the cudgels in behalf of the oppressed is seen in his article on Fr. Kiel, whom he regarded as having been unjustly attacked in the *Neue Zeitschrift für Musik*, and with whom at the time (1863) he was not personally acquainted. Always ready to suggest and advocate improvements in matters in general, rather than to take things as he found them, he here seizes the opportunity of airing his views as to what should be the principal aims of a musical newspaper, and takes his editor to task for sundry shortcomings, to some of which his editor replies in footnotes. It forms an interesting and instructive discussion, and at the present day is probably more valuable than what he has to say in praise of the compositions of that great master of counterpoint, Fr. Kiel, to whom he remained faithful to the end, Kiel's Trio (Op. 17) having headed the programme of the last "Pianoforte Evening" which Bülow gave in Berlin, on October 4, 1892.

Much in a laudatory vein is said of Raff, who befriended him in his early Weimar days, and much of Brahms, whom Bülow so warmly befriended in his latter days, especially during his Meiningen period, when he took him and his works on tour with the far-famed Meiningen

* "Hans von Bülow, Briefe und Schriften." Band III. Ausgewählte Schriften (1850-92) herausgegeben von Marie von Bülow. Leipzig: Breitkopf und Härtel. 1896.

Orchestra almost throughout the length and breadth of the musical world. He speaks therein of Brahms's first Symphony as the "Tenth," not because he regarded it as the most worthy sequel to Beethoven's "Ninth"—its proper place, he says, would be between the second and the "Eroica"—but because, notwithstanding his admiration for some of Schubert's, Mendelssohn's, and Schumann's, he (in 1877) looked upon it as among the best of the *post*-Beethovenian period.

The remarks, which Bülow has scattered throughout his "Writings," upon Bach, Beethoven, Berlioz, Brahms, Chopin, Gade, Glinka, Gluck, Handel, Hummel, Jensen, Joachim, Liszt, Mendelssohn, Meyerbeer, Mozart, Raff, Rossini, Rubinstein, Schubert, Schumann, Spohr, Wagner, and Weber, if collated, might well serve as the groundwork of separate articles on each of these masters.

It has been truthfully said that the master-criticisms of works of art will be read long after the works which gave rise to them have been forgotten. This seems specially true of Bülow's "Writings," which certainly will be widely read, and which contain frequent allusions to many musicians, worthies in their time, who have either failed to make themselves known, at least in England, or have dropped out of remembrance. It seems needless to specify them. Thanks to a compendious index, this volume of "Writings" will serve as a useful book of reference for students in search of information respecting almost all the leading musicians of the greater part of the present century.

Bülow was always a rolling-stone, as perforce every *pianiste ambulant* must be. During his official sojourns in Munich, Hanover, Meiningen, and, latterly, in Hamburg, he had plenty to occupy him as a conductor, &c. It follows, therefore, that it was during his travels, especially during the latter part of his life, that he showed the greatest activity with his pen.

In 1874 we find Bülow in Milan, whence he addressed a long letter to the *Allgemeine Zeitung*, treating of the first performance of Verdi's "Manzoni" Requiem, which was by no means to his taste and which he thoroughly condemned. He speaks therein also of the scandalous reception by the Italians of Glinka's "Life for the Czar," on the first occasion of its being performed beyond the confines of Russia, where for thirty-five years it had enjoyed as great a popularity as "Der Freischütz" in Germany. Bülow was a great admirer of Glinka, and, at a later date, while holding the post of Court-Conductor at Hanover, brought forward this opera there. In the same article he speaks—quite prophetically, one might say—of Tschaïkowsky as the only Russian composer whom he knew worthy to put by the side of Glinka. He loudly praises a string quartet, which had already made its way in Germany, his overture "Romeo and Juliet," and two early symphonies. Would that he had lived to hear *his* "Pathétique"!

It was after Bülow's visit to the United States that a change came over his style of diction and that he won the soubriquet, with which Liszt invested him, of a "humorous journalist." This change of style he adopted wilfully, for in the first of a long series of letters addressed to the editor of the Leipzig *Signale* he writes: "You see, dear Sir, that I have not been to America in vain, and that I have studied the sensational style of the Yankee Press," &c. With these words he prefaces a number of communications written in 1877-8, from Brussels, Sydenham (where he treats at length of the Saturday Concerts at the Crystal Palace), Glasgow (where he conducted the concerts of the Choral Union), Birmingham, London, Liverpool, Sheffield, Manchester, and Bristol. Copious extracts from these figured at the time in English papers. It is, therefore, needless now to recapitulate their contents.

Similarly entertaining are the accounts of his Scandinavian musical tour, which he wrote from Copenhagen, Stockholm, and Christiania, in 1882.

The concluding chapter of this volume consists of the speech which Bülow addressed to the audience on the occasion of his conducting a Philharmonic Concert in Berlin for the fiftieth time. Beethoven formed the subject of it. After alluding to Hähnel's statue of Beethoven, erected some fifty years before in Bonn, and for which "a Hungarian musician, by name Franz Liszt," contributed the greater part of its cost, he recalled the fact that Hähnel, who was an ardent enthusiast for Beethoven, had very felicitously compared Beethoven's nine Symphonies to the nine Muses. "Thalia was the muse of the first, Melpomene of the fifth, Clio of the seventh, Terpsichore of the eighth, and Urania of the ninth; but the chief of them all was Calliope, the muse of the 'Heroic' Symphony, which we have just had the honour of performing before you." He then goes on to speak of them from his own point of view, and maintains that in his nine Symphonies Beethoven has furnished us with his own biography, not the history of his earthly private woes (*Privatmisère*), but the history of his ideals. "We see how these nine Symphonies together constitute nine scenes in the three acts of a drama. The first act culminates with the 'Heroic': the ideal hero; the second culminates with the 'Pastoral': Nature; and the third with the 'Choral': Mankind." Expatiating upon this idea, he points out that when Napoleon had proved himself unworthy of the dedication of the "Heroic," Beethoven transferred it to Prince Lobkowitz, and winds up by suggesting that now (1892) it should be passed on to Prince Bismarck!

This concluding chapter is supplemented by a long series of "Aphorisms," culled for the most part from the Prefaces and Annotations

to Bülow's instructive editions of classical works, and by a list of the titles of fifty musical articles, written during the period 1850-82, and which are not included in the present volume.

That they will find a place in a future volume is as much to be desired as it is to be hoped that the present volume of "Writings" will come under the hands of Miss Constance Bache, who has recently done most excellent service in translating a goodly selection of Bülow's "Letters."*

C. A. B.

FROM MY STUDY.

Several persons named Broderip figure in our musical dictionaries, among them Robert of that ilk, who was for many years organist of St. James's, Bristol, and died in the Western city, May 14, 1808. Robert Broderip, like his relatives whose names are on record, was a composer, but immortality came to him very much more through the poet Chatterton than by reason of special merit in his works. Chatterton studied music a little, as he did most other things, and this may have led him to haunt organ galleries, where the forward youth was, no doubt, more free than welcome. Anyhow, his room rather than his company was desired at St. James's, and on one occasion Broderip ordered him out of the gallery, little suspecting what would follow upon that exercise of authority. "The marvellous boy who perished in his pride" was a marvellous good hater, and he never forgave. Hence we find the organist "gibbeted" by the poet in his satirical effusion, "Kew Gardens." At that time "pleasure had a hut at Jacob's Well," near the site of the old Bristol Theatre:—

A mean assembly-room, absurdly built,
Boasted one gorgeous lamp of copper gilt;
With farthing candles, chandeliers of tin,
And services of water, rum and gin.
There, in the dull solemnity of wigs,
The dancing bears of commerce murder jigs;
Here dance the dowdy belles of crooked trunk,
And often, very often, reel home drunk;
Here dance the bucks with infinite delight,
And club to pay the fiddlers for the night.

It is probable that Broderip presided over the music at this place, and that Chatterton brought Jacob's Well into "Kew Gardens" because thereof. At any rate, he goes on to assail the unfortunate musician:—

While Broderip's hum-drum symphonies of flats
Rival the harmony of midnight cats.
What charms has music when great Broderip sweats
To torture sound to what his brother† sets.
With scraps of ballad tunes, and *gude Scotch sangs*,
Which god-like Ramsey to his bag-pipe twangs;
With tattered fragments of forgotten plays;
With Playford's melody to Sternhold's lays,
This pipe of science, mighty Broderip, comes,
And a strange, unconnected jumble thrums.
Roused to devotion in a sprightly air,
Danced into piety, and jigged to prayer;
A modern hornpipe's murder greets our ears,
The heavenly music of domestic spheres;
The flying band in swift transition hops
Through all the tortured vile burlesque of stops.
Sacred to sleep, in superstitious key,
Dull, doleful diapasons die away;
Sleep spreads his silken wings, and lulled by sound,
The vicar slumbers, and the snore goes round,
Whilst Broderip at his passive organ groans
Through all his slow variety of tones.

Chatterton did not forget to aggravate the wound by extolling a rival. A Mr. Allen was at that time organist both of St. Mary, Redcliff, and Temple Church:

How unlike Allen! Allen is divine!
His touch is sentimental, tender, fine.
No little affectations e'er disgraced
His more refined, his sentimental taste.
He keeps the passions with the sound in play,
And the soul trembles with the trembling key.

A friend of Chatterton, Mr. T. Cary, appears to have remonstrated with the poet upon what he considered to be undue praise of Allen, and was answered, from London, as below:—

"You accuse me of partiality in my panegyric on Mr. Allen. Pardon me, my dear friend, but I believe there are very few in Bristol who know what music is. Broderipp (*sic*) has no taste; at least no real taste. Step into Redcliff Church, look at the noble arches, observe the symmetry, the regularity of the whole; how amazing must that idea be which can comprehend at once all that magnificence of architecture; do not examine one particular beauty, or dwell upon it minutely, take the astonishing whole into your empty pericranium, and then think what the architect of that pile was in building Allen is in music. Step aside a little and turn your attention to the ornaments of a pillar of the chapel; you see minute carvings of minute designs, whose chief beauties are deformity or intricacy. Examine all the laborious sculpture. Is there any part of it worth the trouble it must have cost the artist? Yet how eagerly do children and fools gaze upon these littlenesses. If it is not too much trouble, take a walk to the College gate, view the labyrinths of knots which twist round that mutilated piece, trace the windings of one of the pillars, and tell me if you don't think a great genius lost in these minutiæ of ornaments. Broderip is a complete copy of these ornamental carvers; his genius runs parallel with theirs, and his music is always disgraced with littlenesses, flowers, and flourishes. What a clash of harmony Allen dashes upon the soul! How prettily Broderip tickles the fancy by winding the same dull tune over again! How astonishingly great is Allen when playing an overture from Handel! How absurdly ridiculous is Broderip when blundering in and new modelling the notes of that great genius; how emptily amusing when torturing and twisting airs which he has stolen from Italian operas! I am afraid, my dear friend, you do not understand the merit of a full piece; if you did you would confess to me that Allen is the only organist you have in Bristol—but of this enough. If you have not music enough to enter into a dispute with me on the merits of Mr. Allen, engage one who has to throw down the gauntlet, and I shall be ever ready to take it up."

* "The Early Correspondence of Hans von Bülow." Edited by his Widow. Selected and Translated into English by Constance Bache. London: T. Fisher Unwin. 1896.

† John Broderip, Organist of Wells Cathedral.

Chatterton's letter to his friend clearly reveals the bent of his taste in music, as well as the arrogance which made enemies even of those who were disposed to be friends. In the same letter the unhappy boy seems to convey an impression that he had turned composer himself: "A song of mine is a great favourite with the town, on account of the fulness of the music. It has much of Mr. Allen's manner in the air. You will see that and twenty more in print after the season is over. I yesterday heard several airs of my Burletta sung to the harpsichord, horns, flutes, bassoons, hautboys, violins, &c., and will venture to pronounce, from the excellence of the music, that it will take with the town." This Burletta, "The Revenge," was sold to the proprietor of Marybone Gardens for five pounds, but not produced till nearly a year after Chatterton's miserable death.

Last month I pointed out, in Rudyard Kipling's "Seven Seas," a great subject for musical treatment, and now I would call attention to another, which might be made the groundwork of an impressive symphonic poem. The poetical works of the late James Thomson are not, I imagine, very widely read, but there is one, entitled "Shelley," which, for power of imagination and splendour of diction, deserves the highest honour. To that poem I refer, and I propose to indicate its scope and character, hoping that some musician, casting about for a suggestive theme, may give me the reward of his thanks.

The machinery of a dream—how useful are visions in such cases!—is employed by the poet, who, sleeping, sees things in heaven and earth which are revealed only to his like:—

> The stars are speeding in their companies;
> God's chariots in divine array, they roll
> Circling the sphere of three infinities,
> Our symbol of His thought-confounding Whole
> As Plato saw them with his clear-eyed soul,
> He saw, we saw; and each one tries to tell
> The Vision each one knows ineffable.

But—

> . . . as every dreamer seems to be
> The centre of the action of his dream,

so, for the wondering onlooker, the centre of interest is our little Earth, in connection with which the solemn drama opens. A voice, "austerely sad," proclaims that our world has filled the measure of its iniquities, and demands:

> Who will go down amid these desolations
> Of fire and blood and lunacies and woe,
> To chant aloud to all the wildered nations
> Those heavenly truths no earth can overthrow,
> The changeless truths Eternal? Who will go
> To preach the Gospel of our Lord above,
> Chanting perpetually the law of Love?

There is no immediate answer from the hosts of heaven, but presently—

> A voice came trembling, ravishingly sweet—
> "O Raphael, beloved of God! the last
> And meanest of the spirits who repeat
> Eternal praises round the Judgment Seat
> Implores that he, if none of greater worth,
> May sing the self-same praises on that earth."

It is a "fervent Seraph, beautiful and bright," who speaks, and to him the great Angel says—

> "Thy service is accepted: thou shalt pall
> In mortal flesh thy seraphhood sublime;
> A witness of the one true Lord of all
> Amidst a world gone mad with sin and crime."

With the foregoing scene the first movement of a symphonic poem might fitly deal, and what a subject for expression in the language which transcends words!

The next movement finds a different theme. The dream stretches through twenty-five years of "fire and blood and frantic wars"—

> Amid whose terrors one stern human form,
> Above the mad crowds throned in haughty state,
> Appeared to wield the thunders of the storm,
> And hurl its dreadful lightnings, and dilate—
> The Captain-Executioner of Fate;
> Until dragged down, and with a galling chain
> Bound to a lonely rock amid the main.

Amid the noise of the Napoleonic tempest the poet hears nothing else, but it is different later. With the chaining of the Chief, and in the sequent hush, a voice is distinguishable—

> A voice of right amid a world gone wrong,
> A voice of hope amid a world's despair,
> A voice instinct with such melodious song
> As hardly until then had thrilled the air
> Of this gross underworld wherein we fare
> With heavenly inspirations, too divine
> For souls besotted with earth's sensual wine.
>
> All powers and virtues that ennoble men—
> The hero's courage and the martyr's truth,
> The saint's white purity, the prophet's ken,
> The high unworldliness of ardent youth,
> The poet's rapture, the apostle's ruth,
> Informed the Song, whose theme all themes above
> Was still the sole supremacy of Love.
> . . . . . .
>
> A voice divinely sweet, a voice no less
> Divinely sad; for all the maddening jar
> Of all the wide world's sin and wretchedness
> Swelled round its music, as when round a star
> Black storm-clouds gather and its white light mar:
> Pure music is pure bliss in heaven alone;
> Earth's air transmutes it to melodious moan.

Presently the rock-bound Titan dies, and—

> When the tomb
> Had held him but a little while in peace,
> I heard the singing voice for ever cease.*

Here indeed is a subject for a second movement—one of storm and thunder, with the foundations of the great deep upheaved, and men's hearts failing them for fear; then the subsidence and the voice ever singing higher and higher till the music dies away in solemn, funereal strains, a "melodious moan."

The dream here swings back to the scene of the first movement. What now does our poet see?

> Upon his central field of burning gold
> Great Raphael stood, and there with meek head bowed
> And drooping wings and suppliant hands, behold
> The Seraph knelt, whom still the sullen cloud
> Of mortal life enveloped like a shroud,
> Through which his native glorious beauty shone
> Star-sad, star-pure, star-tremulous, star-wan.

Raphael speaks words of sympathy with the sadness and pallor of the returned Seraph, who abases himself as unsuccessful and unworthy:

> Breathing for ever Heaven's inviolate calm,
> I knew not how on earth the wild winds blow;
> Singing for ever Heaven's ecstatic psalm,
> I knew not how on earth the wails of woe
> And shrieks of rage to maddening discord grow;
> Circling for ever in the Sun's full light,
> I knew not Earth's black clouds and sphereless night.
>
> I could not understand men; all their hearts
> Had secrets which I could not even guess.
> Their greed for dross upon the daily marts,
> Their pride and fawning in the palaces,
> Their solemn church-attending worldliness,
> Their servile fear of Custom's lawless law,
> Filled me with sad perplexity and awe.

* Napoleon died in 1821; Shelley in 1823.

So, baffled, defeated, and ashamed, the Seraph has returned to bow low, in humility and self-abasement, at the feet of the Angel. But Raphael raises him to his embrace—

> Then stood erect, to all the heights revealing
> The fulgent beauty of his solemn face,
> And flung abroad his voice to dwell through space
> And thrill on all the ever-rolling spheres
> Triumphant music for celestial ears.

He calls heaven and earth to witness the justice of his decree—

> Thou hast *not* failed; where holy love and truth
> Contend with Evil failure cannot be:
> Their sorest scars claim reverence not ruth,
> Their worst repulse is still a victory.
> Thou, well belovèd, who didst bend the knee
> In pure self-sacrifice to meet God's frown,
> Kneeling, wert circled with the martyr's crown.

Then the dreamer sees the Seraph transfigured—

> And there amidst the wheeling constellations,
> Upon the central disc of burning gold
> That throbbed harmonious with their palpitations,
> He stood with Raphael glorious to behold—
> Then all the Vision from my brain was rolled;
> For that broad disc of palpitating fire,
> Consuming far through heaven the dead night's pyre,
> And bridging the deep bay with golden splendour,
> Was our own Sun . . . The sky was clear and calm,
> The morning air most fragrant, fresh, and tender;
> The green earth glittered with its dewy balm:
> The flashing waters sang a joyous psalm,
> All was as beautiful and pure that morn
> As if a sinless world had just been born.

Have we no composer who, in the intervals of writing for a living, will express this noble subject in music for the love of it? To be sure there will be no reward of a material kind. Money does not come through such exalted work. But the true artist knows a recompense far more precious than an order on a bank.

Mr. D. W. Rootham, the able chorus-master of the Bristol Festivals, sends me the following remarks upon William Beale: "I was much pleased to see the portrait of William Beale; we do his madrigals frequently. But was he ever organist of Trinity College, Cambridge? My father was in the choir of both Trinity and St. John's from 1815 till 1852, and I always seem to remember his speaking of William Beale as at St. John's. You know John Clarke-Whitfeld was organist at Trinity, but not at St. John's; at least, all his Services were in our books at Trinity College, written in by himself, and signed at the end of each "John Clarke" (he took the name of Whitfeld afterwards), but none of the St. John's books, that I can remember, contain his writing. By the way, I have often heard my father say, talking of Clarke-Whitfeld, that he could not sing a musical phrase, but had to play it. When he tried to sing, the men and boys all laughed. Here in Bristol I have seen a portrait of him, in a buff cloth suit and wig. His son lived here as a wine merchant, and it was at his house that I saw it. He has been dead now some years."
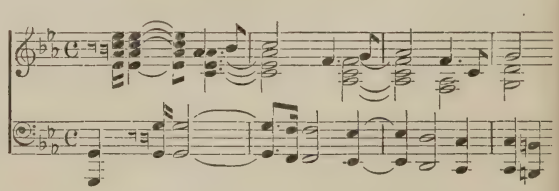
I am obliged to Mr. Rootham for his letter, and hope some other reader will be able to give further information concerning Beale. By the way, it now appears that the Anthem published last month as a Supplement to The Musical Times is not the composer's only sacred work. On this point more in due time. X.

RICHARD WAGNER'S METHODS.

III.

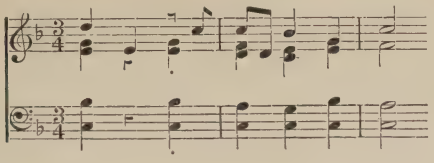
His Form, Counterpoint, &c.

To examine adequately the manner in which the great music-dramas are built up would require a book several times larger than Sir George Grove's analysis of the Beethoven Symphonies. Probably at some future date such a labour will be at least attempted. There already exists a minute analysis of them by H. von Wolzogen, but as yet I think no one has attempted to examine their synthesis. The least technical reader will be capable of perceiving that "The Fairies," "Rienzi," and "The Flying Dutchman" are operas in the old sense of the word; that is, that the music consists of separate and complete pieces in ordinary musical form with recitative in between for the "padding" or unlyrical parts. In "Tannhäuser" and "Lohengrin" the vocal numbers are much reduced in length, often consisting of single strains of sixteen bars or so, while their number is of course much increased, and the recitative being more fully accompanied a greater homogeneity results. But what is the plan pursued in the later works? Wagner's imitators have appeared to think that the music to these was a mere improvisation, following the text as best it could but without any laws of its own. Never was there a greater error; the form of each scene in each drama is modified wherever dramatic exigencies demand, but it is almost always clearly discernible, and follows a uniform plan. There is a principal subject, or *Leitmotif*, embodying the chief idea or sentiment of the scene, and this is worked symphonically with any other appropriate motives that have been introduced before, either as counterpoints to it or as episodes in between the repetitions of this chief theme. One of the earliest and clearest examples of this form is to be seen in Act II. of the "Valkyrie"—the scene between *Wotan* and *Fricka*, which has—

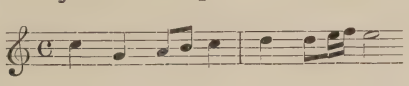


for its principal subject. So well-defined are the episodes and the returns to the central idea that this scene might be said to be in Rondo form. In other cases—the scene between *Siegmund* and *Brynhildr*, for instance—the subject-matter of the episodes is derived from the chief theme itself. In "Tristan" and "The Mastersingers," indeed, the episodes are almost entirely evolved from the principal *Leitmotiven*—in "Parsifal" absolutely so. For the student desirous of becoming acquainted with this

form "The Mastersingers" offers plenty of scope. From the very first scene with the subject allotted to *Magdalena*—



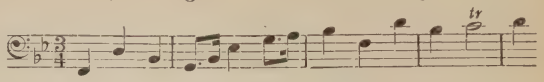
down to the great scene in Act III. which culminates in the Quintet and has all its material germinating from the first line of the hymn to "John the Baptist"?—
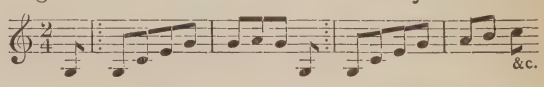


we have a succession of brilliant proofs that the last word on musical form was not uttered by Beethoven.

It is not possible here to do more than point out the mine of wealth which Wagner's compositions offer in this direction to the student. Turning to other features, is there any other musician who has produced in the domain of characteristic or illustrative art any examples to compare with the Preludes to "Lohengrin" (Acts I. and III.), the Introduction to "The Valkyrie," and the famous "Ride" and Fire Music? The Storm in Beethoven's Pastoral Symphony is the only movement I know of which does not shrink into insignificance beside these. Then in mere feats of counterpoint, what a giant is Wagner! Any good musician, I have heard it said, could have written the *Finale* to Act II. of "Tannhäuser"; but this is child's play compared with the polyphony of "Tristan" and "The Mastersingers." In both of these combinations of three and even four themes together are frequent, and are effected with a deftness and unobtrusive skill which Mozart himself might have envied. The Fugue on a choral in the street-riot scene excites admiration, not because of its technical merit, for that is a mere matter of course, but because the composer is even more spirited and humorous under these fetters than without them. To write a Fugue or a Sestina is merely a matter of patient labour; but it is only a Wagner or a Rudyard Kipling* who can make these feats admirable by performing them as if they were a mere joke.

In the last Act of "The Valkyrie" there is an *ensemble* piece (rarely performed) for eight sopranos, in as many real parts, with an independent accompaniment, which has always seemed to me especially fine from the dramatic vigour with which it is written. It was not necessary for the composer to set himself such a tremendous task, but he accomplishes it in quite a casual way, as if such things were all in a day's work. Similarly in Act II. of "The Dusk of the Gods," when the day dawns over the Rhine, finding that the "Gibichung" motive:



will take a canonic imitation at the distance of two bars, he thought it would be a nice change to make an eight-part canon for horns out of it, which he does with charming effect. In "Parsifal" Wagner surpasses anything hitherto achieved in the way of harmonies on a ground bass; but the most startlingly brilliant feat of counterpoint is his adding to an old Mastersinger's tune of the sixteenth century—



the two magnificent melodies which form the chief gems of his drama, the three coming together as the climax of the Overture and the last scene. One used to regard Gounod's "Ave Maria" as a brilliant *tour de force*, but what are we then to think of the man who can invent two really noble melodies as counterpoints to a third given one?

Bach and Wagner alone of all musicians have employed counterpoint as a resource in intense dramatic moments. If one thinks for a moment of the death of *Tristan*, the final portion of the "Siegfried" love-duet, or the tremendous conclusion of "The Dusk of the Gods," one cannot fail to perceive that the profound emotional effect is the outcome of this gorgeous edifice of combined themes, which impresses the mind with an almost awful feeling of vastness. What a world of tender emotion is revealed in the suave polyphony of the "Siegfried Idyll"! What a dignity and nobility sweep out from the combined subjects of the "Kaisermarsch"! When one turns from the contemplation of these masterpieces to the contrapuntal attempts of smaller musicians, which only impress you with the idea that the composer wanted to show how clever he was (the last thing an artist should do), one is tempted to think very badly of those who—by no fault of their own—are not of the sons of Anak.

A few words on Wagner's instrumentation. In the early works this followed contemporary models—Weber and Spontini—but from an early period the master-mind conceived effects of a breadth quite unparalleled. The second scene of "Tannhäuser," with its shepherd's pipe and unaccompanied song, its unaccompanied male chorus, its sheep bells and hunting horns, all these strike on the ear with an immensity of contrast and consequent emotional effect never before known. The idea in "Lohengrin" of characterising each person by particular instrumentation was another brilliant novelty, and the use of wood-wind in threes will doubtless become the normal arrangement before long. The formidable array of wind instruments

* Sestina of the Tramp Royal ("The Seven Seas").

required for the "Nibelung's Ring" is less likely to be imitated, unless the hidden orchestra should become general; but what an infinity of novel effects is evolved therefrom! In the "Rhinegold" some of the experiments are not completely successful, but by the time "Siegfried" was reached the master had got to handling his new tools with exquisite facility and certainty. In the works of his last years his polyphony grew so abstract that he seemed rather to ignore what we may call the primary colours of the orchestra—strings, wood, and brass—and thereby to lose some of that brilliancy of tone-colour which was one of his most striking gifts.

In this very hasty and inadequate survey I have endeavoured to explain to the general reader what the actual achievements are by right of which Richard Wagner takes his place among the greatest musicians.

In conclusion, I would point out that the public estimate of his merits has followed a course similar to that of all the acknowledged great masters; he was first reviled as an impostor, then declared a foe to melody, then his music was impossible to sing, then a foolish fashion of the hour, then he became popular, and now his works are indispensable to the concert-programme. Shall we not take the crowning measure of dubbing him a classic? It might have the effect of stopping those out-of-date criticisms which still appear every now and then in the minor papers. Once this step is taken, his few remaining antagonists will have only one arrow left in the quiver: they will call him "Academic." We don't in the least know what this epithet means, but the minor critic regards it as the bitterest utterance of his dislike and contempt; and as he has applied it to all the great musicians, from Bach to Brahms, Wagner will doubtless have to endure it one day. F. C.

MUSIC FOR ANIMALS.

In Southey's "Commonplace Book" there is an amusing entry relating to a wealthy nobleman in the Low Countries who, once a month, regaled all his horses—and he kept a large number—with a concert of orchestral music performed by his private band. The reference is tantalizing, however, in that it gives no details as to the exact pieces performed and their effect upon what the young lions of Peterborough Court would call the equine auditors; but we learn that the nobleman, who was either a humorist or an eccentric, was under the impression that it was good for their health, and we have no doubt that in the matter of attention and general courtesy the noble animals compared most favourably with, say, an audience of fashionable folk, such as those at Baron de Bunsen's, as described in Sir Charles Hallé's memoirs. A few years ago a writer in one of the weekly journals gave, under the heading of "Orpheus at the Zoo," an interesting account of the effect of music on beasts in captivity, which has now been supplemented by an exceedingly entertaining paper in the *Orchestral Association Gazette*. Many of us have, no doubt, witnessed the ludicrous experiment of making a dog sing to the accompaniment of a pianoforte or other musical instrument. The present writer remembers very well one Skye terrier who would follow (approximately) the course of a melody when played on a harmonium. His voice was agonising in quality and atrocious in production, but he seemed rather proud of his accomplishment. It has probably fallen to the lot of other readers to notice how a dog, which has lain peacefully on the rug during a pianoforte solo, will break forth into dismal ululations when someone begins to sing or play the violin. But such crude and unconvincing performances are thrown entirely into the shade by the critical acumen of a dog belonging to a modern pianist, mentioned in the article in question. This animal, we learn, would listen attentively to Op. 19 of Dussek until the forty-eighth bar was reached, when the discord at that point drove it away yelping to a hiding-place beneath the chair or table. This anecdote prompts one to wonder what Wagner's dogs—to which he was notoriously devoted—thought of his harmonies. The biographies are mute on this point, but then it is only fair to recall the fact that Wagner composed silently. Otherwise we should have been quite prepared to learn that the verdict was unfavourable. For just as no man is a hero to his valet, no great composer is likely to be appreciated—as such—by his faithful hound. And then we must remember that, although there are some points of contact between man and beast in regard to music and sounds generally, our standpoint differs physiologically and æsthetically from theirs. Take, for example, the rapture displayed by cats in their concerted vocal music, which, to the well-regulated human being, is nothing short of the abomination of desolation. Well, cats probably think much the same of our most exquisite efforts. We gather from "Professor" Garner's remarkable and romantic work on Chimpanzees and Gorillas that of all the appalling sounds that are heard on the face of this earth the hoot *de poitrine* of the gorilla is by far the most horrific. It transcends the united efforts of Signor Tamagno and Sister Mary Jane. But our inability to enjoy it is largely due to human prejudice. If Professor Garner had remained long enough in his steel cage in the wilderness to master the simian language in its entirety, he would probably have learnt in time to take the same pleasure in the gorilla's top notes that home-keeping amateurs take in the silvery tones of Sarasate's fiddle or the siren strains of Madame Melba's voice.

On the whole, it must be admitted that animals and birds are much more appreciative of our music than we are of theirs, for when we do like it we reward the executant by shutting him up in a cage for life. How much more gracious and genial than our so-called humanity is the behaviour of the elephant of the Jardin des Plantes, in whose honour a concert was once organised! A set of brilliant variations for violin solo made no impression on the elephant, who remained equally unmoved during the performance of one of Boccherini's quartets. But when a distinguished violinist gave the simple air "O ma musette" the animal "evinced great pleasure." The predilection thus displayed for the school of tender sentiment "induced the horn-player, Duvernay, to oblige with 'Charmante Gabrielle.' The magic notes of his horn drew the beast nearer and nearer, marking the time all the while with its ponderous trunk and occasionally roaring in unison. Finally, it was almost the cause of hampering the movements of Duvernay, whom it attempted to caress." What a charming picture is here given of elephantine condescension, and what a vista it opens up of new combinations in concerted music! As, for example, a trio for giraffe, trombone, and bloodhound, or a quintet for elephant, gorilla, triangle, ostrich, and cobra *a cappella*. Think, again, of the exhilarating effect of a pianoforte duet *à quatre pieds* for two kangaroos!

Whether animals like our music or not, there are very few of them, great or small, who remain entirely unaffected by it. The writer of the article from which we have already quoted vouches for the musical proclivities of the hare, and tells a story of a band of choristers out for a pic-nic on the banks of the Mersey, who observed the appearance of a hare whenever they sang and its disappearance whenever they left off. Those movements by J. S. Bach to which the name of "double" is assigned ought certainly to appeal with peculiar force to the hare. The present writer has often seen seals on the South-West coast of Iceland following a boat in which the passengers were singing, and it is recorded of a prisoner in the Bastille that the loneliness of his lot was materially solaced by the companionship of spiders, which he lured forth from their crannies by the notes of his flute. Mice and rats, again, are notoriously fond of music, and the latest writer on the subject states that mountebanks have been known to teach several of them to dance on a rope in perfect time to the tune of an old fiddle. And, *à propos* of animals keeping time to music, we have ourselves been struck at a circus with the admirable precision displayed by performing horses when going through their evolutions to the accompaniment of the band. We know that sceptics say, "Oh, it isn't the horses who keep time to the music; *it is the music that is played so as to keep time with the horses*"! But surely this is not the case. Besides, the faculty in question is not really indicative of a high level of intelligence at all. The rhythm sense is anterior to the sense of melody, as is conclusively proved by the accounts of savages who execute dances in the most perfect time, while their tunes may be not unfairly described as "songs without notes."

Further instances of the influence exercised by music on animals might be multiplied to an indefinite extent. It is almost an insult to the intelligence of our readers to recall the exploits of Orpheus, who is credited with having reduced the most savage animals to a state of comparative domesticity by the strains of his golden harp. The writer in the *Orchestral Association Gazette* mentions a certain H. Stephanus as giving an account of his having seen a lion leave his prey to listen to music, and there is the curious anecdote related by Playford of the herd of stags who were brought all the way out of Yorkshire to Hampton Court by two men who played the bagpipes and the violin. Need we mention the memorable achievement of the Pied Piper of Hamelin? Enough has been said to indicate that if the musical education of animals were systematically taken in hand, and conservatoires established for their training under properly qualified professors, results of a most interesting and surprising character would probably be obtained. The only serious difficulty that we see in connection with this subject is that while the executive and appreciative faculties of brute creation might be cultivated to a high pitch, as auditors they labour under the radical drawback of being unable to express their approval in a tangible form. Of course it is possible that in a few centuries animals may develop the financial sense, insist on being paid salaries for their services, and accumulate balances at the bank. But, as at present constituted, they only appeal, from the musical point of view, to the sympathies of disinterested and affluent amateurs.

Readers who are interested in the attitude of men of letters towards music will find much to interest and amuse them in the excellent article on "Literature and Music" in the February number of *Macmillan's Magazine*. The writer takes his stand on the contention that while "nobody is to blame for being ignorant of the technicalities of an art which he has not learned, everybody is to blame who wilfully writes about what he does not understand." An irreproachable canon this, but one which few modern writers have put into practice. Witness the wonderful musical solecisms of Messrs. Charles Reade, Marion Crawford, and William Black. Of the purely literary men of the century, none showed a more intelligent interest in music than De Quincey, and yet he was capable of tremendous "howlers," attributing "St. Paul" to Spohr, muddling up Mendelssohn's father with his grandfather, the philosopher, and alluding to Beethoven's music "composed as an opening to Bürger's 'Leonore.'" Scott's limitations are happily

illustrated in the article, and the writer deserves our thanks for reminding us once more of that delightful story of Scott and the Duke of Hamilton's fiddles. Finally, we may quote the amusing anecdote of James Hogg, "the Ettrick Shepherd." Hogg, it appears, "could hardly be kept awake at the Opera, and when he did give his attention to any part of the performance, his eyes were observed to be fixed on Costa, the conductor. Indeed, his curiosity was entirely centred on the man with the *bâton*, and at length he exclaimed: 'Wha, and what the deil's that fellow that keeps waggin' the stick?' The simple shepherd had no idea of marking time in that way."

One does not look to the judicial bench to furnish us with sound musical criticism; but the unexpected is always happening, and Mr. Justice North has provided us with an agreeable specimen of this commodity in his remarks on a recent theatrical case in which an inability to discriminate between *meum* and *tuum* was alleged to have been shown by the authors and proprietors of two songs. Here were two songs—one embellished with the tasteful burden, "She never did the same thing twice," and the other decorated with the exquisite refrain, "Do you ever see the same bird twice?" On these the learned judge pronounced as follows: "With regard to the first song, strange to say, two people claimed the authorship of it; for anything more contemptible or inane than this song he never saw in his life, and he never heard a more extravagant contention than that the two songs, 'Do you ever see the same bird twice?' and 'She never did the same thing twice,' were the same thing." One of our contemporaries remarks, not without just cause, that it seems like getting a Nasmyth hammer to crush an egg-shell to set Mr. Justice North to adjudicate about music hall songs, encored seven times nightly, and yet actually "inane and contemptible." None the less we are by no means sorry to hear the outrages that are perpetrated in the name of music occasionally called by their true names.

We are indebted to an American correspondent—Mr. William M. Ramsdell, of Buffalo—for calling our attention to the words of Handel's well-known song from "Semele," "Where'er you walk." Mr. Ramsdell's enthusiastic zeal has elicited some interesting information on the subject from Mr. Ruskin. It is well known that the libretto of "Semele, an opera," was written by William Congreve and published in 1710. It was subsequently altered (by whom it is not known) for Handel, who set it to music as a "secular oratorio" in 1743. The alterations, however, are insignificant compared with the interpolations from other sources. In fact, as Mr. Ruskin has pointed out, the words of "Where'er you walk" are not by Congreve at all, but by Pope. They will be found in lines seventy-three to seventy-six of his second Pastoral, "Summer, or Alexis," written in 1704, when he was only sixteen years of age. It is additionally interesting to know that these familiar and beautiful lines were after-thoughts. Pope originally wrote—

> While you your presence to the groves deny,
> Our flowers are faded, and our brooks are dry;
> Though with'ring herbs lay dying on the plain,
> At your return they shall be green again.

But for this alteration of the poet's, it is more than probable that we should have been deprived of what a well-known authority calls "perhaps the loveliest of Handel's many lovely songs."

Our readers may be interested to learn that, amongst the other recreations indulged in on board the *Fram*, music played no insignificant part. The list of instruments on board Dr. Nansen's historic ship was as follows: an accordion, on which Johansen, who accompanied his leader on the famous sledging expedition, was a skilled performer; a flute, violin, and several Jew's harps belonging to one of the ship's company. It was commonly alleged that there was a grand pianoforte on board, but Dr. Nansen candidly dispels this illusion. It was not a pianoforte, but an organ turned by a handle. Describing an average evening, he says: "About half-past seven or eight, cards or other games were brought out, and we played well on into the night, seated in groups round the saloon table. One or other of us might go to the organ, and, with the assistance of the crank handle, perform some of our beautiful pieces, or Johansen would bring out the accordion and play many a fine tune. His crowning efforts were 'O Susanna' and 'Napoleon's march across the Alps in an open boat.'" Not very high class music, some of our readers may say, but then it should be remembered that the qualities which go to make a virtuoso are not precisely those which are most essential in members of an Arctic exploring expedition.

An important accession, which will be of interest to all musical antiquaries and bibliographers, has recently been made to the collection of music in the British Museum. The new acquisition consists of the bass part books of the following three works, all printed at Venice by Petrucci at the beginning of the sixteenth century:

1. "Misse Alexandri Agricole," printed March 23, 1504; other copies are to be found at Bologna, Vienna, Berlin, and Rome.

2. "Misse de Orto," printed March 22, 1505. A complete copy is at Munich, another (wanting the bass) at Vienna, and a Superius (formerly belonging to Henry VIII.) was already in the British Museum.

3. "Misse Gaspar," printed January 7, 1506 (not 1509, as stated by Fétis and Rockstro), the only complete copy of which is at Bologna, another set of part-books (wanting the bass) being at Vienna.

The British Museum already possessed a goodly array of the rare works which issued from Petrucci's press. The new acquisition, with that of the splendid copy of the "Motetti de Passione" of 1503—the only complete example of the work known—which was bought a few years ago, places the collection on a par with the Vienna, Berlin, and Munich libraries.

Are American children, amongst their other precocious accomplishments, addicted to insomnia? We are moved to ask this question by the momentous announcement which reaches us from across the Atlantic. For it is stated that a number of pupils are now being trained in the leading vocal schools and colleges "to visit the nurseries and sing to the children at bed-time." This, be it remarked, is not with a view to gratifying a purely philanthropic instinct, but as a means of earning an income. You hire the lullabist—if she is not called the lullabist already she is sure to be in time—and pay her what may be called "hush-money," presumably by results. The only thing that we feel doubtful about is the assertion that the exponents of the new industry "have already found a general appreciation." We should like to have an unbiassed opinion on this point from a representative selection of American children. Surely it should be within the resources of one of our enterprising New York contemporaries to organise a nursery *plébiscite* on the value of the new industry.

The report in another column of Mr. Carl Armbruster's interesting Lectures on "Neglected Italian and French composers," reminds us that Richard Wagner, like most reformers, was to some extent anticipated in his methods, though no one will grudge the Bayreuth master the full measure of the honour due to him on this account. Spontini, of whom Mr. Armbruster gave an interesting account, was a prototype of Wagner in moulding his singers to his will, and in educating them in operatic discipline. In fact, he out-Wagnered Wagner in being a martinet of the most despotic type. He not only frequently kept his band and singers at rehearsal from 8 a.m. till 4 p.m., or from 5 p.m. till 11 at night, but wearied them to death by endless repetitions. His eye was as keen on the stage as his ear in the orchestra; scenery and costumes had to be arranged, even to the minutest details, to express his ideas. He actually sent his wife to Count Brühl, Intendant of the Royal Theatre, to request that a sleeve of a dress should be altered! He was most particular in regard to the personal appearance of his singers. A distinguished basso was recommended to him for the part of high priest; but Spontini would not allow this singer of high standing to open his mouth because he was "at least a foot and a half too short." It would seem as if the exacting composer took too literal a view of the qualifications of a stage *high* priest.

Spontini used to employ the strongest accents and most startling contrasts. "His *forte*," says Dorn, "was a hurricane; his *piano* a sigh; his *crescendo* made everyone open their eyes; his *diminuendo* induced a feeling of delicious languor; his *sforzando* was enough to wake the dead." A story is told of him that in a bass passage of one of his operas he could not get it loud enough, the players in vain doing their utmost, till at last—to Spontini's delight—the violoncellists hit upon the idea of *singing* their notes as well! Spontini does not seem to have advocated the hidden orchestra, which is so important a feature at Bayreuth, Even if he had done so he would have been anticipated in this by Peri, two hundred years before. At the performance of Peri's "Euridice," in 1600, the orchestra, which consisted of a harpsichord, chitarrone, lira grande or viol da gamba, and the theorbo or large lute, with the occasional addition of three flutes, were placed behind the scenes. There is a great gulf between Peri and Wagner, but it was filled by such musicians as Monteverde, Allessandro Scarlatti, Gluck, and Weber, who each made valuable contributions to the development of the music-drama which is so magnificently exemplified in the colossal works of Richard Wagner.

Professor C. V. Stanford's "Revenge" will be performed, for the first time in Germany, by the Berlin Philharmonic Choir (conductor, Herr Siegfried Ochs), on April 20, under the direction of the composer. The excellent German version of Tennyson's stirring "Ballad of the Fleet" is by Fräulein Sophie von Harbou. We believe this will be the first performance in Germany of a choral work by a British composer since the production of Sir Arthur Sullivan's "Golden Legend," at Berlin, in 1887. At that time the majority of the Berlin critics were, rightly or wrongly, thought to be more or less openly hostile to "English" music. Since then much water has flowed down the Spree and events have moved. Professor Stanford himself has given several concerts of British music in the German metropolis, and met with praise and encouragement. We may therefore look forward to an unbiassed judgment on his capital sea piece. On the following evening Professor Stanford will be present at the first performance of his new String Quartet in D minor, by Professor Joachim and colleagues. On his way back from the Fatherland he will visit Amsterdam to conduct a performance there of his Fifth Symphony, "L'Allegro ed il Pensieroso," on April 29. Of other recent performances of English music abroad, we may mention those of Dr. C. H. H. Parry's fine Pianoforte Quartet in A flat at Frankfurt, on the 8th ult., and of Mr. Algernon Ashton's Quintet for flute, oboe, clarinet, horn, and bassoon at Cologne, and the Prelude to Sir Alexander Mackenzie's "Colomba" at Dusseldorf, on the 11th ult. (second time). Dr. Parry's Quartet was very favourably received by the public, while the press spoke of it in terms of warm praise.

FACTS, RUMOURS, AND REMARKS.

A correspondent writes:—

We all know that King Charles I. walked and talked six months after his head was cut off, but the following information with regard to Schubert may be new to some: "In March, 1828, he was emboldened to give his first public concert. It was a thorough success. The next one was given to defray the expenses of his funeral. Six months later, broken in health and spirit, he turned his face to the wall and passed away."

Mr. John Thomas, having spoken against the too exclusive devotion shown to Tonic Sol-fa in Wales, is naturally out of favour with some of his countrymen, especially, it would seem, with Mr. David Jenkins, who declares that "thousands have acquired a knowledge of music, vocal and instrumental, and have obtained a thorough mastery of the old Staff Notation who would never have done so but for the Sol-fa system." I am glad to know this, though I do not quite understand why the thousands could not learn the Staff Notation by beginning with it, as many more thousands do. Mr. Jenkins seems to be quite angry with Mr. Thomas, and says: "We are sorry that the Pencerdd takes upon himself to speak for Wales in prominent places when he knows so little of our history, for he lives and has his being in London." Here, again, I am unable to follow the argument, but an explanation may come later, seeing that the *South Wales Daily News* assures us "there is more to follow."

I take the following sentences from a journal published in Lancashire. The critic is dealing with an artist's concert, at which a soprano vocalist sang, and of her the writer says: "Miss —— has a phenomenal voice that can apparently stand anything; up and down she is equally easy and ready, and when she can push an upper phrase in anyhow does not fail to do so. Nor is it vocal gymnastics in which she indulges, but genuine chest work. She is, however, like most other singers, susceptible to atmospheric 'growth'—*i.e.*, she sings better as she becomes accustomed to the atmosphere in which she warbles." Speaking of a violinist, the critic observes: "Miss —— is a violinist whom to hear is to love. Her bowing is a match to her person, her stopping is clear and liquid, and her taste remarkably fine." A flautist took part in the concert, and of him I read: "When we say that he amply demonstrated that the flute is not, and never can be, a lady's instrument, we say a great deal in his praise." Alas, poor music!

A writer in the *Chicago Post* having attributed to Wagner, as a dying declaration, the words "Seidl pleases me greatly," was severely taken to task by an indignant Wagnerian, who declared that the master said "Seidl delights me greatly." I am glad to find that the erring man took correction in a meek spirit, remarking, "It is pleasant to know that the great master passed away in a condition of delight rather than in an ordinary state of pleasure, and it is the simplest justice to Herr Seidl that we should give him full credit as the cause of these transports." Not content with this handsome declaration, the writer made a peace offering of poetry:

There is a land of pure delight
Where soulful song holds sway,
Where "Siegfried" is performed all night
And "Lohengrin" all day,
And kindred spirits all in white
On heavenly trombones play.

This is said to be a quotation from "Herr Fink, the greatest living Wagnerian poet."

Wishing well to music all the world over, I rejoice to know, on the authority of a transatlantic critic, that "sound and sane criticism" is on the increase. This remark appears in an article which contains also the following observations on the singing of a certain choir: "What particularly struck me was the descriptive characteristic produced by his singers—what in painting is called tone, and in literature atmosphere. . . . A lullaby was given—was breathed forth—that seemed to voice the tenderness of eternal motherhood. . . . It (a lady's voice) has a wide compass, is capable of infinite inflection, beautiful in tone, and seems like what someone has named 'a beautiful efflorescence,' the ideal outcome of a healthy and beautiful body—the blossom of a vigorous plant." Very pretty indeed!

From the *Globe* of the 17th ult:—

Musical culture is making giant strides in our midst. We read, for example, in a widely circulated contemporary, that an Italian artist will sing "The Neapolitan Boat Song," at Notting Hill Gate, this day, "in four keys (C, D, E flat, and F)." That really beats Sir Boyle Roche's bird.

It is well to see a large congregation at such services of sacred music as are given monthly in St. Luke's, Bromley Common, where Mr. Walter E. Stark is organist. Such services cost money, and it would be doubly well to know that the people take a practical view of their duty in that regard. I note that the Vicar of St. Luke's (Rev. E. L. Colebrooke) recently brought this matter before his flock, complaining that frequently, "when the church has been full at these services, the collection amounted but to between one and two pounds!" It is to be hoped that there has since been a falling off in the demand for threepenny pieces and coppers at Bromley. The Vicar and Mr. Stark should be well supported in their most praiseworthy endeavours. They have enlisted the services of an orchestra, chiefly composed of local amateurs, and, with competent soloists and choristers, performances are given which from an artistic as well as devotional point of view have genuine value. But a full church and less than two pounds in the offertory bags! For shame!

Besides presenting Mr. Lee Williams, on his retirement from the post of Cathedral organist, with a cheque value £135 and a complete set of the Badminton Library, the good people of Gloucester decorated his *bâton* with a silver band, on which was inscribed the city arms and the legend: "Gloucester Musical Festival; Gloucester Choral Society; Cathedral Recitals, 1882-97. C. Lee Williams." The implement deserved this honour, for it had officiated at five festivals, forty-five choral concerts, fifteen choral festivals, and one hundred and seven Cathedral recitals. In returning thanks, Mr. Williams said:—

When Mr. Cooke went to him a week ago for the loan of his old *bâton*, he (Mr. Williams) did not say much, but like the parrot thought all the more, but now his old friend had come back to him again evidently a "knight of the garter." It looked exceeding smart and fit to conduct the Concert of Europe.

Whereat the assembled friends laughed; but the departure of Mr. Williams from Gloucester is certainly no matter for mirth, but a heavy blow and sore discouragement to lovers of music in the old city.

The Boy has recently been at work in Kent, and here are some of his achievements: Wildstein for Waldstein; A mino for A minor; stacato for staccato; velse for valse; motto for molto; and prectissimo for prestissimo!

Joseph Bennett.

CHURCH NEWS.

One of the earliest, if not the first of notable renderings of church oratorio music, which, year by year, comes upon us with unabated and impressive effect, is the large selection from Mendelssohn's "St. Paul" which is so appropriately given annually in St. Paul's Cathedral, on St. Paul's Day, January 25. In connection with this work the words "Church Oratorio" have special significance, for Mendelssohn's work is practically the last of the musical epics in which the choral form is present for congregational use, not to add that there are movements of solid ecclesiastical character in this truly spiritual work befitting church surroundings. The rendering of this music by vocal and instrumental performers of high competence, under the experienced guidance of Dr. G. C. Martin, is, as regards efficiency, seriousness, and becoming reverence, the very model of what an oratorio in church may and should be like. The offering of Christmastide music has this season exceeded in quality and completeness, as well as in the number of occasions, the record of preceding years, a truly hopeful sign. Again, notwithstanding a recent lament concerning the growing neglect of the poetical Festival of Epiphany and its beautiful old-world customs, Twelfth-tide (as our forefathers called the last of the Christmastide Festivals) has this year not been without musical recognition in our churches. In this connection must be named a rendering of Dr. Edwards's musicianly oratorio "The Epiphany" in the Parish Church of Barnstaple, his own church and town.

Mr. James Capener, formerly assistant-organist of Gloucester Cathedral, has been recently appointed organist of Hackney Parish Church. In connection with his new office he has organised musical services on the lines of those held in the Cathedral above-named, under the auspices of his former chief, Mr. Lee Williams. At the first of these Recitals, Mr. Capener gave, with much effect, organ works by Bach, Guilmant, Widor, Henry Smart, &c., and also Liszt's "Fantasia on the name of Bach." Mr. Morgan, of the Gloucester Cathedral tenors, rendered with artistic judgment three vocal pieces. Opening and closing prayers, with two hymns, connected the refining influence of artistic emotion produced by sacred art more directly with

the duties of worship. The intention of such a service is obviously the joining together the active and passive attitudes of divine worship. One thought rises in connection with this subject. This is the reflection that there are growing up side by side two forms of musical service: one as the oratorio, built upon Scriptural narrative, and the other a selection of less contingent vocal and instrumental pieces having a general spiritual bearing and not being intended to convey or enforce religious influence by the teaching power of sacred history. Those who have experience in the work of presenting oratorio music done by the Kyrle Society have long been conscious of the preference of poor if not of mixed congregations for the narrative form of oratorio; hence the popularity from one point of view of the "Creation," "Elijah," &c. On the other hand, musical teaching in church of a more lyrical type, with selected words without the epic instinct, however well woven together and musicianly treated, attracts, if in a somewhat less degree. Still there are places for both types of the oratorio, as illustrated by, say, "St. Paul" and the "Hymn of Praise," and there is a place for such musical services as those so successfully inaugurated by Mr. C. Lee Williams, whose work in this and other directions has been so deservedly and so kindly recognised upon his retirement from the organistship of Gloucester Cathedral. A new work, "The Cross of Christ," will supply choirs with an exceptionally suitable Lenten cantata. The composer, Mr. Thomas Adams, has written in a truly devotional spirit, displaying sound musicianship with full knowledge of vocal and organ effects, tempered with a flavour of old-world Plain Song.

There are too many practical matters of interest as well as encouraging signs in the recently issued Report of the Norwich Diocesan Church Choral Association to allow of that document being passed over. One notable feature of the work done was the excellent rendering in the Cathedral of works by Mendelssohn and Gounod at the celebration of the 800th anniversary of the consecration of that venerable and stately church last year. A chorus of 280 selected voices and a band of forty-two assisted upon this occasion, under the direction of Dr. Bates. The offertory, however, did not nearly cover the expenses and the Association had, in connection with this Service, to encounter a loss of £11. Hopeful and practical was the statement that the choir-trainer, Mr. Hornagold, had given a course of Lectures to the various choirs. Increased knowledge will give increased power to the earnest choristers who are seeking the strength which comes of union. At the opening services, on the 16th ult., of the renovated Cathedral of St. Saviour's, Southwark, one of which the Prince of Wales attended, impressive music was to be heard. As in other places, Choral Service will here prove an oasis of rest in a wilderness of worldly turmoil. Devotional choral services are never more precious than when rendered in quiet old churches in the busy marts of the world. May the worship at St. Saviour's be such "a pattern of celestial peace."

ORGAN NEWS.

Rarely is an appointment made in the world of art of such exceptional professional and, for that matter, general interest as the recent election of Dr. Albert Lister Peace to the office of organist of St. George's Hall, Liverpool. Dr. Peace, as everyone knows, enters upon his work armed with a well-earned and commanding reputation. He is therefore in a position to continue the splendid artistic labours of his predecessor, Mr. W. T. Best. As a fine player of classical organ music, and as a master of the resources of the organ, he will be listened to with a respect both prompt and earnest. He will command attention, again, as a performer who, with a due sense of the classic dignity of his instrument, has fully recognised in organ effects a great power of picturesque tone-colouring. In this direction his views are distinctly broad, and he has the courage of his artistic opinions. It is surely too late in the day not to remember that the organ stands supreme as the most complete exponent of arranged music, just as it is, from its own individual standpoint, acknowledged to be the "King of instruments." Again, the history of music shows a by no means distant relationship between the orchestra and organ—"Emperor and King," as even Berlioz allowed, of the realms of music. Then the old organs were not without their imitative stops, which must have had some employment upon the lines of orchestral suggestiveness. Once more, Bach, with prophetic judgment, made organ arrangements of sundry concertos of his time, and it may be reasonably supposed he knew how to play them with effect. The argument has been advanced that the great concert-room organ may be used too much in place of the orchestra; and it has been further observed that in capital cities the organ does not thus usurp the function of the orchestra; it is where orchestral music is most common that the organ is "kept in its place," as someone pointedly observes. All the same, there is a great work for the organist of high position and adequate opportunities to perform, and everyone knows this work will be thoroughly well done by the new organist of St. George's, Liverpool. In several respects great changes, which Dr. Peace's predecessor largely contributed to bring about, to his lasting honour, have taken place in connection with organ music and organ playing during the past forty years or so. In the first place, the library of the organ-player has received many additions of great variety and importance. Then organs have been largely improved, not only as regards tone-quality, but perhaps still more in connection with greatly increased mechanical facilities. Again, thanks to the progress of musical education, not forgetting the influence of sundry high-class institutions, and notably of the Royal College of Organists, virtuosity is no longer strikingly exceptional. There are many fine players where only a quarter of a century ago they were comparatively few in number.

The growing importance of the Organ Recital as a recognised institution is, as programmes of the recitals so frequently given go to show, well calculated to encourage the composition of new organ music. At the re-opening of the organ at St. Gabriel's, Walthamstow, lately enlarged by Mr. A. Kirkland, Dr. W. J. Reynolds played an *Adagio* from his own Sonata, No. 1, in A minor; and Mr. Alfred Hollins, the well-known gifted blind organist, recently performed in Nottingham a new Concert-Overture of his own for the organ.

No more consistent efforts in the way of popularising good organ music are being made than are to be noted in connection with the weekly Recitals given by Dr. C. J. Frost, at the Goldsmiths' Institute, New Cross. During the past few weeks the organ music has been practically an exposition of the works of that representative maker of German music for the instrument, Joseph Rheinberger. The selection has been of marked interest, including a goodly number of the really noble organ sonatas, together with sundry miscellaneous pieces perhaps less generally

known. After the useful fashion of the day, Dr. Frost has supplied analytical notes dealing with the works performed.

With regard to the vexed question of registering, it will not be out of place to note that experienced English organists are in the habit of judiciously modifying the broader and louder combinations suggested by Rheinberger. The massive harmonies, freely employed dissonant chords, and chords extending often into the lower octave of the keyboard are, in truth, more pungent on many English organs than on average German instruments, owing to the presence on our own organs of more individually powerful stops, of larger scaled pipes, and the general employment of heavier wind pressures; not to add our doubtful habit of placing large and powerfully voiced organs in comparatively small buildings. German organ-builders are, however, moving on apace, and are erecting many instruments which, in addition to the presence of sundry excellent tone qualities of their own, display not a few of the modern varied and powerful effects which we in England are comparatively familiar with already. All the same, the music written for the average German organ calls for a somewhat modified treatment, especially as regards *forte* passages, when transferred to English organ keyboards.

In the list of pieces played by Mr. G. H. Cole upon the fine organ in St. John's Church, Cardiff, in connection with the recent Conference of the Incorporated Society of Musicians, a Fantasia by Dr. Peace and an Overture by the late Mr. W. G. Wood may be named as representing our own modern organ music upon an occasion of interest to English musicians. Mr. W. A. Roberts's programme for the opening of a new organ built by Messrs. Norman and Beard, for the Baptist Church at Blackburn, included a movement from the too much neglected, though very well known, Organ Sonata by the organ Professor at the Brussels Conservatoire, M. Alphonse Mailly. The work seems generally to be found too long for Recital purposes to be given in its entirety. It is pleasant to note that Henry Smart's well-written organ music is again coming into favour. A Pastorale in E flat of his, together with a Scherzo from the pen of a composer whose name is, rightly or wrongly, expressed as "Tilbourghs" on a printed programme, were played by Mr. R. Sharpe at Southampton.

A programme from the other side of the Atlantic contains Freyer's not too often played Fantasia in F minor, with a "Communion" and "Grand Chœur" by Georges MacMaster, a comparatively new name in the world of organ music. The presence of the title of Suppé's Overture, "The Poet and the Peasant," on this same list, calls for a word of remonstrance from two points of view. The selection of so light and even frivolous an orchestral work is a degradation of the instrument; and the use of secular music, though it may be instrumental, which carries worldly and even theatrical associations into church is a practice to be deprecated as calculated to bring organ recital playing into the range of deserved criticism, by proving that the performers of such music in church have still something to learn in connection with the laws which dictate good taste.

A fine new organ has been generously given to the Cathedral, Boulogne, from the factory of Merklin et Cie., of Paris. A very artistic performance by M. Guilmant, a native of Boulogne, formed part of the opening ceremony. The instrument is remarkable for its excellent mechanisms and for admirably contrived appliances for the convenience of the player.

It would appear to be quite the fashion now to present organs to churches. Another generous donor, a lady whose gift is in memory of her husband, has presented, at the cost of £4,000, a new organ, built by Messrs. Lewis and Co., to St. Saviour's Cathedral, Southwark.

THE ROYAL CHORAL SOCIETY.

More than usual interest was attached to the performance by the Royal Choral Society of Mendelssohn's "Elijah," at the Albert Hall, on the 10th ult., owing to this being the first occasion that the work had been interpreted at Kensington Gore since the appointment of Professor Bridge as conductor of the Society. Expectancy was consequently somewhat excited concerning possible variations to previous readings, and in some measure these anticipations were justified. Professor Bridge adopted, in the majority of the numbers, a quicker *tempo* than that heard at previous renderings, and manifest attention had been paid to the phrasing and general effectiveness of the orchestral portions. The quicker *tempo* imparted increased dramatic force in a marked degree to several passages, and gave to the interpretation a character of strenuous earnestness, specially noticeable in the Baal choruses, the conclusion of the first part, and the choral answers to *Elijah's* and *Jezebel's* words. No little of the impressiveness of the performance was, however, due to the magnificent declamation of the part of the *Prophet* by Mr. Santley. This impersonation has long been unsurpassed for loftiness of conception and consummate power, but on this occasion the artist was in better voice than he had been of late, and the dramatic force and truth of his reading consequently became more apparent. Miss Ella Russell sang the principal soprano solos with intensity and commanding emphasis, but at times overstepped the narrow line which divides the dramatic expression of the stage from that of the oratorio. The other principal singers were Miss Marian McKenzie and Mr. Ben Davies, the former singing the principal contralto solos with her usual sympathy, and the latter imparting to the tenor music much dramatic significance. An admirable secondary quartet was provided in Miss Maggie Purvis, Madame Emily Himing, Mr. Avalon Collard, and Mr. Frederick Bevan, and Mr. H. L. Balfour again gave valuable assistance at the great organ. In its entirety the performance was one of the finest that has been given by this renowned body of choristers, and entitles Professor Bridge to be considered one of the best conductors we possess of large choral forces.

QUEEN'S HALL CHORAL SOCIETY.

Mr. Randegger conducted a capital performance of Sullivan's "The Golden Legend," on the 4th ult. He had the band and chorus under perfect command, so that the more delicate points as well as the dramatic features of the score were conscientiously reproduced from beginning to end. A better rendering of the lovely "Evening Hymn" has never been heard in London, and the audience insisted on a repetition. It was a treat to hear the choral and instrumental parts so excellently delivered throughout. Nothing could have been smoother or more telling. The solo parts also had almost faultless exponents. Mr. Edward Lloyd sang the grateful Music of *Prince Henry* with as much charm of style as when he helped to float this beautiful work on the sea of public favour. Miss Thudichum sang with great feeling as *Elsie*, and Miss Hilda Wilson had no difficulty in repeating her accustomed success as *Ursula*. Mr. Watkin Mills once more gave the best effect to the malignity and cynicism of *Lucifer*, and Mr. F. B. Ranalow was acceptable in the slight character of the *Forester*. The performance was in every way worthy the Society which of late has acquired such deserved popularity.

QUEEN'S HALL SYMPHONY CONCERTS.

On January 30 the enterprising Mr. Robert Newman launched yet another concert venture—viz., a short series of Saturday afternoon Orchestral Concerts. The three

originally announced have since been extended to four, by reason of the patronage accorded to the opening Concert. The band is that which has made the Saturday evening Promenade Concerts so successful, and the conductor, it need scarcely be said, is Mr. Henry J. Wood. In honour of Schubert, the first portion of Mr. Wood's inaugural programme consisted of the B minor ("Unfinished") Symphony, the "Rosamunde" Overture and *Entr'acte* in B flat, and two songs, "The Erl-King" and the "Lay of the imprisoned huntsman," sung by Mr. Watkin Mills. The Symphony received a rendering that for finish and delicacy of detail, clearness, poetic charm, and dramatic power need not have feared comparison with the finest ever heard in London—or out of it. (It is worthy of note that the orchestra consists of 103 players, of whom but fourteen bear foreign names.) The chief feature of the second half of the programme was a first performance in England of Glazounoff's fifth and latest Symphony—that in B flat (Op. 55). This composer, though still a young man (he was born in St. Petersburg in 1865), has written a great number of works, owing to the fortunate accident that, coming of a wealthy family, he has been able to devote himself since his school days exclusively to composition. Two suites from his pen had previously been heard in London, and we are to make the acquaintance of his Fourth Symphony at a forthcoming Philharmonic Concert. The work now under notice shows that its writer is not so exclusively Russian as some of his contemporaries. A large measure of eclecticism seems to have influenced the making of at least three of its movements, and the first *Allegro* is founded on a theme so similar to the "Sword" motive in Wagner's "Ring" that it is difficult to believe the resemblance can be accidental. Yet, though it would seem that Glazounoff cannot as yet be credited with the possession of an individual style, his music shows talents and acquirements of a high order of merit. Everything is direct, clearly defined, and logically coherent; the movements are not too lengthily spun out, and there is abundance of life and charm. The last movement—a thoroughly Russian piece, full of barbaric effects and abounding in percussive noises—seemed on a first hearing to have little to do with those that preceded it, which are far more restrained. The Symphony, very finely played under Mr. Wood's spirited and sympathetic direction, met with a cordial reception. Wagner's "Seigfried" Idyll and the "Malagueña" from Moszkowski's opera "Boabdil" completed the scheme.

A great crowd attended the second Concert, on the 6th ult., when, with one exception, the programme was exclusively devoted to excerpts from Wagner's operas and music-dramas. The exception was Dvorák's "New World" Symphony. Mr. Wood and his forces were again on their mettle, and exceedingly fine readings of the various numbers were given, praise being more especially due to the rendering of the slow movement of Dvorák's work and that of the "Venusberg" music from the Paris version of "Tannhäuser." The Prelude and Death Song from "Tristan and Isolde" were also played with exquisite effect. The programme included the "Walkürenritt," the Trauermarsch from "Götterdämmerung," the Overture to "Die Meistersinger," and part of the Grail Scene from "Parsifal."

The Concert on the 20th ult. was of exceptional interest. Two works new to English audiences were presented, and the programme included Tschaïkowsky's magnificent Sixth Symphony in B minor. The most important of the novelties was the Overture by Tschaïkowsky to A. N. Ostrovsky's drama "L'Orage." The music apparently aims to suggest the frenzied anguish of the heroine (who finally commits suicide) rather than to seek to follow the outlines of the story. It is intensely tragic in conception, and contains several impressive orchestral effects; but although there are many good contrasts the storm and stress of the music becomes somewhat oppressive. The other new piece was Raff's arrangement for orchestra of Bach's famous Chaconne in D minor for violin alone. This has been cleverly done, but the result does not enhance the beauty of the music, and such procedures are not to be commended. A very fine interpretation was given of the Symphonie Pathétique, the performance once more proving the superb quality of this orchestra and the remarkable power wielded over it by its conductor. A very attractive Suite from the ballet of Tschaïkowsky's "Nutcracker" was also played with delightful *verve* and delicacy. An impressive reading was given of the "Good Friday" music from "Parsifal," and the programme concluded with Beethoven's second "Leonora" Overture.

QUEEN'S HALL PROMENADE CONCERTS.

Mr. Newman's excellent and much appreciated Orchestral Concerts on Saturday evenings, at the Queen's Hall, have been continued with notable artistic success. On January 30 was given the first performance in England of Arensky's Second Suite (Op. 23), entitled "Silhouettes." This consists of five numbers, respectively headed "A Learned Man," "The Coquette," "Punchinello," "The Dreamer," and "The Dancer." Judging by the music, the learned man in the composer's estimation is a somewhat pompous personage, but the nature of the other movements justify their respective titles. The Suite is very cleverly and daintily scored, and in its entirety is decidedly attractive. The novelty on the following week was an Orchestral Legend called "Undine," by Miss Amy Elise Horrocks. This lady was for many years a pupil of the Royal Academy of Music, of which she was last year elected a Fellow, and her published works include a Sonata for pianoforte and violoncello, a set of Variations for pianoforte and strings, and a number of songs and smaller compositions which testify to creative ability and excellent training. "Undine" has for its poetic basis a well-known legend, the incidents of which are musically suggested in a graceful and effective manner. The work is deftly orchestrated and possesses considerable interest. The 13th ult. being the anniversary of Wagner's death in 1883, the entire first part of the Concert was devoted to excerpts from this master's works. Exceptionally fine interpretations were given of the Venusberg music from "Tannhäuser" (Paris version), the beautiful "Siegfried" Idyll, and the "Ride of the Valkyries," and the other pieces were given with scarcely less impressiveness. Miss Lucile Hill and Mr. Lloyd Chandos were the vocalists. The programme attracted such an enormous audience that the selections on the two following Saturdays were of a similar character.

HENSCHEL CONCERTS.

The chief feature of Mr. Henschel's fourth Concert of the present season, which took place on the 4th ult., at St. James's Hall, was Brahms's "Requiem," which, on the whole, was very effectively interpreted. It was, however, a mistake to place such a work at the end of the programme, for the inevitable exodus which takes place towards the end of every musical performance was more than usually disturbing in a work of this solemn character. The vocalists were Miss Evangeline Florence and Mr. George Holmes. The former sang with notable purity of expression, but the latter, owing to insufficient resonance in his voice, was less acceptable. The choruses were intelligently sung by Mr. Henschel's choir. The remainder of the programme consisted of the Prelude to Wagner's "Lohengrin" and Brahms's Pianoforte Concerto in D minor (Op. 15), the solo part of which was finely played by Miss Fanny Davies.

On the 18th ult. Mr. Henschel gave his usual Concert *In Memoriam* of Wagner. A good selection was made from this master's writings, the most successful performances being those of the Good Friday's Spell music from "Parsifal" and the orchestral arrangement consisting of the *Prelude* and *Finale* from "Tristan and Isolde." The final scene from the "Valkyrie" was also given, the parts of *Brünnhilde* and *Wotan* being respectively rendered by Madame Marie Duma and Mr Charles Clark. Both these artists sang excellently, and showed keen appreciation of the requirements of the music; but the voice of the latter is not sufficiently heavy in quality to give due emphasis to the music of *Wotan*. The performance of Beethoven's "Eroica" Symphony was at times somewhat perfunctory and wanting in distinctness of phrasing. The Concert was concluded with the oft-repeated "Ride of the Valkyries."

SAVOY THEATRE.

We have now a new "Savoyard," in the person of the Principal of the Royal Academy of Music, and so far as impressions derived from a first night may be trusted, Sir Alexander Mackenzie's assumption of the cap and bells (musically speaking) is likely to lead to excellent results, alike for himself and for his hearers. Those who best appreciate his talents may regret that he should have turned his face away from grand opera for so many years, but, seeing how little encouragement in this direction is given by the public to native composers, his attitude scarcely affords matter for surprise. On the other hand, the paucity of composers capable of writing good comic opera music has gradually awakened us to the fact that ability to do so deserves more respect than had heretofore been accorded (even the "superior person" no longer turns up his nose at Sir Arthur Sullivan for devoting so great a portion of his delightful talent to the amusement of his fellows); and, in consequence, musicians of eminence have of late shown themselves more amiably disposed towards a form of art that they once regarded as fraught with danger to their reputations. Sir Alexander's music to "His Majesty, or the Court of Vingolia" (by F. C. Burnand, R. C. Lehmann, and Adrian Ross), a comic opera in two acts, produced on the 20th ult., at the Savoy Theatre, is a step in the right direction. It will help to make comic opera more reputable still, and will certainly do nothing to diminish the fame of its composer. He has "stooped to conquer," and, indeed, had he stooped still more his artistic victory would have been even greater; for in all artistic work the highest merit is fitness, and, for a Savoy opera, Sir Alexander's music is at times far from sufficiently "obvious." It is full of life, variety, and colour; lacks neither grace, energy, nor humour; and is orchestrated in the masterly fashion familiar to all acquainted with the composer's chief works; but it is music that, in many places, seems to belong to a libretto dealing with human feelings in deeper fashion than does that of "His Majesty." Five or six numbers were encored at the opening performance, and the audience of *cognoscenti* derived much amusement from the numerous and very funny "quotations" which the composer has allotted to the orchestra. The production took place too late for detailed analysis in our present number, the plot alone being so complex that its description occupies six closely printed pages of the libretto. Madame Palmay and Miss Florence Perry, Messrs. George Grossmith, Walter Passmore, Charles Kenningham, Scott Russell, and Jones Hewson impersonate the chief characters, which have been designed with careful regard to the individualities of these clever artists. Scenery, costumes, and stage management reveal ample liberality and intelligence, and the orchestra is even better than usual. Sir Alexander conducted the first representation, and was exceedingly well received.

THE ROYAL CARL ROSA OPERA COMPANY.

The Royal Carl Rosa Opera Company concluded its brief season of three weeks at the Garrick Theatre on the 6th ult., previous to which the most important performances were those of "Lohengrin," on January 28, and "The Valkyrie," on the 3rd ult. The rendering of the former was far less satisfactory than that of the latter. Seeing that the chief strength of the company is in its chorus, it was a decided mistake to cut out several of the finest choral numbers, and the stage management on this occasion was manifestly defective. The principal parts were sustained by Miss Rita Elandi, Miss Meisslinger, Mr. Brozel, and Mr. Alec Marsh, all of whom were more praiseworthy for intention than accomplishment. The staging of the second section of Wagner's colossal tetralogy was excellent, and a more effective presentation of the close of the second act has rarely been seen. Much praise is also due to the principal impersonators. Mr. Hedmondt, who throughout the season was a most valuable member of the company, gave a manly and finished reading of *Siegmund*, and Miss Alice Estey was a most sympathetic exponent of *Sieglinde*. Miss Elandi failed to impart sufficient dignity into her impersonation of *Brünnhilde*, but Miss Kirkby Lunn showed much intelligence as *Fricka*, and Mr. Ludwig's impersonation of *Wotan* was remarkable for its impressiveness in gesture and declamation. No opera season would apparently be complete without the presentation of "Cavalleria Rusticana" and "Pagliacci," and these works were several times mounted. In the former Madame Marie Duma and Mr. Hedmondt appeared with their usual success, and in the latter the part of *Canio* was sustained by Mr. Brozel with his usual intensity of expression and completeness. Miss Bessie McDonald, a young singer of much promise, made a distinct impression as *Nedda*, and the other characters were capably sustained. Reviewing the season as a whole, it cannot be said to have been entirely satisfactory, but though mismanagement was apparent in more than one department, no doubt the directors will see that the responsibilities which undoubtedly rest upon this company with regard to the satisfactory progress of English opera are more adequately discharged in future visits to the metropolis.

PAER'S "IL MAËSTRO DI CAPPELLA."

A very interesting first piece to "A Pierrot's Life," now being played at the Prince of Wales's Theatre, was mounted on the 16th ult. This is Paer's opera-buffa "Il Maëstro di Cappella," which was originally produced at the Feydeau, Paris, in 1821. The libretto provided by Madame Sophie Gay, although a mere episode, is of a diverting character. The *Maëstro* has composed a grand opera, entitled "Cleopatra," and has invited his nephew to a private rehearsal given in his own room with the aid of his servant *Gertrude*. The *Maëstro* not only strives to represent the principal male characters, but also the orchestra, and *Gertrude* is called upon to execute the intricate vocalism assigned to the *prima donna*. Abundant opportunity is thus afforded for grotesque effects and satirical allusions to the affectations of operatic singers, of which the composer has made excellent use. The music reflects the style of Cimarosa, with a touch of Mozart and sometimes Rossini, and possesses considerable musical interest. The three characters were effectively played by Miss Pauline Joran, Signor Maggi, and Mr. Austin Boyd, and the instrumental portion was well rendered under the conductorship of Mr. E. Levi.

MONDAY AND SATURDAY POPULAR CONCERTS.

Resuming our record of these entertainments, we have first to speak briefly of the Concert on Monday, January 25. This opened with Mozart's Quartet in B flat, known as No. 9, though it is really the last but one of the master's works in this form, being written in 1789, two years before Mozart's death. A fine performance was given of Schumann's lovely Sonata for pianoforte and violin in A minor (Op. 105), by Lady Hallé and M. Slivinski, and the pianist was heard to considerable advantage in three pieces by Chopin. Madame Bertha Moore sang with her usual charm airs by Mendelssohn and Thomé.

By desire, Beethoven's Septet in E flat was repeated on the following Saturday, January 30, with the same executants as before, and the same master's curiously constructed Pianoforte Sonata in E flat (Op. 27, No. 1) was well played by Miss Adela Verne. The programme likewise contained the two movements of Mendelssohn's "Unfinished" Quartet in A minor.

Schubert was born on January 31, 1797; but as St. James's Hall is unavailable for Concerts on Sundays, the centenary had to be observed on the following Monday, the 1st ult. A fine programme was arranged, commencing with the Viennese composer's truly inspired Quartet in G major (Op. 161), a finer work than the companion Quartet in D minor, which is saying a great deal. The G major Quartet, beautiful as it is, suffers, however, comparative neglect, perhaps on account of its extreme length. It was exquisitely performed by Lady Hallé and Messrs. Ries, Gibson, and Piatti. The Quintet in G major, which some have declared to be the finest chamber work ever written, worthily concluded the *In Memoriam* Concert. Miss Fanny Davies played the Impromptu in B flat (Op. 142, No. 3) delightfully, and Miss Bertha Salter contributed some songs in fairly commendable fashion.

At the Saturday Concert of the 6th ult. Miss Liza Lehmannn's delightful cycle of songs "In a Persian Garden" was repeated. Beethoven was represented by his early Quartet in C minor (Op. 18, No. 4) and the bright Pianoforte and Violin Sonata in C minor (Op. 30, No. 3), the executants in the latter being Miss Katie Goodson and M. Johannes Wolff. The gifted young pianist rendered Brahms's early Scherzo in E flat minor and the Intermezzo from Op. 119 charmingly.

The remaining Concerts that can be dealt with at present call for very brief record. On Monday, the 8th ult., the principal concerted work was Mendelssohn's Quintet in B flat (Op. 87), which some may remember served to open the enterprise in February, 1859. Miss Adela Verne played Chopin's somewhat hackneyed Ballade in A flat and Lady Hallé was perfect in Professor Stanford's Irish pieces for violin, "A Lament," "Hush Song," and "Reel." Madame Alice Gomez contributed *Lieder* by Schubert and Brahms.

There was an exceedingly large audience at the Concert on Saturday, the 13th ult. Schubert's Quartet in G (Op. 161) was repeated, but without doubt Beethoven's "Kreutzer" Sonata for pianoforte and violin was the main attraction. This marvellous effort of genius was superbly played by Mr. Leonard Borwick and Lady Hallé. The most gifted of living English male pianists had an enthusiastic reception when he first came on the platform to play Bach's "Italian" Concerto—this no doubt being a message of sympathy, as it were, to the young artist, having respect to his recent severe bereavement. Mr. James Leyland gave much satisfaction in songs by Scarlatti and Dvorák.

The programme of the following Monday, the 15th ult., was to have included a String Quartet in C sharp minor by Sgambati, but this had to be postponed until the 22nd ult., just too late for notice this month. Brahms was therefore very strongly represented, for we had not only his melodious and comparatively light String Quintet (Op. 111), but the revised version of the early Pianoforte Trio in B major (Op. 8), played by Mr. Frederic Lamond, Lady Hallé, and Mr. Hallé. Mr. Lamond gave as his pianoforte solo Brahms's very difficult Variations on a theme by Paganini (Op. 35), the whole of which the young Scottish pianist rendered with praiseworthy breadth and dignity and with faultless technique. The Misses Florence and Bertha Salter were extremely pleasing in vocal duets by Schumann, Brahms, and Délibes.

The Concert on the 20th ult. was opened by Lady Hallé and Messrs. Ries, Gibson, Ludwig, and Piatti, with a fine performance of Schubert's magnificent Quintet in C (Op. 163). Mozart's Duet in G for violin and viola, written in 1783, also received a finished interpretation from Lady Hallé and Mr. Gibson, and that clever young pianist, Miss Adela Verne, played with notable success Schumann's Nachtstück in F (Op. 23, No. 4) and Rubinstein's Staccato Study in C (Op. 23, No. 2). The vocalist was Madame Lena Law, who sang with admirable effect "Chi vive Amante," from Handel's twenty-fourth Italian opera "Poro."

AMATEUR ORCHESTRAL SOCIETIES.

It was of course a matter for regret that Mr. George Kitchen, who so ably directs the Stock Exchange Orchestral and Choral Society's Concerts, was unable to be in his place at the second Subscription Concert, in the Queen's Hall, on Tuesday, the 9th ult., in consequence of ill-health, but an excellent substitute was secured in Mr. Arthur W. Payne for the orchestra and another in Mr. S. J. Edwards for the male-voice choir. The scheme commenced with a delightful Symphony in D by Haydn, styled No. 5, a number that is misleading, because it was the first of the twelve masterpieces that were performed under the composer's direction at the Salomon Concerts in the Hanover Square Rooms in 1791. This, and the overture and one of the ballet airs from Schubert's "Rosamunde" music were admirably rendered. A new elegiac overture, "Les Ténèbres," by Miss Edith Swepstone, is founded, according to a quotation, on Tennyson's "In Memoriam." It is clever, vigorously scored, and has no touch of femininity. The end is appropriately sombre. Professor J. F. Bridge gave a capital performance of Handel's Organ Concerto in B flat, No. 2 of the first set, with a well-written *cadenza* from his own pen, and the violin solos offered by Miss Irma Sethe were very warmly received. The unaccompanied part-music, by the choir, was rendered with all requisite refinement.

The scheme of the Royal Amateur Orchestral Society, also in the Queen's Hall, on the following evening, opened with a Wagnerian selection including familiar excerpts from "Tristan und Isolde," "Der Fliegende Holländer," "Tannhäuser," and "Die Meistersinger," rendered conscientiously, if somewhat tamely, under the direction of Mr. George Mount. Madame Alva and Mr. George Holmes were fairly creditable as the vocalists. In the second part were the overtures to "Ruy Blas" and "Mireille." There was a Smoking Concert, also in Queen's Hall, on Tuesday, the 16th ult., but the programme of this was not of sufficient importance to call for criticism.

The Strolling Players' Amateur Orchestral Society gave its third members' Concert of the fifteenth season on the 18th ult., when the performance reflected the greatest credit on Mr. Norfolk Megone, the conductor, and on all concerned. Schumann's beautiful first Symphony in B flat has rarely been more effectively interpreted by amateurs, and the playing of the orchestra throughout the evening was admirable. Three novelties were included in the programme, the first two of which were performed on this occasion for the first time. These were "Three Japanese Dances," by Mr. Albert Fox, and a Concertstück for pianoforte and orchestra, by Mr. A. W. Ketelbey. The former can scarcely claim originality, but they are neatly scored and show appreciation of rhythm. The latter is a brilliantly written movement, particularly with regard to the pianoforte part, to which full justice was done by the composer. The other novelty was a suite for orchestra, entitled "Scénes Poétiques," by Benjamin Godard, which it was stated had not previously been performed in London. The work is of a pastoral character and consists of four movements, the third of which, entitled "On the mountain," possesses great beauty of a placid nature. The work is effectively concluded by an animated movement in dance rhythm. No small part of the attractiveness of the suite consists in the exquisite finish and delicacy of the instrumentation. The singing of Mrs. Helen Trust and Miss Florence Hoskins contributed to the enjoyment of the evening.

THE GOMPERTZ STRING QUARTET.

Considerable interest was attached to the fourth Concert of the present season of Mr. Richard Gompertz's Chamber Concerts, at the Queen's (Small) Hall, by the first performance in England of a String Quartet in A flat (Op. 105) by Dvorák. The work consists of the usual four movements, of which the last is the least satisfactory. The opening *Allegro appassionata* is preceded by a brief *Adagio*, and may be described as a tone-picture of moods. The themes are expressive, but the development seems, at a first hearing, to lack cohesion. The second number is practically a *Scherzo*, and chiefly consists of solo work for the first violin. The *Lento*, which follows, is very expressive, and at times impassioned, and many portions are of great beauty. The *Finale* gives the impression of having been written much less recently than the rest of the work, many of its figures belonging to the early part of the present century. The Quartet in its entirety cannot be placed amongst the finest examples of chamber music that the Bohemian composer has given us. The other Quartet played on this occasion was by Beethoven, in A minor (Op. 132). Brahms's Vocal Quartets (Op. 92) were also included in the programme, and were sung by Mrs. Hutchinson, Madame Hope-Glenn, Mr. Walter Ford, and Mr. Herbert Thorndike, with Mr. Henry Bird at the pianoforte.

No novelty was presented at the second Concert, but admirable interpretations were given of Brahms's fine Quartet in B flat (Op. 67) and Beethoven's Quartet in F major (Op. 135), which was one of the latest utterances of the great master. The vocalists were Miss Alma Ribolla and Mr. Stephen Ribolla, the singing of neither calling for comment.

WALENN CHAMBER CONCERTS.

More than usual interest was attached to Messrs. Walenn's fourth Chamber Concert, on the 16th ult., at the Queen's (Small) Hall, by the programme being headed with a Trio in A for pianoforte, violin, and violoncello, by Paul A. Pabst, one of the new school of Russian composers, but whose music is practically unknown in this country. The work opens with a tersely written *Allegro*, in which melodious themes are skilfully developed. A well contrasted *Intermezzo* and *Trio* follows, and is succeeded by a *Rêverie elégiaque* of great beauty. The *Finale* is a very striking movement. The pianoforte begins in an impetuous manner with an agitated figure in triplets, which is heard almost throughout the entire number. Over this the principal theme, of a pathetic nature, is announced by the strings in two-part harmony. The second subject is broad and majestic in character, and from these materials the number is developed with much musical interest until reiterated notes from the pianoforte, suggestive of the tolling of a bell, seems to arrest further progress, and the music impressively dies away *pianissimo*. The work is dedicated to the memory of Anton Rubinstein, which fact accounts for the nature of the third and last movements. The music was admirably interpreted by Madame Frickenhaus, Mr. Gerald Walenn, and Mr. Herbert Walenn, who subsequently played several solos with equal skill. The vocalists were Mdlle. Paolina Gilardoni and Mr. Arthur Walenn.

MR. THEODORE WERNER'S VIOLIN RECITALS.

As Mr. Werner proceeds with his present series of Violin Recitals, at St. James's Hall, esteem for his great abilities increases. The chief works brought forward on the 4th ult. were Tartini's celebrated Sonata in G minor, Spohr's "Dramatic" Concerto, and Beethoven's Romance in F. In the rendering of these works Mr. Werner showed great power, both as an executant and in intellectual expression, the first-named work in particular being finely played. At the Recital on the 18th ult. Bach's famous Chaconne in D minor was interpreted with a breadth and dignity that placed Mr. Werner in the front rank of modern violinists. Paganini's Grand Concerto in B minor served to emphasize still more the remarkable facility with which Mr. Werner executes passages of the utmost difficulty. Between these pieces Svendsen's Romance in G formed an effective contrast, and was played with greater warmth of expression than had previously characterised the executant's performances. Similar sympathetic charm was noticeable in Robert Schumann's "Garden Melody" and in Wieniawski's "Romance sans Paroles et Rondo Elegant," which concluded an enjoyable afternoon.

MESSRS. PLUNKET GREENE AND LEONARD BORWICK'S RECITALS.

Three Song and Pianoforte Recitals were announced to be given in St. James's Hall by the above-named esteemed artists, and the first took place on Friday, the 5th ult. This took the form of a Schubert *In Memoriam* performance, the programme containing the splendid Pianoforte Sonata in C minor in which the Viennese composer so nearly approaches Beethoven, some minor solos, and no fewer than ten *Lieder*. How these were interpreted by two such well-equipped performers there is no occasion to say in detail. Enough that the most fastidious must have been well satisfied. The second Recital, on Friday afternoon, the 19th ult., opened with a Fantasia in C minor by Bach, and this was followed by Brahms's Variations and Fugue on a theme by Handel (Op. 24). Mr. Borwick played them splendidly, showing perfect command of the keyboard. A fine selection of songs by Bach, Handel, Schumann, Mendelssohn, and Brahms came next, and were sung with the utmost expressiveness by Mr. Plunket Greene. Other pieces by Professor Villiers Stanford and Mr. R. H. Walthew succeeded, and all gave supreme satisfaction to a large audience.

MR. FREDERICK LAMOND'S PIANOFORTE RECITALS.

In spite of much discouragement in consequence of scanty attendances, Mr. Lamond has pluckily continued his Recitals at St. James's Hall, and has given some very fine performances. At the second Recital, on January 26, he set himself the arduous task of playing Beethoven's great Sonata in B flat (Op. 106) and Schumann's Etudes Symphoniques (Op. 13) in succession. But he mastered both with apparent ease, and indeed we have rarely heard so few false notes in the arduous fugal *Finale* of the Sonata, a work that is rarely played on account of its length and enormous difficulty. The masterpiece of Schumann was also faultlessly rendered. The minor pieces in the programme were by Field, Chopin, Henselt, and Liszt.

At the next Recital, on the 2nd ult., the principal pieces were Beethoven's penultimate Sonata in A flat (Op. 110) and Schumann's inspired Fantasia in C (Op. 17). In the latter work Mr. Lamond again displayed splended technique, the famous passage at the close of the second movement, where so many pianists come to grief, being rendered with the strictest accuracy and yet without coldness. The rest of the programme consisted mainly of virtuoso music.

On the 9th ult. there was a capital scheme, including Beethoven's wonderful final Sonata in C minor (Op. 111) and Schubert's "Wanderer" Fantasia in C (Op. 15); also Brahms's very clever Variations on a theme by Handel (Op. 24) and a number of minor pieces of a legitimate character by Mendelssohn, Chopin, Schubert, Henselt, Rubinstein, and Liszt.

"SUSANNA" AT THE PEOPLE'S PALACE.

The Handel Society, which has done such excellent service in reviving unjustly neglected works, on the 6th ult. made another claim upon the gratitude of the musical public by performing Handel's oratorio "Susanna," which had not previously been given in London for many years. Dating from 1748, prior to any perceptible waning in the composer's powers, "Susanna" exhibits several of the qualities that secured for him such fame. The choruses are fresh and vigorous, though, for the most part, purely reflective, whilst the solos are more interesting than in some of Handel's productions about the same period. The time, perhaps, has gone, never to return, for audiences to pay much attention to the lengthily told hopes and fears of the principal characters in these sacred musical dramas; but this does not involve the withholding of the admiration due to such an imposing chorus as "Righteous Heav'n." The few among the crowded assemblage on this occasion who remembered the performance at the Alexandra Palace in the spring of 1876, when Miss Anna Williams, Miss Julia Elton, Mr. William Shakespeare, and Signor Foli were the leading soloists, were glad to renew acquaintance with the work, whilst for the remainder there was the attractive element of curiosity. The result was success. The choruses were, on the whole, steadily sung, and the solos were carefully rendered by Miss Gertrude Sichel (*Susanna*), Mrs. Kyd (an *Attendant*), Miss Tancred (*Daniel*), Miss Muriel Foster (*Joachim*), Mr. Harry Stubbs (*First Elder*), Mr. Francis Harford (*Second Elder*), and Mr. Arthur Wills (who doubled the parts of *Chelsias* and the *Judge*). Mr. J. S. Liddle conducted with much ability, Mr. E. G. Croager was the organist, and Dr. A. H. Mann presided at the pianoforte, substituted for the harpsichord.

THE MUSICAL GUILD.

The first Concert of the sixteenth series given by this Society took place, on the 9th ult., at Kensington Town Hall. It was only too evident from the number of empty seats that the residents of this fashionable quarter felt little interest in the occasion. To this apathy it is impossible to refer in terms of complacency. With admirable perseverance the Musical Guild has, for eight years, endeavoured to enlist the sympathies of those who love what is "of good report" in the art of music. The programmes have been the delight of the connoisseur, and the performances, while

varying in merit, as such things must in an imperfect world, have seldom, within our recollection, been such as could fail to satisfy reasonable requirements. Indeed, the opinion may be hazarded that the playing at these Concerts, at its best, is rarely excelled—outside St. James's Hall, at any rate. Nor, bold as such an assertion may sound to some, need it cause surprise; for music-lovers are aware, if an indifferent public is not, that the Guild has among its members some of the finest young artists of the day, whose names have travelled far beyond parochial boundaries and whose fame may be safely predicted to become world-wide, or, at all events, European, at no very distant date. Yet it is upon players such as these that the dwellers in a well-to-do London parish turn their backs, leaving what should be the concern of all who regard themselves as "cultivated" (and what Kensingtonian does not?) to the support of a faithful few, gathered from far perhaps more frequently than from near. Only a few lines can be devoted to the proceedings on the evening in question. The programme comprised Beethoven's Quartet for strings in F minor (Op. 95), which provoked Mendelssohn not only to admiration, but it would seem to imitation also; Schütt's Suite for pianoforte and violin in D minor (Op. 44) and Brahms's Pianoforte Quartet in C minor (Op. 60), with songs by Schubert and Coleridge Taylor, sung by Mr. Francis Harford. The playing of the instrumental works by Miss Ethel Sharpe, Messrs. A. Bent, W. Sutcliffe, E. Tomlinson, and Paul Ludwig was notable for precision and unanimity of feeling, the result of obvious careful preparation for which the performers cannot be too highly commended. Of Mr. Harford it may be said that when experience (which, apparently, he lacks) has come to the aid of youth (which he possesses) he may be confidently expected to prove an excellent vocalist. At present we admire his voice more than his method of using it.

ROYAL COLLEGE OF MUSIC.

A new Pianoforte and Violin Sonata in D minor, by William Hurlstone, a scholar of the College, was produced at the Chamber Concert of the 3rd ult. It possessed more interest than attaches generally to students' compositions, for there were few, if any, traces of immaturity either in the well-conceived subject-matter or the singularly able workmanship. Of the three movements the opening *Allegro* soars highest, and there the composer succeeds in occasionally reaching a degree of impressiveness which raises great hopes for his future. The *Andante moderato*, interrupted by a spirited *Allegro* built on Hungarian rhythms, and the final *Allegro scherzando* are both legitimately effective pieces; they sound well, and the composer's resourceful invention holds the attention to the end. The work was excellently performed—and from memory—by the composer and William Read, the latter an exceptionally talented young violinist, whose technique, intonation, and tone are equally good, and who, moreover, plays with considerable fervour. Weber's Duo-Concertante for clarinet and pianoforte (Op. 48) gave Frederic Moss an opportunity of showing that, with further study, he is likely to develop into a finished player on his beautiful instrument. Mansel Lewis's singing was too loose in rhythm and his pronunciation too indistinct to do justice to Schumann's "Two Grenadiers." But his voice is of excellent quality. Alice M. Hodder is also gifted with a good voice, and evidently feels deeply what she sings. In her endeavour to express her feelings she went, however, too far on this occasion, and her enunciation in Brahms's "Maytime" and Schumann's "Springtime" appeared somewhat erratic, through the persistency with which she formed her notes on the consonants. But since the latter were, at all events, clearly heard, the fault was on the right side. Dvorák's E flat String Quartet (Op. 51) was played by Marie Motto, Mary Noverre, Edward Behr, and Ethel Uhlhorn-Zillhardt; but the two movements which we heard did not reach the standard which previous quartet performances at the College have given us.

At the Orchestral Concert, on the 15th ult., the miserable pitch question played sad havoc with some of the music performed. The clarinets and other wind instruments were abominably out of tune, and to listen to them was a sore trial. When *will* this question of English *versus* Continental pitch be settled for good? Orchestral music, under the present circumstances, is distinctly *not* calculated to "soothe the savage breast"! We know not whether the state of affairs at this Concert affected the orchestra generally, but think it most likely. At any rate, the playing was not up to the College standard, even after making allowance for the difficulties which such works as Schumann's "Manfred" Overture and Brahms's E minor Symphony present. A great lack of precision was the chief drawback. Tschaïkowsky's first Pianoforte Concerto, a bombastic work, which pleases us less each time we hear it, was attempted by Beatrice Foster, who, though lacking the requisite physical strength to quite overcome the enormous difficulties of the solo part, played with so much intelligence and spirit that she may be expected to give an excellent account of herself in a less trying work. A "Legend" from a Concertstück for violin and orchestra, by S. Coleridge Taylor, is as original a piece as we have heard for some time. It is, however, by no means one of his most beautiful or effective compositions, at least as regards the solo part. The accompaniments are scored with masterly skill, being picturesque and sensuous, though subdued in colour; they prove once more that Mr. Taylor thinks in the language of the orchestra, instead of merely "arranging" his sketch score laboriously for the latter. We repeat that his music is as unconventional and un-English as the staunchest champion of "national" or "characteristic" music could wish, and it does not offend by being excessively "explosive." What a pity Mr. Taylor does not own a Russian name. He might get his very original Symphony or even this comparative trifle performed at our chief concert halls, sandwiched between a hackneyed Wagner selection, and the audience might feel compelled to like it! Marie Motto played the solo part without being fully equal to it, her intonation being frequently at fault and her tone thin. G. Ruby Shaw sang the beautiful song "Where art thou, father dear?" from Dvorák's "Spectre's Bride," and may be commended for a dramatic and facile rendering, though her voice sounded tired and overtrained. Professor Stanford conducted, as usual.

ROYAL ACADEMY OF MUSIC.

The Organ Recital given by the students, on the 11th ult., at the Queen's Hall, gave proof of excellent teaching. The most successful executants were Mr. T. W. Lardner, Mr. Walter S. Vale, and Mr. G. D. Cunningham, all of whom played with admirable clearness of touch and phrasing, and showed much skill in the manipulation of the tonal resources at their command. Mr. Eustace Turner gave a meritorious performance of a Toccata by Bach, and the rendering by Mr. B. C. Flanders and Mr. W. H. Reed of Rheinberger's Air with Variations in A minor was one of the most pleasant episodes of the afternoon. Miss F. McCulloch, who possesses a voice of fine quality and considerable power, which, however, is at present marred by a tendency to vibrato, gave an admirable interpretation of Saint-Säens's poetic song "La Cloche"; and Mr. Walter Ford's pleasant bass voice was used with skill in Gounod's Cavatina "She alone charmeth my sadness." Miss L. M. Grime gave a neat version of "I am Titania," from Ambroise Thomas's "Mignon," and Miss A. M. Child showed marked dramatic perception in her recitation of Christina Rossetti's poem "A Royal Princess."

The Liszt and Sainton Scholarships will be competed for on April 30 and May 1 next respectively. The former is open to persons of either sex and any nationality between the ages of fourteen and twenty, and will be awarded for proficiency in musical composition or pianoforte playing, or, at the option of the candidate, each of these subjects. The Sainton Scholarship is for proficiency in violin playing, and is open to all British-born subjects of either sex under the age of eighteen. Preliminary literary examinations will be held on April 28, and all applications must be sent in by April 14.

The competition for the Dove Scholarship took place on the 13th ult., when the Scholarship was awarded to Edwin Spencer Dyke, of Plymouth. The examiners commended Margaret S. Holloway.

"LOVE'S MAGIC," AT WOOLWICH.

Grace and humour combined with dramatic effectiveness are so rarely to be found in modern operettas that it is pleasant to record the great success obtained by "Love's Magic," at the Royal Artillery Theatre, Woolwich, on the 9th ult. It was first played here seven years ago, and, like a few other good things, has not suffered by keeping. There was no trace of such a lapse of time either in the development of the romantic story or its accompanying strains. The fact is, the book written by Lieut.-Colonel J. R. J. Jocelyn, R.A., is not only admirably adapted for the stage, but abounds with bright and fanciful touches. Devoid of a dull moment, it engages attention from beginning to end, and possesses all the attributes commanding the favour of audiences appreciative of superior workmanship. Lieut.-Colonel Jocelyn had a worthy coadjutor in Cavaliere L. Zavertal, R.A., whose music is as melodious as it is telling. Seldom are an author's ideas so clearly reflected by a composer. This agreeable production went remarkably well throughout and was loudly applauded. Mr. Broughton Black played the *Magician* with skill and judgment, and Mr. Arthur Court acquitted himself well, considering that at short notice he was the substitute for Mr. Courtice Pounds, indisposed. The part of the *Magician's* supposed daughter was neatly sustained by Miss Maisie Turner. The orchestra was occupied by the band of the Royal Artillery, conducted by Cavaliere Zavertal. The remainder of the programme, including a new burletta, "Marie Tanner," by Messrs. Broughton Black, Roland Henry, and John W. Ivimey, the last-named being responsible for the music, was also ably carried through.

HIGHBURY PHILHARMONIC SOCIETY.

The performance of the Highbury Philharmonic Society, on January 26, was fully as successful as usual. Mr. Erskine Allon's cantata "The Oak of Geismar" is decidedly the best thing he has done, being brighter and fresher than much that has been put forward by this clever musician. It deals with the conflict between Christianity and Paganism, the former, of course, triumphing in the end. The words are adapted from the story under this name by Henry van Dyke, of New York, by Florence Perugini-Campbell. Mr. Allon's music is melodious and genial, and the orchestration is very piquant. Under Mr. G. H. Betjemann's direction an admirable general performance was secured, and full justice was rendered to the solos by Miss Evangeline Florence, Mr. Ben Davies, and Mr. Bantock Pierpoint. Professor Villiers Stanford's Irish ballad, "Phaudrig Crohoore," produced at the Norwich Festival last October, followed, and was also extremely well interpreted.

Special interest will attach to the Concert on the 9th inst., when Mendelssohn's music to Racine's "Athalie" will be performed in its proper connection with the play. The usual "illustrative verses" will be discarded, and the translation of the play (in an abridged form), by the late W. Bartholomew, will be recited by several elocutionists, the part of *Athalie* being entrusted to Mrs. G. H. Betjemann, and Mr. Charles Fry being specially engaged for that of *Joad*, making his hundredth appearance as reciter in this work on that occasion.

FINSBURY CHORAL ASSOCIATION.

The Finsbury Choral Association, at Holloway Hall, on January 28, offered a specially attractive programme in Mr. Arthur Somervell's new "Elegy" (originally heard last autumn at the Hovingham Festival) and Sullivan's "The Golden Legend." The first-named is a setting of Mr. Robert Bridges' "Elegy on a Lady whom Grief for the Death of her Betrothed killed," and consists of two choruses with a contralto solo dividing them. In its clever part-writing, breadth, and freshness it is a good example of the best style of a composer who of late has made a remarkable advance in his art. Though the theme is solemn, there is a picturesqueness and evidence of purpose in the work certain to render it acceptable to choral societies anxious to keep pace with modern productions of the loftiest type. The "Elegy" made a great impression on the audience, and it was excellently performed, under the direction of the composer; the chorus singing with dramatic intention and the contralto solo being unaffectedly delivered by Miss Muriel Foster. The ever-welcome "Golden Legend" had for soloists Misses Esther Palliser and Alice Long, Messrs. Maldwyn Humphreys, H. J. Dunn, and Watkin Mills, the latter again specially distinguishing himself as *Lucifer*. With Mr. Cecil J. Sharp at the conductor's desk the choruses were sung with steadiness and regard for expression.

ST. CUTHBERT'S CHORAL SOCIETY.

The St. Cuthbert's Hall Choral Society, at Kensington, made a highly promising start on the 16th ult. The Association has only recently been formed, but the singers and instrumentalists, obedient to the *bâton* of Mr. Cyril Miller (organist of St. John Baptist, Kensington), displayed, in Niels Gade's "The Erl-King's Daughter" and Schubert's "Song of Miriam," an amount of zeal and intelligence seldom forthcoming at an initial Concert by an amateur body. In the Danish composer's work they paid exceptionally close attention to light and shade. Evidently interested in their labours, the choralists continued to improve, both in attack and strength of tone, until they fully earned the approval bestowed by a discriminative assemblage. The soloists, who were quite at ease, were Miss Lucy Broadwood, Miss Grainger Kerr, and Mr. Charles Philips, the first-named capable artist also undertaking, with satisfactory results, the solo portion in the "Song of Miriam." Barnby's exquisite part-song "Sweet and low" and Pinsuti's "The Watchword" further testified to the natural ability and excellent training of the choir, which certainly deserves a word of encouragement. The vocal pieces were relieved by fine performances of Max Bruch's "Romance" for violin and Sarasate's "Zigeunerweisen," by Miss Ethel Barns.

ROYAL ACADEMY OF MUSIC LECTURES.

Mr. J. S. Shedlock, on the 3rd ult., gave some results of his analysis on the Clavier Suites of Kuhnau, Bach, and Handel, the remarks concerning the first-named composer being specially interesting. Kuhnau, the lecturer said, was born in the year 1660, or, according to some authorities, 1667. He wrote two sets of seven Partien, under the title of "Neuer Clavier Ubung." According to the old edition in the Berlin library, the first set appeared in 1689 and the second in 1695. The lecturer, however, had reason to think that both Partien originally appeared in 1689, but the second without the Sonata in B flat at the end, as in the edition of 1695. Kuhnau's Partien might be said to represent the cyclic form of the suite on its highest point. There was no lack of science in them, yet the *Folkslied* character of the dance movements was never obscured, as sometimes the case with Bach and Handel. These two composers sometimes used the movements of the suite merely as a vehicle to express their ideas; Kuhnau always kept in mind the particular character of each movement. The examples of Bach and Handel might be in many respects greater and more interesting, but in the lecturer's opinion these composers did not leave such perfect specimens of suites as Kuhnau. Bach wrote three sets of suites—first, the French Suites, written about 1725; secondly, the English Suites, about 1727; and thirdly, the Partitas, about 1731. Besides these there were three very interesting short suites, supposed to have been intended for the French collection: the first was in A minor, the second was in E flat, and had a Bourrée and two Minuets after the Sarabande, but no Gigue. The third, in E minor, was supposed to have been originally written for the lute. Handel wrote two collections, the first published in 1720, the second in 1733. A third collection appeared in print long after his death. They were called "Lessons." The Suite in E of the first collection included the famous "Harmonious Blacksmith" variations. Kuhnau, Bach, and Handel all had certain points in common, but each had certain peculiarities of cadence, figuration, melody, or sequence of harmonies, whereby the writings of the one could be distinguished from those of the other—in other words, each

composer displayed individuality. This individuality only became manifest by careful study of the music, as in short movements the points in common naturally first attracted attention. Much instructive information was also given concerning the construction of the various movements, a considerable number of which were effectively played by the lecturer.

On the 10th ult. Mr. J. A. Fuller Maitland gave the first of two Lectures on "The relation of the older keyed instruments to the pianoforte." After some remarks concerning the interest now taken in old music, the lecturer said his chief object was to give his listeners some practical hints on the style in which the clavier writings of Bach and Handel should be played. To do this it was necessary to explain to them the construction of the instruments for which the old masters wrote. This he proceeded to do at considerable length, displaying a remarkable knowledge of the mechanism of the different instruments. Bach recommended practice on the clavichord for the production of a perfect *legato* touch, and the use of the harpsichord for the development of brilliancy. The clavichord was the greatest teacher of tone production that a pianist could have. At the second Lecture was given a description of the salient points in which the harpsichord excelled, the lecturer enforcing his remarks by playing on a fine harpsichord, dated 1798, numerous excerpts from some of the finest music written for this instrument by Bach and Scarlatti. Comparison of the effects producible from the harpsichord and pianoforte showed that the purity of tone of the former instrument caused bass chords played on the harpsichord to be much clearer than when struck on the pianoforte. The variety of *timbre* at command of the harpsichord player made Scarlatti's sonatas much more effective when played on this instrument than on the pianoforte, as the repetition of figures which become monotonous on the latter instrument became dialogues on the former. Bach, as usual, exhausted all possible harpsichord effects; the famous "Goldberg Variations" were the *ne plus ultra* of this class of music. In conclusion, the lecturer said that while it would be absurd to attempt to imitate all the effects natural to the harpsichord, attention should be paid to certain points when playing harpsichord music on the pianoforte. The clear brilliancy in rapid passages on the former instrument could be approached by a semi-staccato touch, and the expression should be produced by contrast of *timbre* rather than by gradation of tone. The "loud" pedal should obviously be very sparingly used, but the soft pedal might advantageously be employed to imitate the echo effects common to the harpsichord.

GRESHAM LECTURES.

Professor Bridge gave his usual series of Hilary term Music Lectures in connection with Gresham College, from the 16th to the 19th ult., at the City of London School. At the first of these was resumed his interesting account of the development of oratorio, the chief part of his remarks being concerned with Carissimi's "Jonah." An admirable sketch was given of Carissimi's writings and of the happy manner in which this composer combined in his work what was termed the "new music" with that of the old kind of writing. He attracted the notice of Handel, who paid him his usual compliment of appropriating several of Carissimi's effects. "Jonah" was in the form of the oratorio of to-day. It opened with a short overture, called an introduction, and the story was told by narrators. There was much of the word-painting in the music to which Handel was addicted, and the vocal passage describing the fish swallowing *Jonah* consisted of the descent of an octave and a fifth. *Jonah's* prayer was a beautiful tenor solo and the work concluded with a double chorus for the Ninevites. In its entirety the work was one of the earliest well constructed oratorios, and its plan and style showed that we had not greatly altered the form of this branch of musical art. It was very interesting to hear this old music, much of which, notably *Jonah's* prayer, was remarkably modern in character. The executants were Miss Bertha Wise, Messrs. Oakely, Avalon Collard, Fell, Webster, Ackerman, and choristers of Westminster Abbey, who sang the by no means easy music excellently.

The second Lecture appealed specially to organists, being concerned with Handel's organ concertos. These works belonged to the third and greatest period of Handel's career. Three sets were published, but only the first and third were really organ concertos. Handel's first works in this form contained an independent pedal part, which supported the tradition that the organ at St. Paul's Cathedral, upon which Handel used to play frequently, possessed pedals. The Concertos chosen for illustration were No. 4, Op. 4, and No. 1, Op. 7; Mr. J. Winter presiding at the organ in the former and Professor Bridge in the latter.

The two final Lectures were more than usually attractive, and consisted of the history and performance of Schubert's romantic opera in three acts, "Alfonso and Estrella." This was the most important effort of Schubert on the dramatic stage. The first two acts were completed in the autumn of 1821, and the third act in the following year. It was a serious opera on a large scale, and dealt with battles, love, hunting, conspiracy, and peasant life. Its first performance took place at Weimar, twenty-six years after Schubert's death, when it was given in an abbreviated form arranged by Liszt. The professor gave an amusing sketch of the story, which has been aptly described as "absurdly impossible." An admirable translation of the libretto had been prepared by Mr. J. E. Borland, who also accompanied the Recital, which was excellently carried out by Miss Agnes Nicholls, Miss Ellen Jaxon, Mr. Avalon Collard, Mr. C. Ackerman, Mr. John McMillan, Mr. W. Fell, and Mr. Archdeacon. Several of the numbers were very charming, notably the opening chorus and some of the soprano and tenor solos; but, as a whole, the opera does not present Schubert in his happiest vein.

ROYAL INSTITUTION.

Mr. Carl Armbruster concluded, on the 6th ult., at the Royal Institution, an interesting series of three Lectures on "Neglected Italian and French Composers." The first discourse was devoted to Luigi Cherubini, who, Italian by birth, made Paris his dwelling-place during the greater part of his life, and became director of the Paris Conservatoire. A brief but comprehensive sketch was given of Cherubini's life and the events explained which influenced his artistic career. Much interesting information was also given concerning his operas, and particulars of several of his masses and other sacred music. Considering the high-class character of Cherubini's compositions, the lecturer certainly established his right to consider him a neglected composer. The illustrations included excerpts from "Medea," "Les deux Journées," and "L'hôtellerie Portugaise," the expressiveness of which supported the lecturer's contention that much enjoyment would be derived from a revival of Cherubini's music.

Gasparo Spontini formed the subject of the second Lecture. Few people, the lecturer said, knew a note of the music of this composer, who was not only neglected in life, but in death. A few of his works were performed in Germany, where only was his name remembered. He was the second of five children; his three brothers became priests, and his only sister a nun. He himself was trained for the Church, but his musical abilities were too pronounced to permit of their neglect, and, at the age of seventeen, he entered the Naples Conservatoire. His genius naturally led him to the composition of opera. In this branch of the art he was much influenced by Gluck, whom he endeavoured to copy. He was an indefatigable worker, and corrected and re-corrected his proofs until he reduced his publishers to despair. His best works were "La Vestale" (finished about 1805) and "Olympia," the latter being produced in revised form in 1821 with brilliant success. Its career, however, was checked by the production, five weeks later, of Weber's "Der Freischütz." Spontini had a very high opinion of himself and his works, and he did not hesitate to say that no future work could surpass "Olympia." He left Berlin in 1842 after having been there twenty-three years, and said at a farewell dinner: "I leave Berlin with a heavy but grateful heart." He died in 1851. Several vocal pieces from Spontini's operas were sung and justified the eulogistic remarks of the lecturer on their composer's great abilities.

At the final Lecture an admirable sketch was given of the life-work of Auber. In common with many other

successful men, Auber's first efforts in the path in which he was destined to achieve such remarkable distinction were failures. It was not until he collaborated with Eugène Scribe, in 1822, that his long series of successes in light opera commenced. It was to be regretted that so few of these were known to English amateurs, for although some of them were extremely light in texture they possessed the genuine spirit of comic opera, and in refinement and piquancy presented a pleasing contrast to the majority of modern effusions in the same branch of art. Wagner always spoke in the highest terms of the charm of Auber's music, and was wont to say that French light opera reached its highest summit in Auber's "Masaniello," the bold effects produced in the orchestration of which he described as splendid. This work, of unequal merit and at times descending to the commonplace, was remarkable for the graphic manner in which the atmosphere of life at Naples was suggested, the more so when it was remembered that the composer had never been there. Undoubtedly Auber did much to advance orchestral development, and his works presented features which were most attractive to musicians, but it was too much to say that he was to France what Weber was to Germany. Personally, Auber was affable, kind-hearted, and witty—attributes which doubtless contributed to his success. He called music his bride until he was thirty-five, and after that his wife, from which it had been cynically inferred by some that his ardour for the art had cooled.

The vocal illustrations at the above Lectures were very effectively sung by Miss Pauline Cramer, Mr. Henry Stockwell, and Mr. B. H. Grove.

SOCIETY OF ARTS.

A comprehensive Lecture on voice production was delivered on January 27, at the Society of Arts, by Mr. William Nicholl, the well-known tenor vocalist. The lecturer said that his experience, as a student, singer, and teacher, convinced him that the real art of voice production was yet in its infancy. The knowledge which enabled a teacher accurately to diagnose all voices coming under his instruction was indeed rare, and it must remain so until those who taught had had practical experience, not only in the production of their pupils' voices, but in the production of their own. The singing voice was compared to the violin, the bow being likened to the breath, the strings to the vocal cords, and the body of the instrument to the resonators of the voice; the voice, however, having movable resonators as well as fixed ones, which the violin only possessed. The first object in playing the violin was to master the bowing; the first object in voice production was to master breathing. What was known as the costal method of breathing was the most advantageous; it increased the strength of the abdominal muscles, gave greater capacity and control, and increased the brightness of the vocal tone. The lecturer maintained that what were known as false vocal cords, or ventricular bands, exercised important influence on the control of the breath, and stated his opinion that teaching on the system which divided the voice into a number of so-called registers was the cause of much mischief. That there were breaks in the voice must be conceded, but that these breaks arose from natural causes or belonged to such a perfect instrument as the human voice he utterly disbelieved. Perfect management of the voice depended on the knowledge of how to use its resonators. Many artists in their vocal exercises could produce good tones which, however, suffered considerably the moment they attempted to articulate. All singers and speakers might attain excellence of articulation by forming consonants with economic impulses of the pharynx instead of the wasteful explosion of breath from the chest. By this method the best effects were produced with the minimum of labour and fatigue. It was the undue emission of breath from the chest instead of the utilisation of the air in the mouth which caused the first line of the National Anthem to be rendered "God save our gracious *squeen*." Our linguistic faults were, as a rule, traceable to imitation in infancy. Flexibility of the lips was rare among untrained voices, and flexibility at the tip of the tongue was still more so. We worked with our throats and the base and root of our tongues. In the majority of cases of bad tone we blamed the voice, when we ought to blame its user. Experiments with the phonograph showed that bad results were due to excessive force. If anything approaching a pure tone was made, however loud, a good record was the result. This applied to both the singing and speaking voice. A forced word or tone always showed a broader scratch than the fine indentation which the needle otherwise made. Dr. Hubert Parry occupied the chair, and the paper was followed by a discussion on the lecturer's remarks.

SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS.

Mr. Hermann Klein gave a comprehensive survey, on January 28, at the Society for the Encouragement of Fine Arts, of the progress of opera in this country during the Queen's reign. The lecturer said that before beginning his subject proper it was but fitting on this particular occasion that he should pay a personal tribute to our sovereign, whose sympathy with the cause of music had been so conspicuously beneficial to the progress of the art in her reign. Her Majesty was one of the privileged few who could yet recall the tones of the great singers who flourished between the third and sixth decades of the present century. It was indeed difficult to realise how young the world of opera was when Queen Victoria, then a girl of eighteen, came to the throne of England. In 1837 Verdi and Wagner were both young men of twenty-four, and neither of them had yet produced an opera. Ambroise Thomas, who died a few months ago at the ripe age of eighty-five, brought out in that very year his first opera, "La double Echelle." Gounod was a youth of nineteen, and had just gained the second Prix de Rome at the Paris Conservatoire. Rubinstein was a boy of eight; Ponchielli, one of the founders of the modern Italian school, was not yet three; while Camille Saint-Saëns was an infant of eighteen months. As for Bizet, Massenet, Boïto, Tschaïkowsky, Dvorák, or our own Arthur Sullivan, they were none of them born.

At Her Majesty's accession the opera was, as it always had been, the amusement of the wealthy and one of the principal resorts of fashion. But for some three or four seasons it had not been supported by the nobility with the customary freedom and generosity, and when the management of the King's Theatre (afterwards to become known as Her Majesty's) passed into the hands of M. Laporte, it was already a losing concern. M. Laporte's leading *prima donna* at this time was the renowned Grisi, and his company included Persiani, Viardot-Garcia, Mario, Rubini, Tambourini, and Lablache, with Costa as conductor. In the following year there was an unsuccessful season at St. James's Theatre, in the course of which the novelties included Weber's "Euryanthe," Marschner's "Templar and Jewess," and Spohr's "Faust" and "Jessonda." The only noteworthy member of this troupe was the famous basso Staudigl. Mr. Benjamin Lumley began his reign at Her Majesty's Theatre in 1842. For the next five years the artists were at loggerheads with the management and each other, and the public and the critics were dissatisfied with the performances. Ultimately, in 1847, a split took place, and on April 6 Covent Garden, which had been rebuilt, was opened for the first time under the name of the "Royal Italian Opera." The conductor was Costa, and it was at this period of his career that that remarkable man may be said to have begun to wield the power which was destined, for upwards of thirty years, to exercise so vast an influence upon the progress of music in England. That it was an influence entirely for good the lecturer was not prepared to say, but there could be no doubt that it was so to a very great extent, especially with regard to choral music. After interesting references to the *débuts* of many famous singers, the lecturer said that the enterprise known as the Pyne and Harrison Company started in 1856, with Louisa Pyne, William Harrison, and Santley as principal artists, and Alfred Mellon as conductor. For seven years this celebrated troupe gave irregular seasons of English opera at different theatres with varying success, producing, among other works, Balfe's "Rose of

To my friend W. H. SQUIRES, Organist and Choirmaster of Calvary Church and the Burd Orphanage, West Philadelphia.

The Musical Times. March 1, 1897.

The strife is o'er.

ANTHEM FOR EASTER.

St. Luke xxiv. 5—7;
and part of Hymn 135, *A. & M.*

Composed by BRUCE STEANE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street, (E.C.); also in New York.

Andante.

ORGAN. ♩ = 95.

mf

VERSE. BASS. *mf*

Why seek ye the liv - ing a-mong the dead? He . . is not here, . . He is not here, but is ris - - -

FULL. SOPRANO. *mf*

Why seek ye the liv - ing a- mong the dead? He is not here,

FULL. ALTO. *mf*

Why . . . seek . . ye the liv - ing a- mong the dead? He is not here,

FULL. TENOR. *mf*

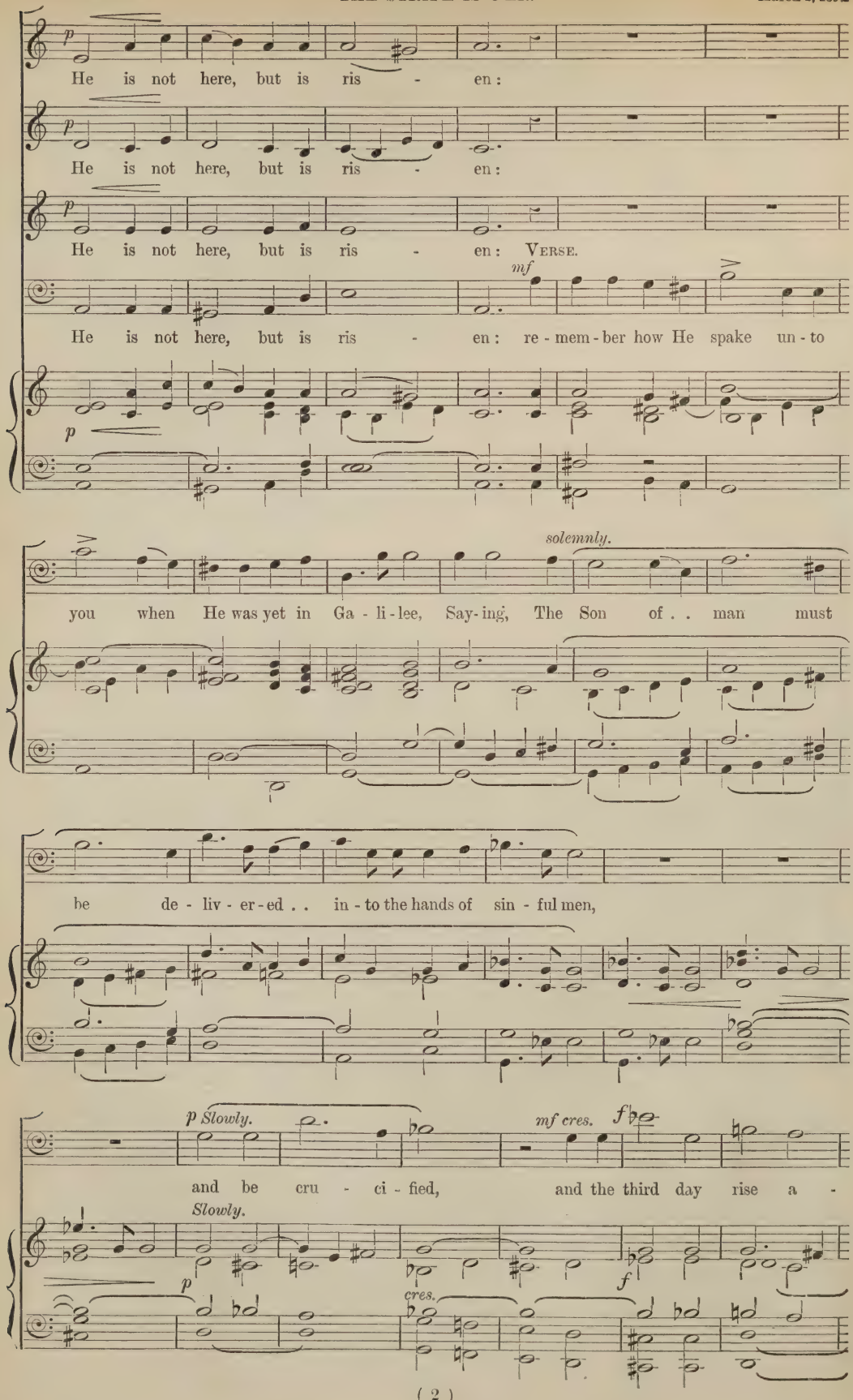
Why . . . seek . . ye the liv - ing a- mong the dead? He is not here,

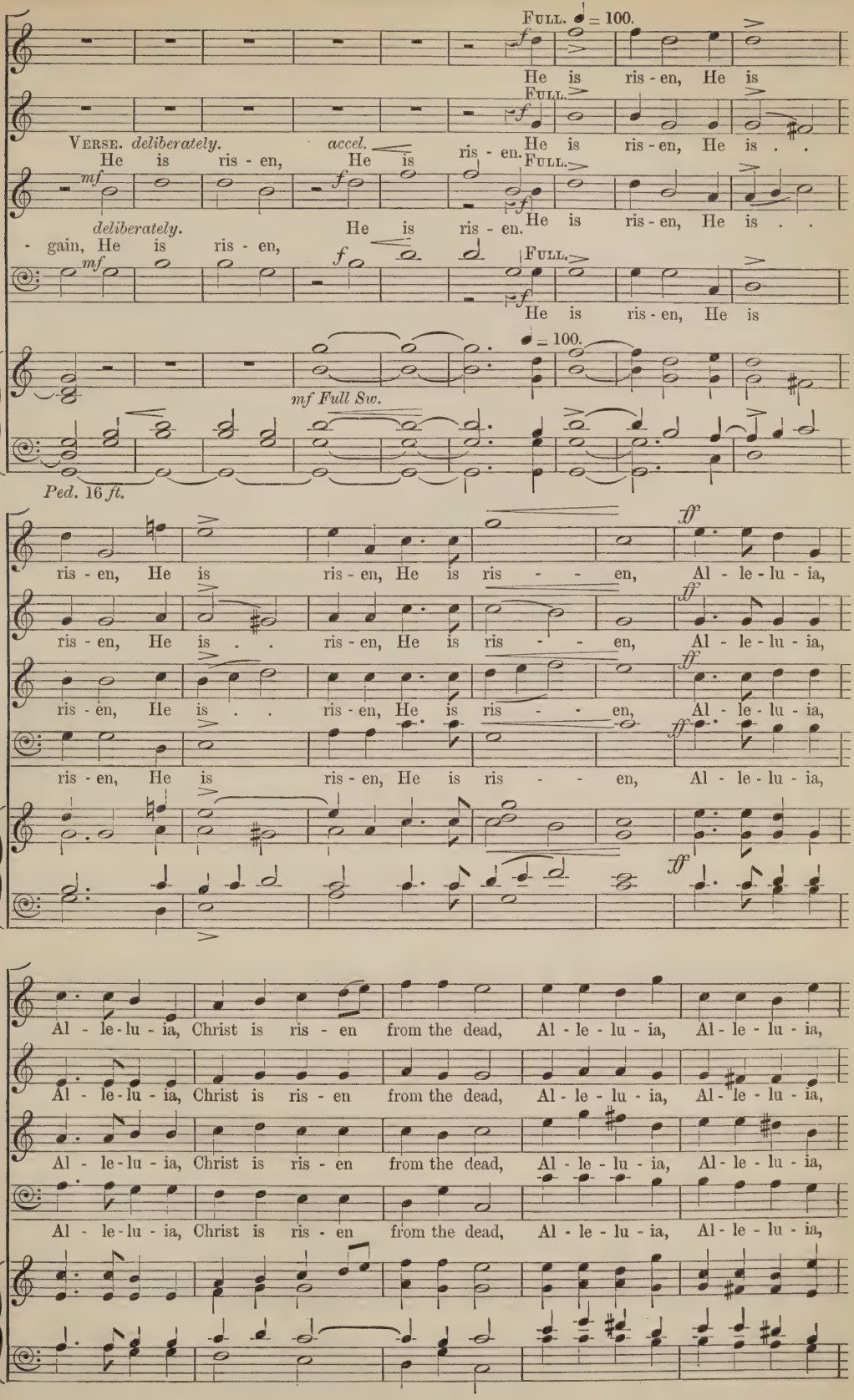
- en. FULL. BASS. *mf*

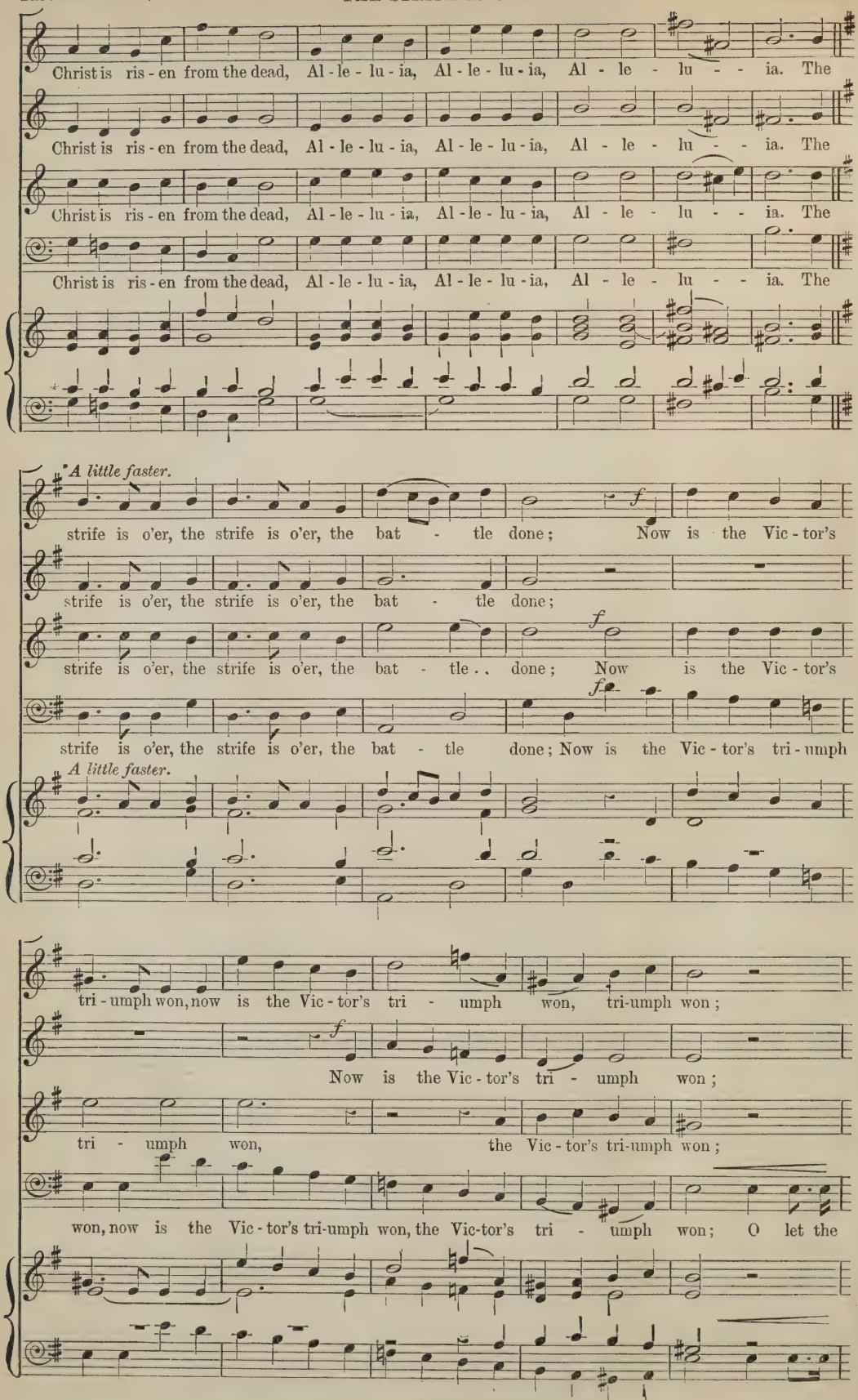
Why seek ye the liv - ing a- mong the dead? He is not here,

p

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He is not here, but is ris - en:
He is not here, but is ris - en:
He is not here, but is ris - en: VERSE.
He is not here, but is ris - en: re - mem - ber how He spake un - to
you when He was yet in Ga - li - lee, Say - ing, The Son of . . man must
solemnly.
be de - liv - er - ed . . in - to the hands of sin - ful men,
and be cru - ci - fied, and the third day rise a -
Slowly.
Slowly.
cres.


Full. ♩ = 100.
He is ris - en, He is
Full.
Verse. deliberately. accel.
He is ris - en, He is ris - en.
Full.
deliberately.
- gain, He is ris - en,
He is ris - en.
He is ris - en, He is
Full.
He is ris - en, He is
♩ = 100.
mf Full Sw.
Ped. 16 ft.
ris - en, He is ris - en, He is ris - - - en, Al - le - lu - ia,
ris - en, He is . . ris - en, He is ris - - - en, Al - le - lu - ia,
ris - en, He is . . ris - en, He is ris - - - en, Al - le - lu - ia,
ris - en, He is ris - en, He is ris - - - en, Al - le - lu - ia,
Al - le - lu - ia, Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,


Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. The
Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. The
Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. The
Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. The
A little faster.
strife is o'er, the strife is o'er, the bat - tle done; Now is the Vic - tor's
strife is o'er, the strife is o'er, the bat - tle done;
strife is o'er, the strife is o'er, the bat - tle . . done; Now is the Vic - tor's
strife is o'er, the strife is o'er, the bat - tle done; Now is the Vic - tor's tri - umph
A little faster.
tri - umph won, now is the Vic - tor's tri - umph won, tri-umph won;
Now is the Vic - tor's tri - umph won;
tri - umph won, the Vic - tor's tri-umph won;
won, now is the Vic - tor's tri-umph won, the Vic-tor's tri - umph won; O let the

The Musical Times, **EXTRA SUPPLEMENT.** March 1, 1897.

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DEDICATED, BY GRACIOUS PERMISSION, TO HER MAJESTY THE QUEEN.

THE QUEEN'S SONG

A.D. 1897

THE WORDS WRITTEN BY SIR EDWIN ARNOLD, K.C.I.E., C.S.I.

THE MUSIC COMPOSED BY

EATON FANING.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro maestoso. ♩ = 112.

ff

SOPRANO. *ben marcato.*

f

For this great Reign, now round - ed To three-score gold-en years, With pride and joy un -

ALTO. *ben marcato.*

f

For this great Reign, now round - ed To three-score gold-en years, With pride and joy . . un -

TENOR. *ben marcato.*

f

For this great Reign, now round - ed To three-score gold-en years, With pride and joy un -

BASS. *f* *ben marcato.*

For this great Reign, now round - ed To three-score gold-en years, With pride and joy un -

f *ben marcato.*

mf

- bound - ed We raise a Na - tion's cheers; So well - beloved, so No - ble Ere now was no-where

mf

- bound - ed We raise a Na-tion's cheers; So well - beloved, so No - ble Ere now was no-where

mf

- bound - ed We raise a Na-tion's cheers; So well - beloved, so No - ble Ere now was no-where

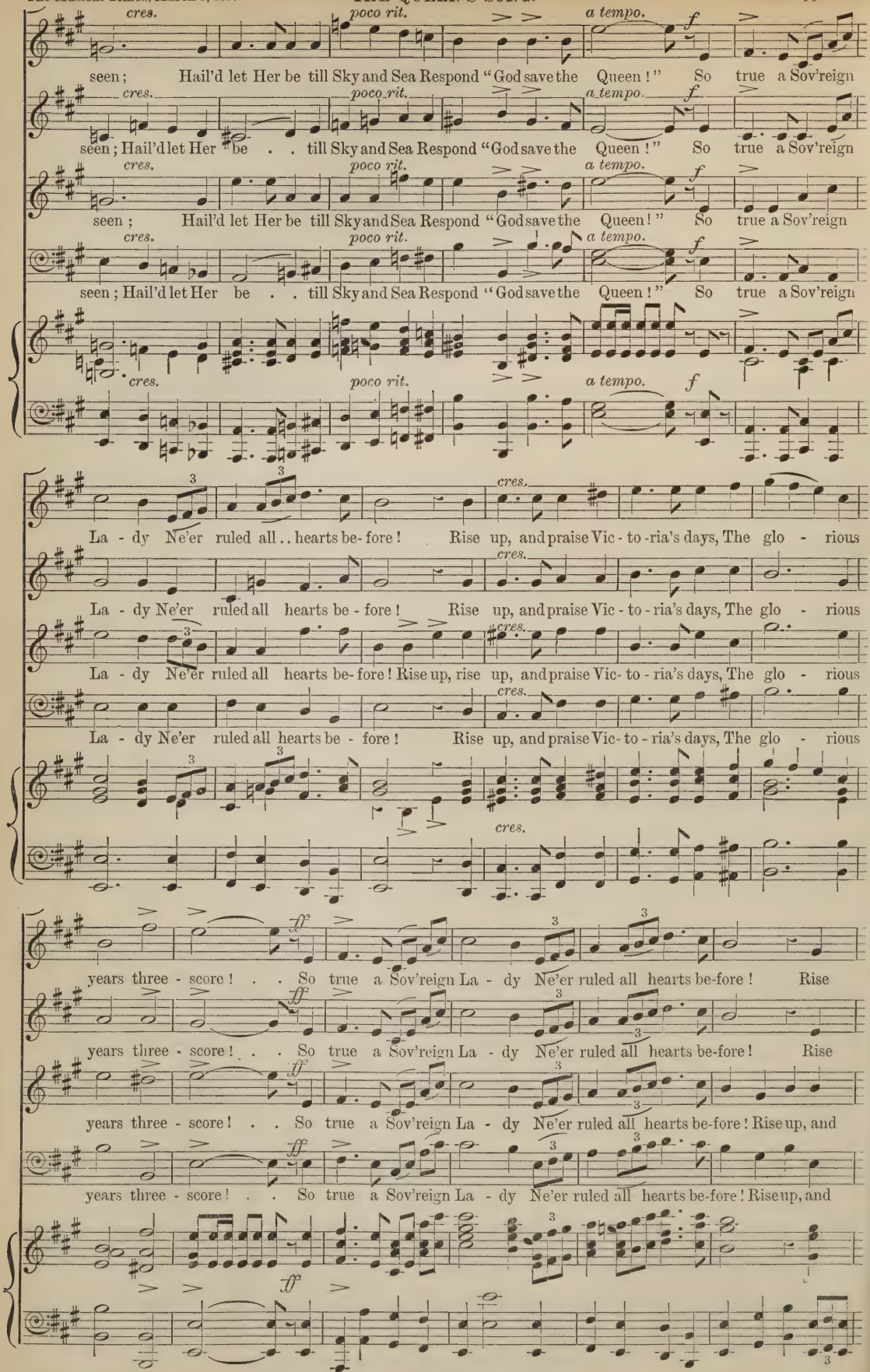
mf

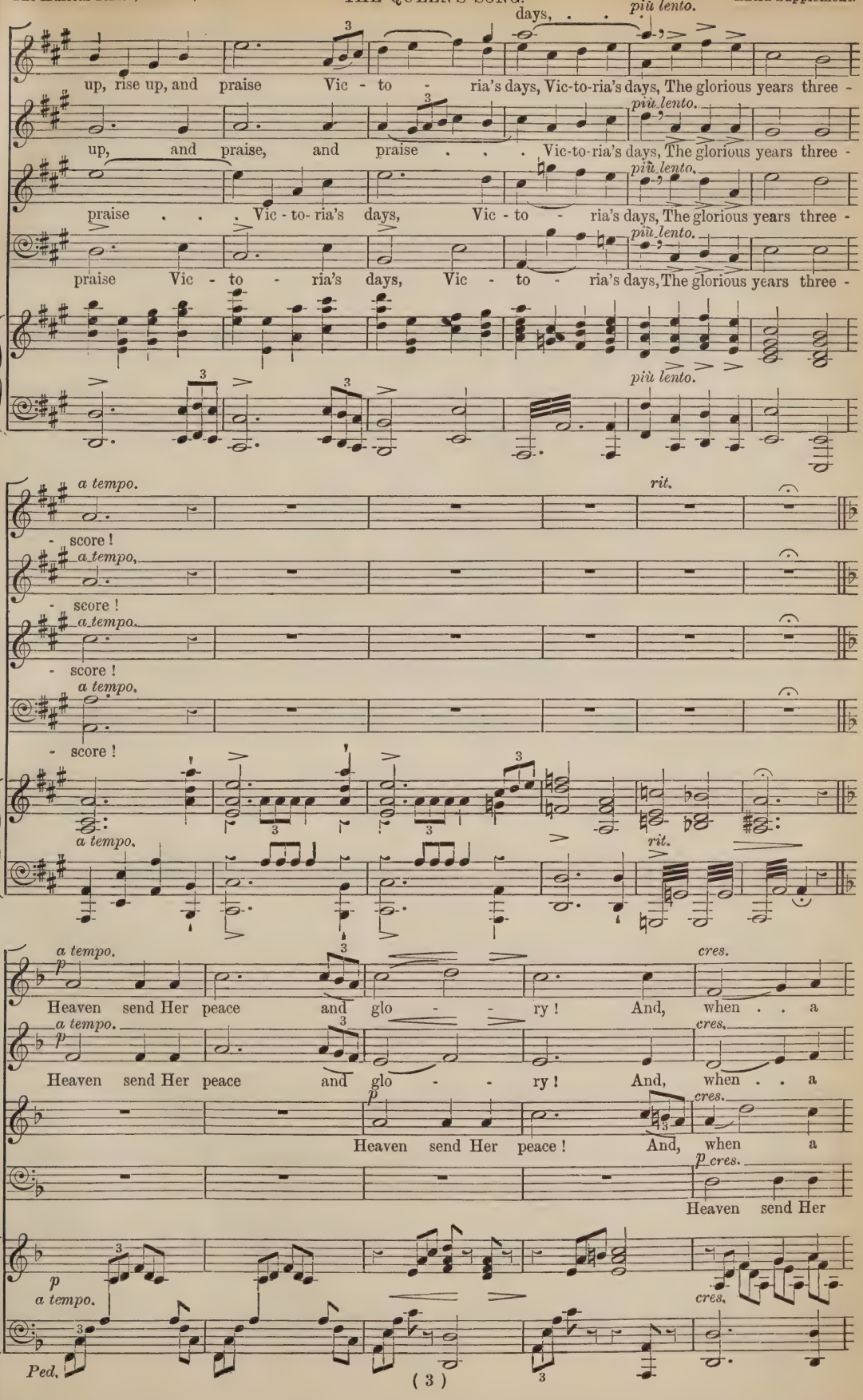
- bound - ed We raise a Na-tion's cheers; So well - be-loved, so No - ble Ere now was no-where
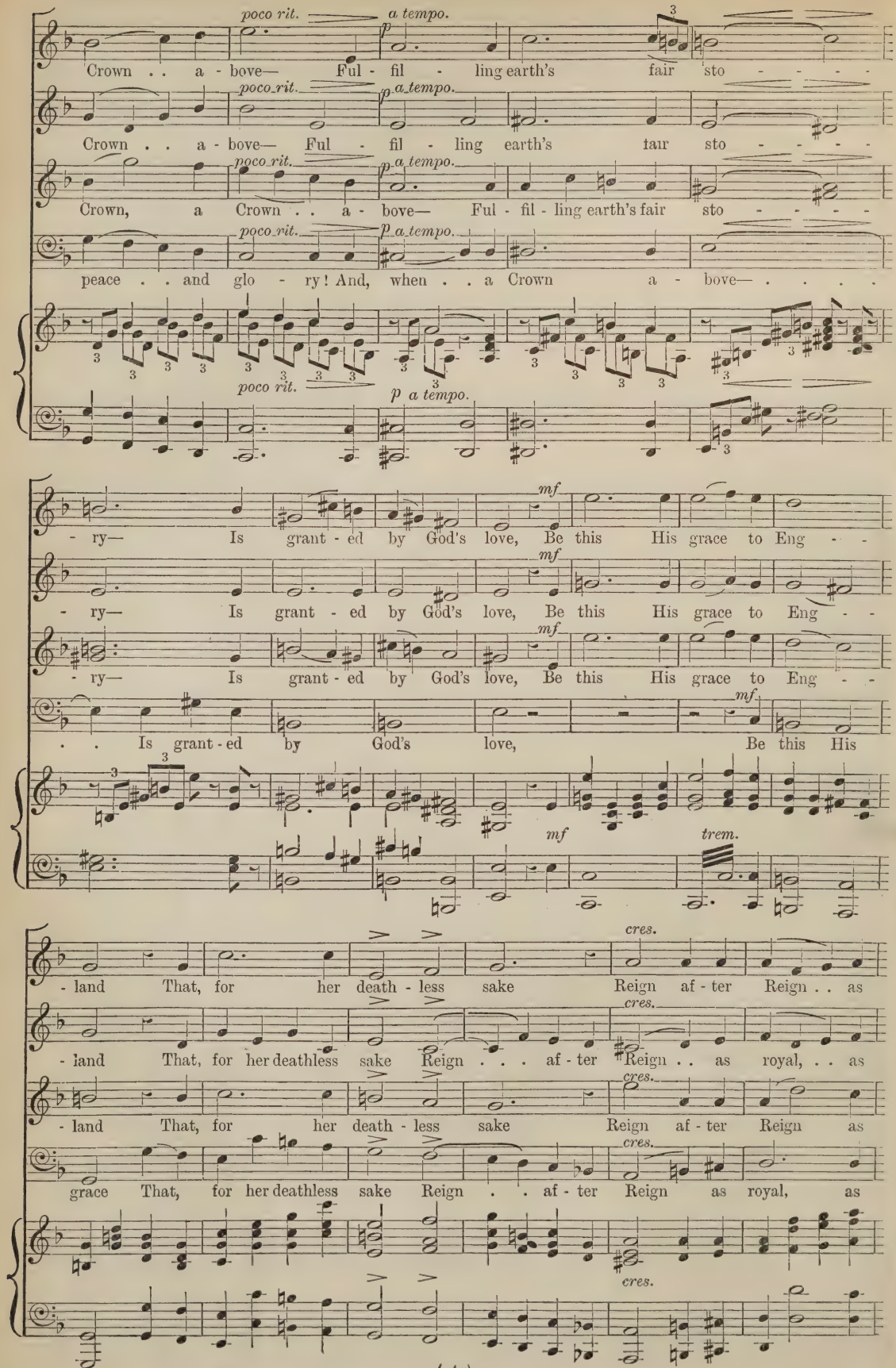
mf

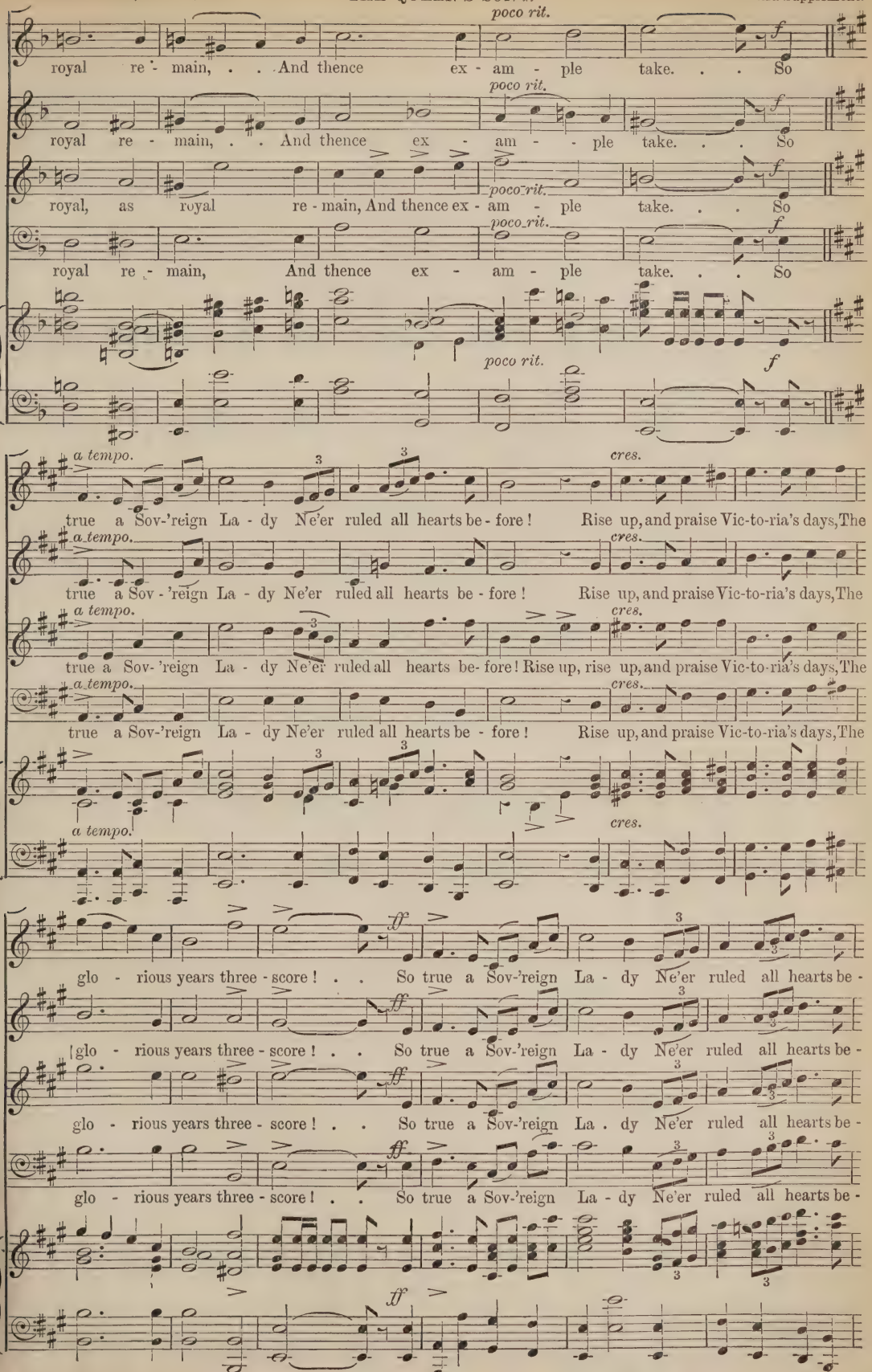
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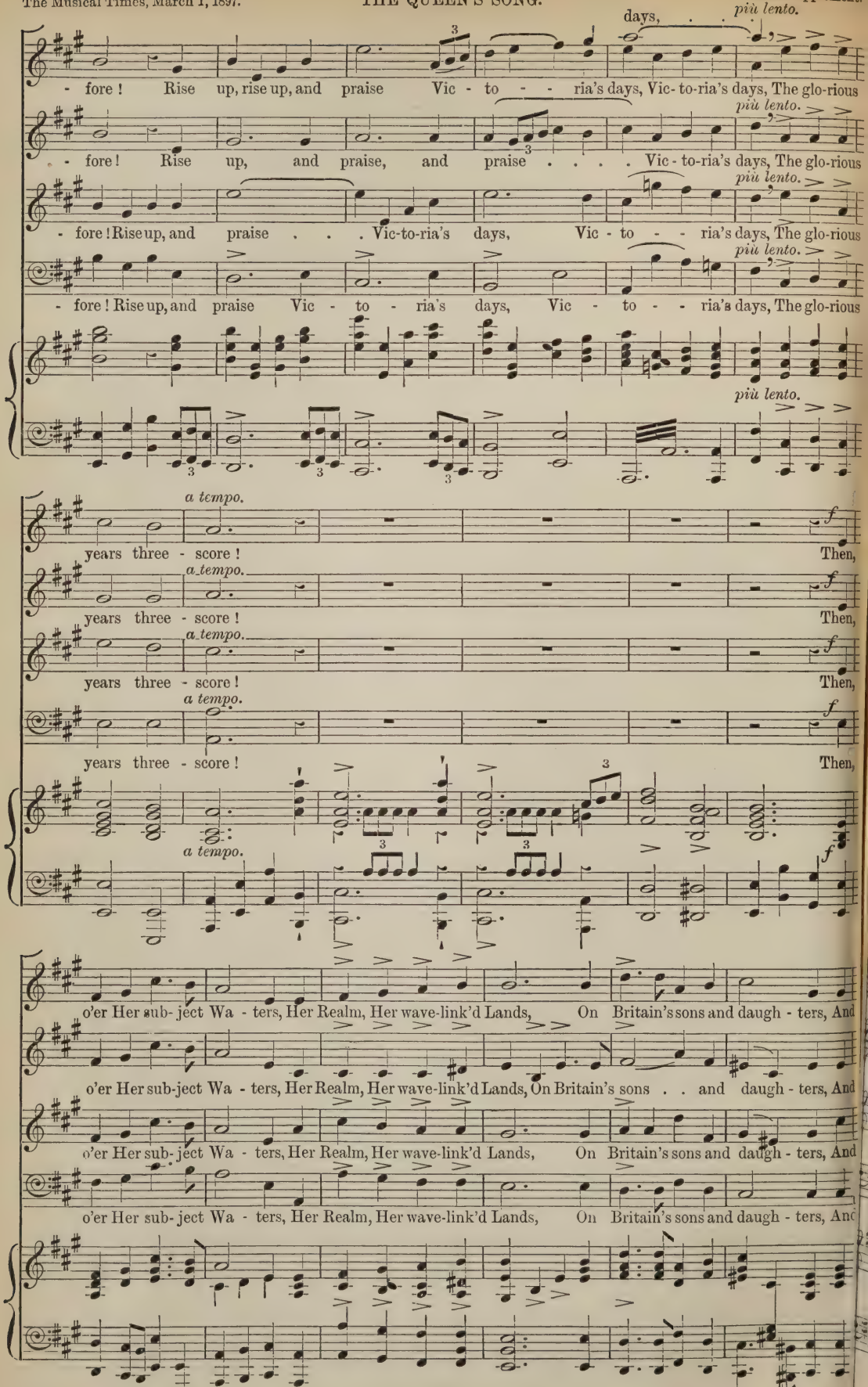
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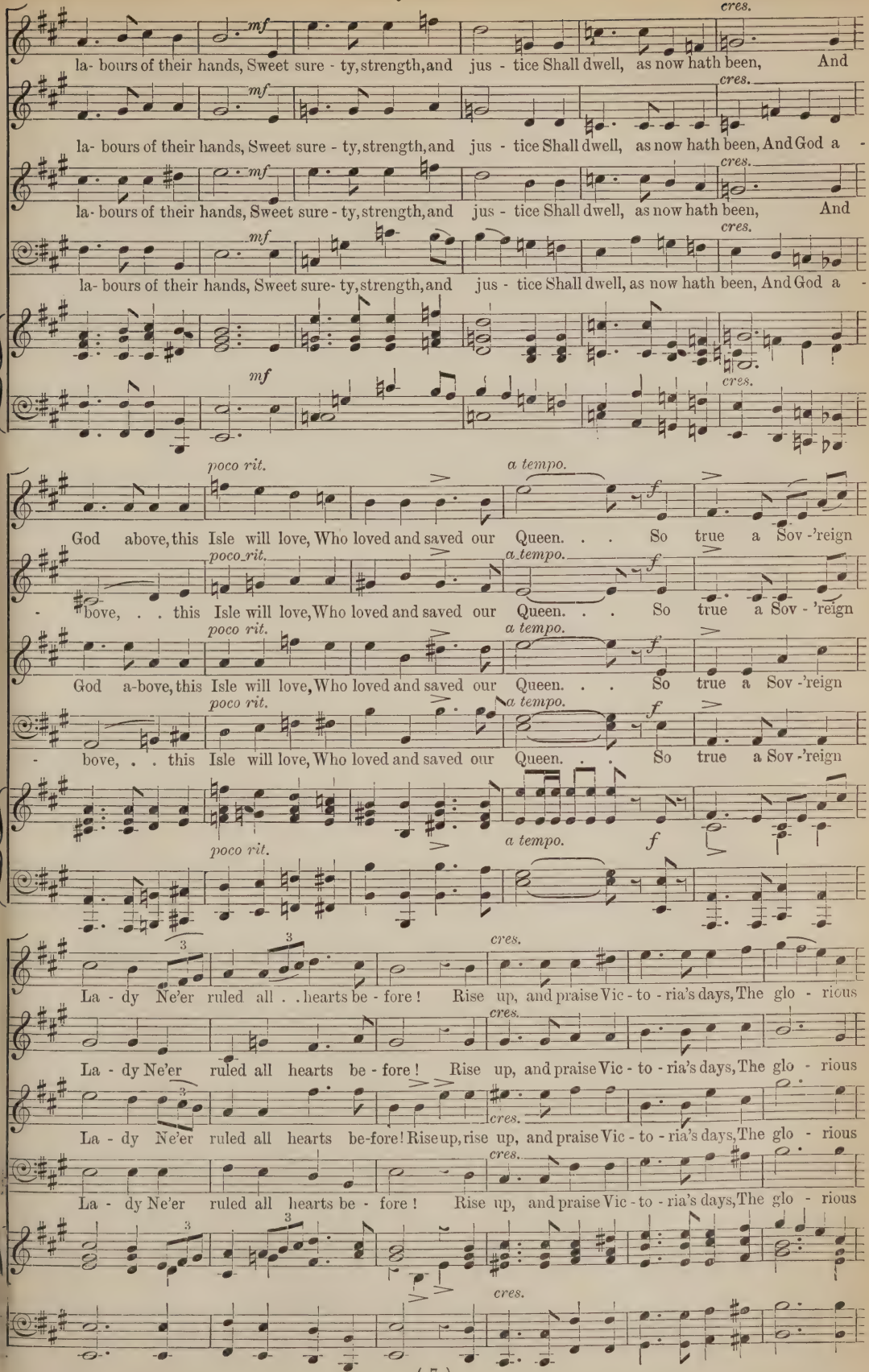

cres.
poco rit.
a tempo.
f
seen; Hail'd let Her be till Sky and Sea Respond "God save the Queen!" So true a Sov'reign
seen; Hail'd let Her be . . till Sky and Sea Respond "God save the Queen!" So true a Sov'reign
seen; Hail'd let Her be till Sky and Sea Respond "God save the Queen!" So true a Sov'reign
seen; Hail'd let Her be . . till Sky and Sea Respond "God save the Queen!" So true a Sov'reign
La - dy Ne'er ruled all . . hearts be - fore! Rise up, and praise Vic - to - ria's days, The glo - rious
La - dy Ne'er ruled all hearts be - fore! Rise up, and praise Vic - to - ria's days, The glo - rious
La - dy Ne'er ruled all hearts be - fore! Rise up, rise up, and praise Vic - to - ria's days, The glo - rious
La - dy Ne'er ruled all hearts be - fore! Rise up, and praise Vic - to - ria's days, The glo - rious
ff
years three - score! . . So true a Sov'reign La - dy Ne'er ruled all hearts be - fore! Rise
years three - score! . . So true a Sov'reign La - dy Ne'er ruled all hearts be - fore! Rise
years three - score! . . So true a Sov'reign La - dy Ne'er ruled all hearts be - fore! Rise up, and
years three - score! . . So true a Sov'reign La - dy Ne'er ruled all hearts be - fore! Rise up, and


days, . . .
più lento.
up, rise up, and praise Vic - to - ria's days, Vic-to-ria's days, The glorious years three -
up, and praise, and praise . . . Vic-to-ria's days, The glorious years three -
praise . . . Vic - to - ria's days, Vic - to - ria's days, The glorious years three -
praise Vic - to - ria's days, Vic - to - ria's days, The glorious years three -
a tempo.
rit.
- score !
Heaven send Her peace and glo - - ry ! And, when . . a
Heaven send Her peace and glo - - ry ! And, when . . a
Heaven send Her peace ! And, when a
Heaven send Her
cres.
Ped.
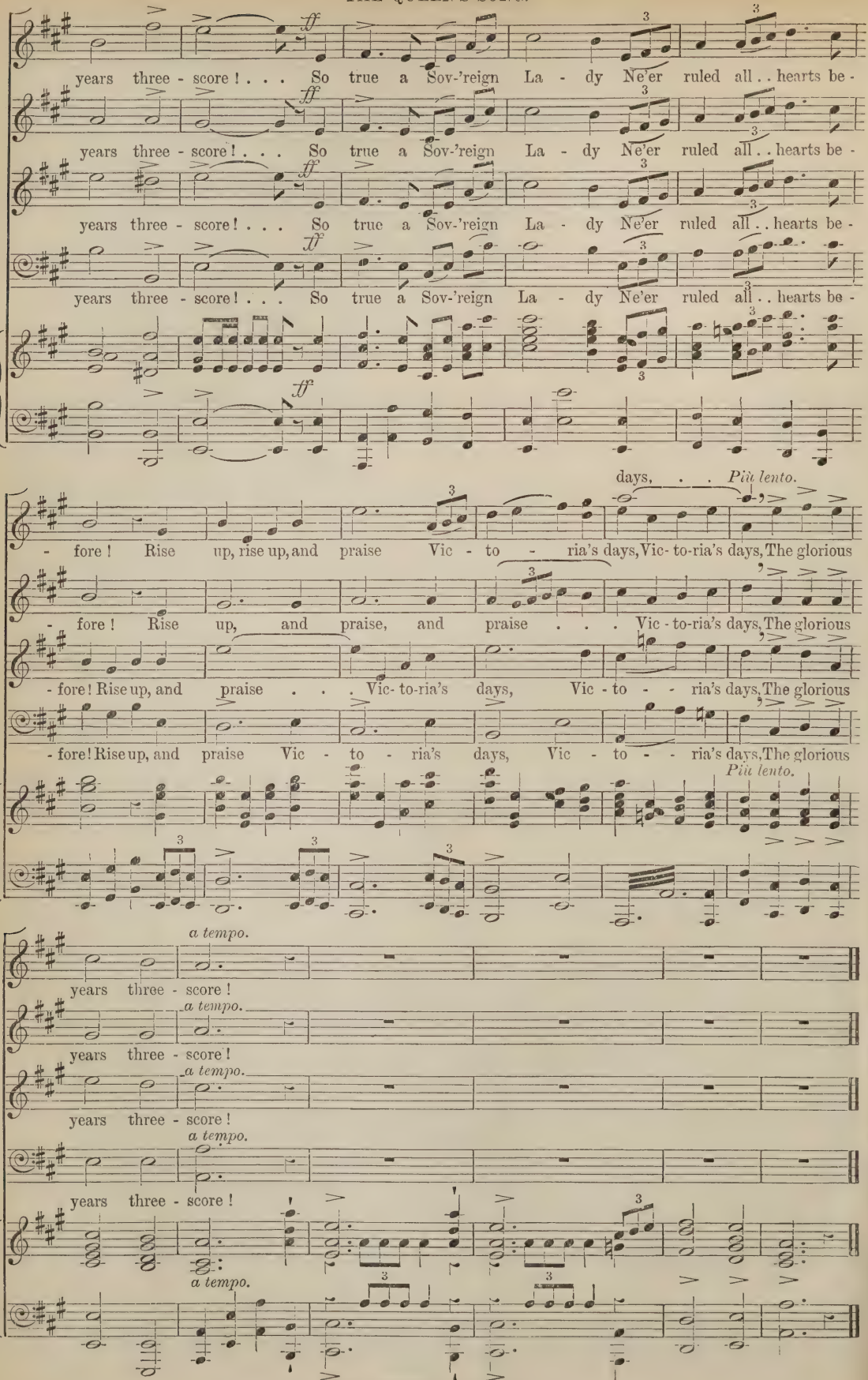

poco rit.
a tempo.
p
Crown . . a - bove— Ful - fil - ling earth's fair sto - - - - -
Crown . . a - bove— Ful - fil - ling earth's fair sto - - - - -
Crown, a Crown . . a - bove— Ful - fil - ling earth's fair sto - - - - -
peace . . and glo - ry! And, when . . a Crown a - bove— . . . . .
mf
- ry— Is grant - ed by God's love, Be this His grace to Eng - -
- ry— Is grant - ed by God's love, Be this His grace to Eng - -
. . Is grant - ed by God's love, Be this His
trem.
cres.
- land That, for her death - less sake Reign af - ter Reign . . as
- land That, for her deathless sake Reign . . . af - ter Reign . . as royal, . . as
- land That, for her death - less sake Reign af - ter Reign as
grace That, for her deathless sake Reign . . af - ter Reign as royal, as


poco rit.
royal re - main, . . And thence ex - am - ple take. . . So
royal re - main, . . And thence ex - am - ple take. . . So
royal, as royal re - main, And thence ex - am - ple take. . . So
royal re - main, And thence ex - am - ple take. . . So
f
a tempo.
cres.
true a Sov-'reign La - dy Ne'er ruled all hearts be - fore ! Rise up, and praise Vic-to-ria's days, The
true a Sov - 'reign La - dy Ne'er ruled all hearts be - fore ! Rise up, and praise Vic-to-ria's days, The
true a Sov-'reign La - dy Ne'er ruled all hearts be - fore ! Rise up, rise up, and praise Vic-to-ria's days, The
true a Sov-'reign La - dy Ne'er ruled all hearts be - fore ! Rise up, and praise Vic-to-ria's days, The
ff
glo - rious years three - score ! . . So true a Sov-'reign La - dy Ne'er ruled all hearts be -
glo - rious years three - score ! . . So true a Sov-'reign La - dy Ne'er ruled all hearts be -
glo - rious years three - score ! . . So true a Sov-'reign La . dy Ne'er ruled all hearts be -
glo - rious years three - score ! . . So true a Sov-'reign La - dy Ne'er ruled all hearts be -

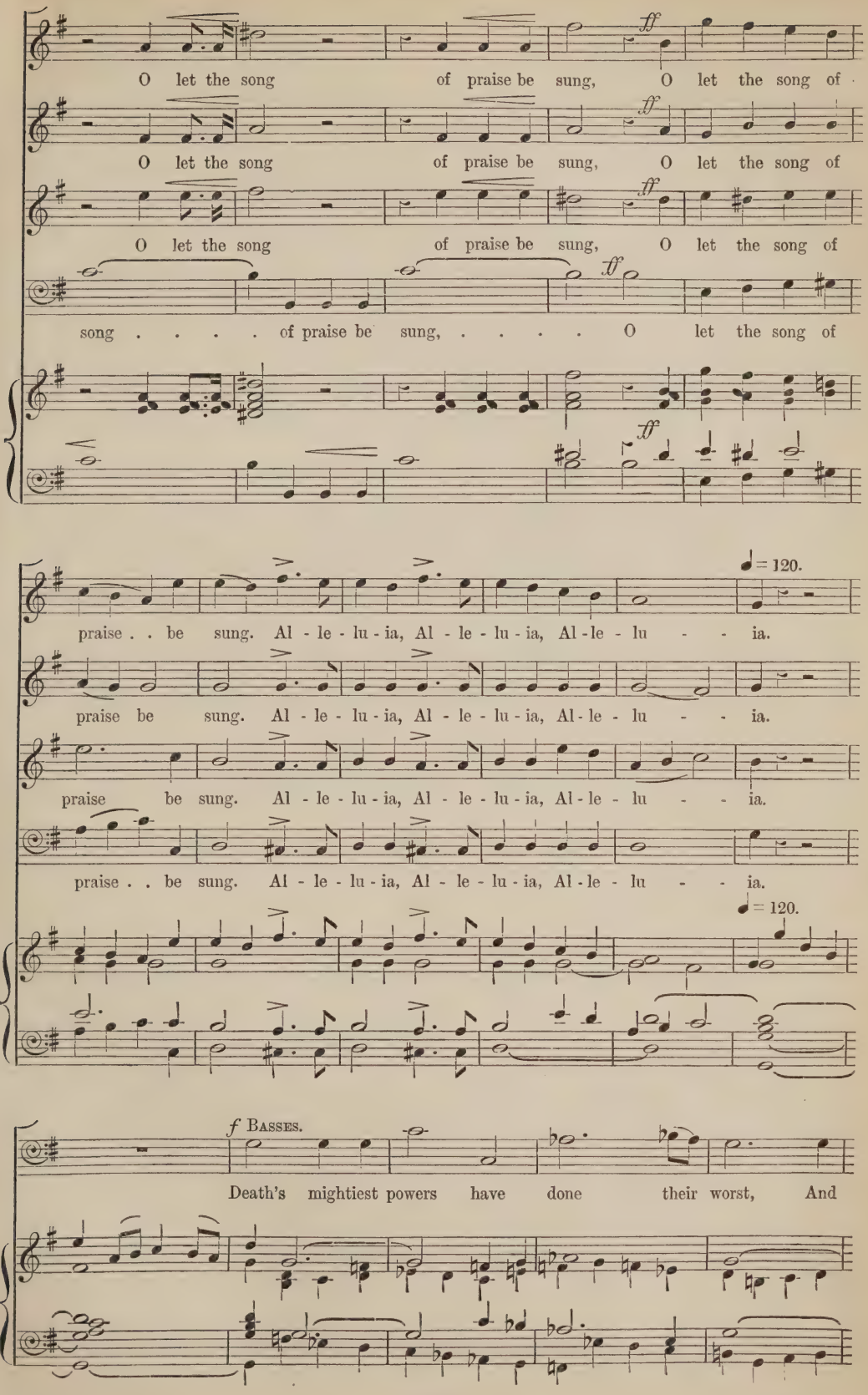

days,
più lento.
- fore! Rise up, rise up, and praise Vic - to - - ria's days, Vic- to-ria's days, The glo-rious
- fore! Rise up, and praise, and praise . . . Vic - to-ria's days, The glo-rious
- fore! Rise up, and praise . . . Vic-to-ria's days, Vic - to - - ria's days, The glo-rious
- fore! Rise up, and praise Vic - to - ria's days, Vic - to - - ria's days, The glo-rious
più lento.
a tempo.
years three - score! Then,
o'er Her sub-ject Wa - ters, Her Realm, Her wave-link'd Lands, On Britain's sons and daugh - ters, And
o'er Her sub-ject Wa - ters, Her Realm, Her wave-link'd Lands, On Britain's sons . . and daugh - ters, And
o'er Her sub-ject Wa - ters, Her Realm, Her wave-link'd Lands, On Britain's sons and daugh - ters, And
o'er Her sub-ject Wa - ters, Her Realm, Her wave-link'd Lands, On Britain's sons and daugh - ters, And
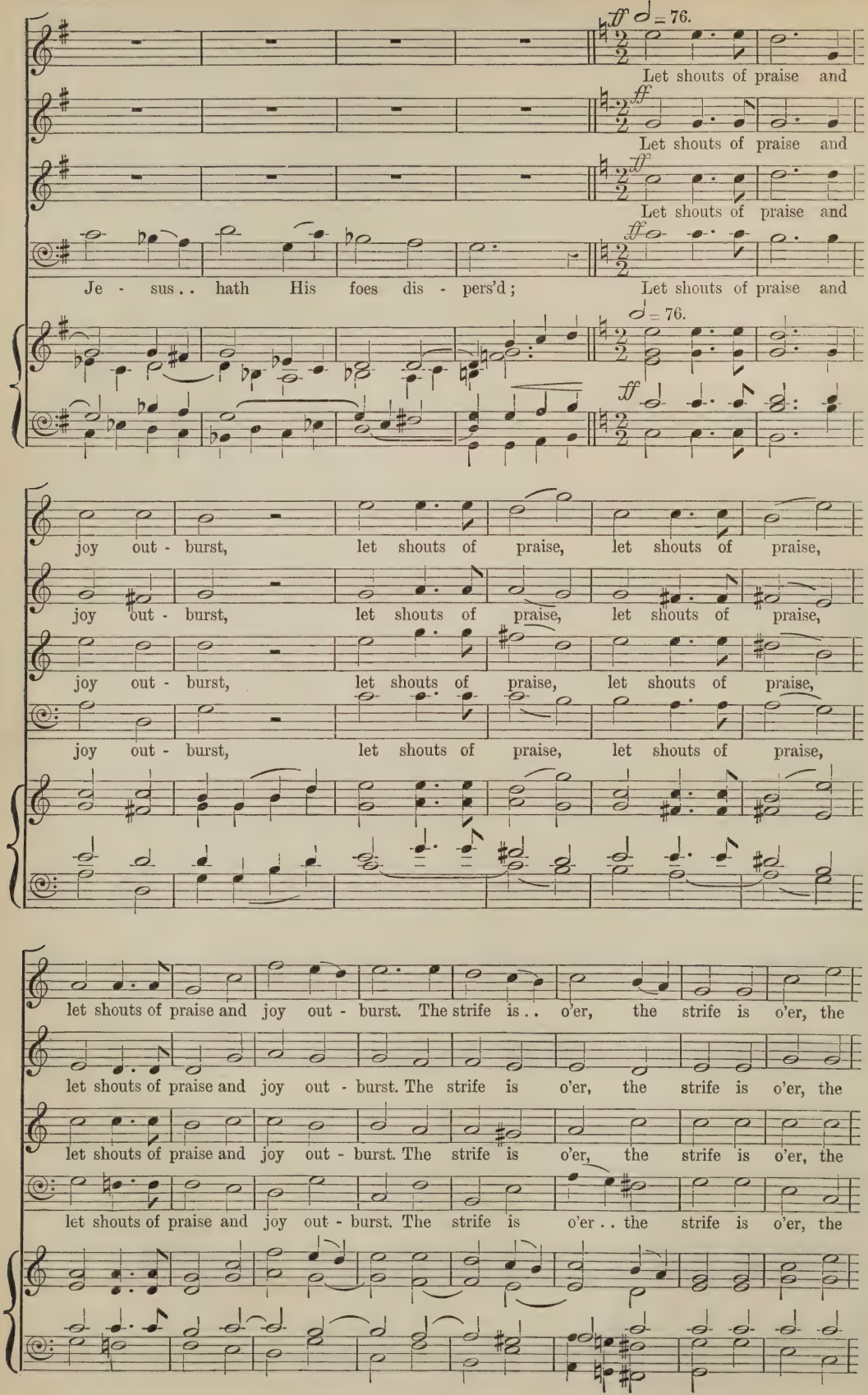

cres.
mf
la- bours of their hands, Sweet sure - ty, strength, and jus - tice Shall dwell, as now hath been, And
la- bours of their hands, Sweet sure - ty, strength, and jus - tice Shall dwell, as now hath been, And God a -
la- bours of their hands, Sweet sure- ty, strength, and jus - tice Shall dwell, as now hath been, And God a -
poco rit.
a tempo.
f
God above, this Isle will love, Who loved and saved our Queen. . . So true a Sov -'reign
- bove, . . this Isle will love, Who loved and saved our Queen. . . So true a Sov - 'reign
God a-bove, this Isle will love, Who loved and saved our Queen. . . So true a Sov -'reign
- bove, . . this Isle will love, Who loved and saved our Queen. . . So true a Sov -'reign
La - dy Ne'er ruled all . . hearts be - fore! Rise up, and praise Vic - to - ria's days, The glo - rious
La - dy Ne'er ruled all hearts be - fore! Rise up, and praise Vic - to - ria's days, The glo - rious
La - dy Ne'er ruled all hearts be-fore! Rise up, rise up, and praise Vic - to - ria's days, The glo - rious
La - dy Ne'er ruled all hearts be - fore! Rise up, and praise Vic - to - ria's days, The glo - rious
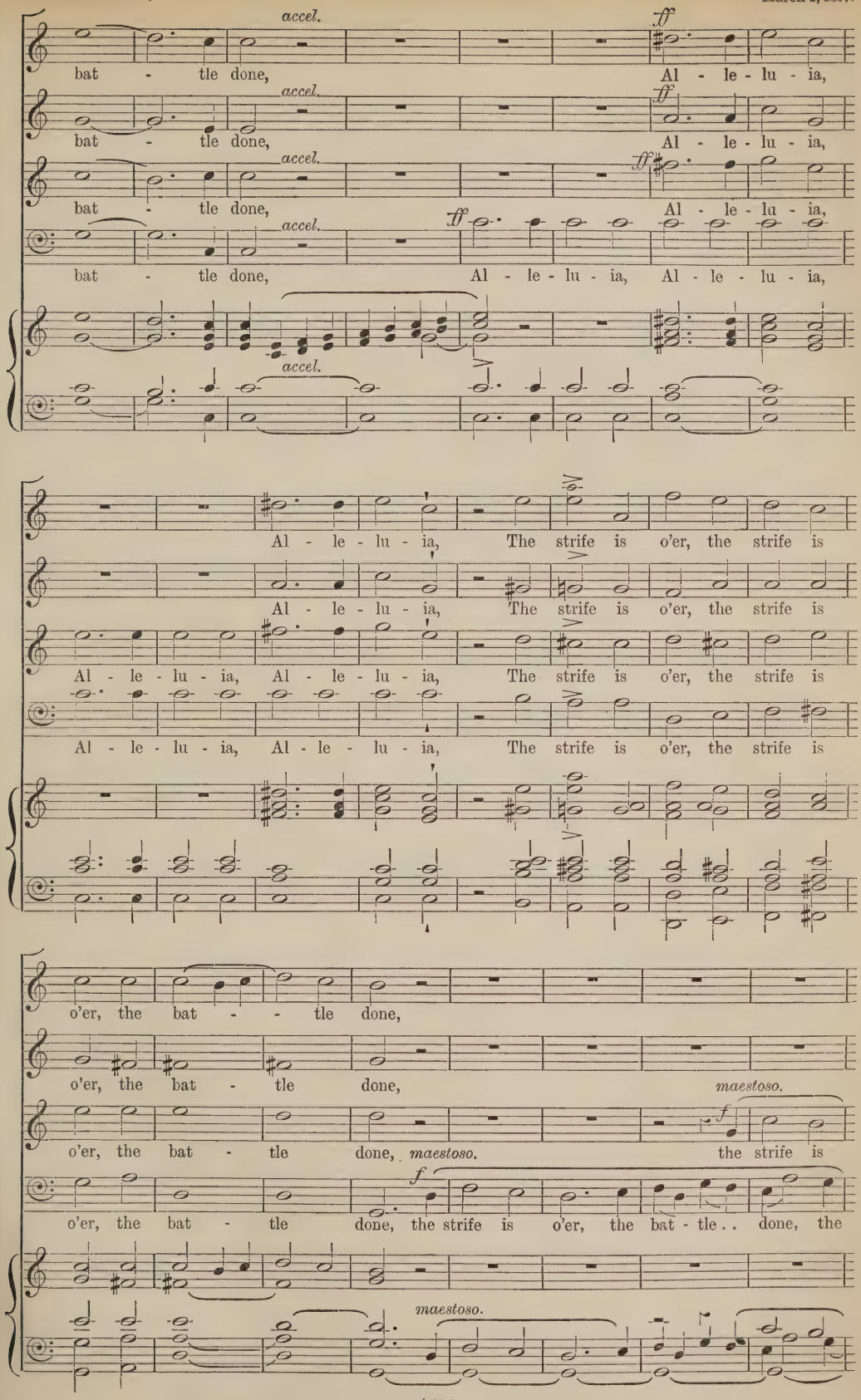
THE QUEEN'S SONG.

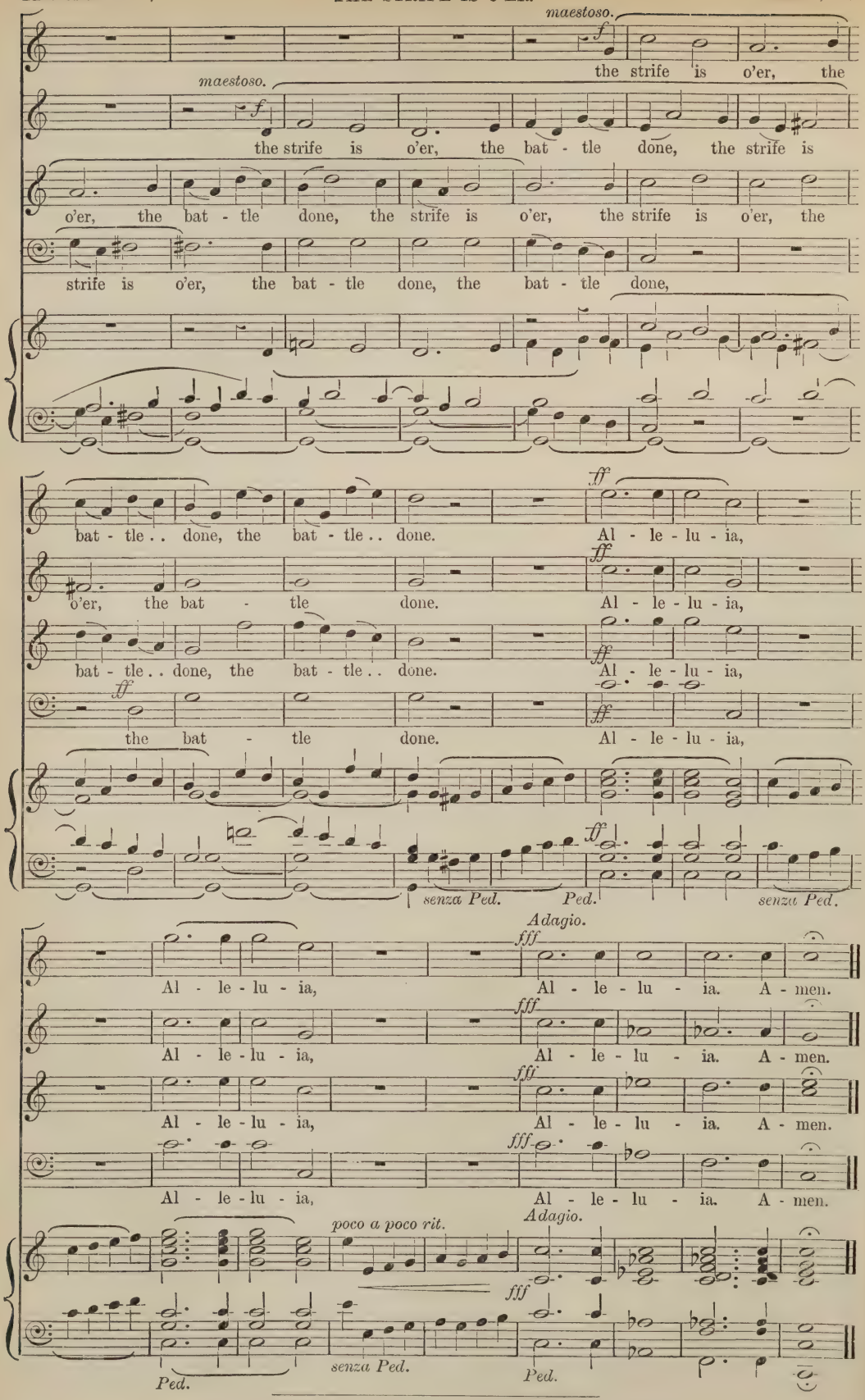


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O let the song of praise be sung, O let the song of
O let the song of praise be sung, O let the song of
O let the song of praise be sung, O let the song of
song . . . . of praise be sung, ... O let the song of
ff
♩ = 120.
praise . . be sung. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
praise be sung. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
praise be sung. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
praise . . be sung. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.
f Basses.
Death's mightiest powers have done their worst, And


ff ♩ = 76.
Let shouts of praise and
Let shouts of praise and
Let shouts of praise and
Je - sus .. hath His foes dis - pers'd;
Let shouts of praise and
♩ = 76.
joy out - burst, let shouts of praise, let shouts of praise,
joy out - burst, let shouts of praise, let shouts of praise,
joy out - burst, let shouts of praise, let shouts of praise,
joy out - burst, let shouts of praise, let shouts of praise,
let shouts of praise and joy out - burst. The strife is .. o'er, the strife is o'er, the
let shouts of praise and joy out - burst. The strife is o'er, the strife is o'er, the
let shouts of praise and joy out - burst. The strife is o'er, the strife is o'er, the
let shouts of praise and joy out - burst. The strife is o'er .. the strife is o'er, the


accel.
ff
bat - tle done, Al - le - lu - ia,
bat - tle done, Al - le - lu - ia,
bat - tle done, Al - le - lu - ia,
bat - tle done, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, The strife is o'er, the strife is
Al - le - lu - ia, The strife is o'er, the strife is
Al - le - lu - ia, Al - le - lu - ia, The strife is o'er, the strife is
Al - le - lu - ia, Al - le - lu - ia, The strife is o'er, the strife is
o'er, the bat - - tle done,
o'er, the bat - tle done,
maestoso.
f
o'er, the bat - tle done, maestoso. the strife is
o'er, the bat - tle done, the strife is o'er, the bat - tle . . done, the


maestoso.
f
the strife is o'er, the
maestoso.
f
the strife is o'er, the bat - tle done, the strife is
o'er, the bat - tle done, the strife is o'er, the strife is o'er, the
strife is o'er, the bat - tle done, the bat - tle done,
ff
bat - tle . . done, the bat - tle . . done. Al - le - lu - ia,
o'er, the bat - tle done. Al - le - lu - ia,
bat - tle . . done, the bat - tle . . done. Al - le - lu - ia,
ff
the bat - tle done. Al - le - lu - ia,
senza Ped. Ped. senza Ped.
Adagio.
fff
Al - le - lu - ia, Al - le - lu - ia. A - men.
Al - le - lu - ia, Al - le - lu - ia. A - men.
Al - le - lu - ia, Al - le - lu - ia. A - men.
Al - le - lu - ia, Al - le - lu - ia. A - men.
poco a poco rit.
Adagio.
fff
Ped. senza Ped. Ped.

Castille," "Satanella," and "Lily of Killarney." In 1864 the undertaking collapsed. In 1869 Mr. Gye and Mr. Mapleson joined their forces with satisfactory results. The first opera by Wagner performed in this country was the "Flying Dutchman," which was given in 1870, under the conductorship of Signor Arditi, at Drury Lane, where a disastrous season was given under the management of Mr. George Wood. In 1871 Messrs. Gye and Mapleson dissolved partnership, the latter taking Drury Lane. The next year "Tannhäuser" and Verdi's "Aïda" were produced. Carl Rosa held his first London season at the Princess's Theatre in the autumn of 1875, and this company had subsequently produced Cowen's "Pauline" (1876), "Esmeralda" and "Nadeshda" (Goring Thomas), "Colomba" and "The Troubadour" (Mackenzie), "The Canterbury Pilgrims" and "The Veiled Prophet" (Stanford), "Nordisa" (Corder), and "Jeanie Deans" (MacCunn). Sullivan's "Ivanhoe" was produced in 1891, at what is now known as the Palace Theatre, and achieved the longest and most brilliant run ever associated with serious opera in England. The lecturer then reviewed the later schools of Verdi, Ponchielli, and Boïto, making special reference to Ponchielli's "Gioconda," which Mr. Ernest brought out in 1883, and which had exerted a powerful influence over the composers of the young Italian school of to-day. A brief sketch was given of the unhappy operatic struggles which preceded the revival of opera under the management of the late Sir Augustus Harris, the introduction of Wagner's music-dramas, and those of the modern Italian school. In conclusion, the lecturer said it would be idle to speculate on the consequences of the loss of Sir Augustus Harris. It was true that the institution which he restored to life still existed, and, for the time being, rested upon a sufficiently firm basis to engender the belief that it would continue to flourish.

MUSICAL ASSOCIATION.

On the 9th ult. Dr. Frederick Iliffe, organist of St. John's College, Oxford, read before the members of the Musical Association a remarkably able paper on "The Construction as to Form of John Sebastian Bach's Forty-eight Preludes." After remarking that nowhere in the whole range of music was there a collection of pieces standing on a level with Bach's "Forty-eight Preludes and Fugues," and briefly referring to the dates and object of their composition, the lecturer divided the Preludes into seven groups, the first of which he said obviously owed their existence to Bach's gift for and love of preludising. These were Nos. 1, 2, 5, 6, 11, 15, and 27. Group 2 were attributed to Bach's love of fugal and imitation work, and consisted of Nos. 4, 7, 9, 12, 13, 14, 18, 19, 20, 23, 24, 25, 28, 31, 32, 34, 35, 37, 40, 41, and 43. In Group 3 were those built up with Blocks of work, which as the movement proceeded were bodily transplanted into attendant keys, with more or less episodal matter between each appearance. Such were Nos. 3, 20, 35, 41, 44, 46, and 48. It would be observed that Nos. 20, 35, and 41 were also included in the fugal and imitative group. In Group 4 were placed those which might be said to fall under the head of a "Cantilena accompanied," Nos. 8, 10, and 16. Group 5 contained notable experiments in structure, and were Nos. 3, 21, 22, 28, 38, 46, 47, and 48. Group 6 embraced those in early sonata form, Nos. 26, 33, 34, 39, and 42. Group 7 comprised those prophetic of the splendour of the modern sonata form, and were Nos. 29, 36, and 45. There was still one Prelude unassigned. It was No. 17, which was most probably developed from the germ of a dance movement. The lecturer then drew the attention of his audience to early examples of sonata form, bringing forward a "Corrente" by Domenico Zipoli, composed in 1716, an *Adagio* from Galuppi's Sonata in D, and a movement of Bach called "Air," from the French Suite (No. 4, in E flat). In these specimens there was no pronounced entry of what was now termed the second subject proper, but in each case there was for some bars a stress laid on the complimentary key—*i.e.*, the dominant—and in the second part of the movement those bars were transplanted into the tonic key. The lecturer showed that Bach had pursued a similar method in the Preludes in group 6. It seemed pretty clear that the three earliest editions were printed at Zurich, Bonn, and Leipzig respectively, in 1800 and 1801. The first English edition was printed through Wesley's influence, by Robert Birchall, in 1810, and was edited by Wesley and Horn. The interest of the paper was considerably enhanced by the admirable manner in which the lecturer showed on the pianoforte the harmonic structure of the Preludes, the mere sequence of the chords on which the movements were based possessing in many instances much musical charm.

During the discussion Mr. Prout, who occupied the chair, said that Bach was the idol of his adoration, and that, in his estimation, the Forty-eight Preludes and Fugues were the musician's Bible. Referring to Bach's system of polyphony, Mr. Prout thought that Bach's plan was to get his harmonic progressions right and to see that each part possessed melodious interest, and then to let the progression of the counterpoint take care of itself. Dr. Iliffe's harmonic outlines were most happy in conception, but he thought that a group might have been given to those Preludes which were developed from a single germ, which in some cases consisted of a few notes. Dr. Parry, being invited to say "a few words," replied that he worshipped Bach as much as any man, but that a few words on such a subject were impossible. He, however, would warn students not to fall into the common error of thinking that a few examples showed the musical tendency of a certain period; at least four or five hundred examples were necessary to justify such deductions. Other speakers were Dr. Maclean, Dr. Pearce, and Dr. Vincent.

THE VIENNA SCHUBERT CELEBRATIONS.

The birth-centenary of Franz Schubert, which occurred on January 31, was celebrated in the Austrian capital, his native place, by all classes of society in Concert and other performances extending over more than a week. We can only refer here to the leading features of the Festival, if so it may be called, though there was a conspicuous absence of any central organisation, which would have rendered the proceedings far more imposing and the occasion more of a truly national one. On the eve of the anniversary a festal performance was given at the Imperial Opera of "Der häusliche Krieg" and the Singspiel "Der vierjährige Posten." The former, first produced here in 1861, was preceded by the Overture to "Rosamunde," and met with an excellent performance under Court-Capellmeister Fuchs's direction, with Mesdames Sedlmair, Forster, and Renard, and Herr Ritter in the principal parts. The choruses, which in this work form an essential element, produced an admirable effect. "Der vierjährige Posten" (the words by the poet Koerner) had been skilfully adapted by Dr. Robert Hirschfeld, with some numbers added from others of Schubert's compositions, and had in this form been produced some time since at Dresden, but met with its first performance here on this occasion. It, too, was well given, with Fräulein Abendroth, Herren Dippel and Hesch in leading parts. The proceedings on the birth-anniversary proper opened with the performance, at the Liechtenthal Church, of the Mass in F major, by the Schubertbund and the Ladies' Choir; and there was also a procession by the Saengerbund of Lower Austria, and other societies, to the composer's monument in the Stadt-park, on which wreaths and emblems were deposited. In the afternoon the first grand festal Concert took place in the hall of the Musikverein, in which the Philharmonic orchestra, under Dr. Hans Richter; the choral society of the Gesellschaft der Musikfreunde, under Herr R. von Perger, and the Vienna Maennergesang-Verein took part. The programme included the "Unfinished" Symphony, the Overture to "Fierrebras," the choral numbers "Nur wer die Sehnsucht kennt," the "Gondelfahrer," the "Gesang der Geister," and the "Ständchen" (for female voices only). The second "Fest-concert," held at the Musikverein on the 2nd ult., had been organised by the Schubertbund, a truly excellent choral society, reinforced on this occasion by the Singakademie and Female Teachers' Choir, the conductor being Herr Kirchl. The very lengthy programme included the Overture

to "Die Zauberharfe," excerpts from "Rosamunde," Miriam's "Siegesgesang," and many other choral numbers, amongst them, curiously enough in the case of so prolific a composer as Schubert, one or two which had also formed part of the preceding Concert. A feature on this occasion was the performance, on the part of Fräulein Caroline Geisler-Schubert, a grand-niece of the composer, of the grand Sonata in G. On the 4th ult. a special Schubert Chamber Concert was given, in the small hall of the Musikverein, by the famous quartet parties of Herren Hellmesberger and Rosé, when, amongst others, the Quartets in D minor and G major obtained a hearing. Herr Gustav Walter, who long since has made the interpretation of Schubert's *Lieder* his special province, was the vocalist. On the same day a "People's Concert" had been organised by Dr. Felix Kraus, one of the few truly "popular" undertakings on a large scale of the series taking place in the great hall of the Musikverein, which was completely filled. In the latter the Hellmesberger Quartet likewise took part, and the audience were most enthusiastic. At the Conservatorium a performance took place, on the 8th ult., under the direction of Dr. Fuchs. Here a number of works were produced which had seldom or never been heard in public before, such as the Overture in E minor, a duet from "Fierrebras," scenes from the unfinished opera "Adrast," some minuets, "Deutsche Tänze," and other numbers. Amongst celebrations of a more intimate character may be mentioned one taking place at the house, No. 54, Nussdorfer Strasse, where the composer was born, and the art-loving owner of which, Herr Rudolf Wittmann, gave a festal entertainment on the 3rd ult. Amongst those taking part were members of the Schubertbund and of the Berlin Liedertafel, while Herr Niggli, of Aarau, the well-known musical author, contributed a number of pianoforte pieces. The most interesting and the most worthy of all these various commemorations, however, has been the Schubert Exhibition, which, relatively complete as it is, and most admirably arranged, continues to form a source of attraction and delight to the numerous music-lovers visiting the Austrian capital.

REVIEWS.

The Cross of Christ. Cantata. For Lent and Passiontide. The words selected from the Holy Scriptures, interspersed with appropriate hymns by W. Maurice Adams. The music composed by Thomas Adams.

[Novello, Ewer and Co.]

The multiplication of short cantatas suitable for the Church's seasons is eminently desirable, and the work by Mr. Adams is excellently designed to fulfil the requirements of the large majority of congregations. The words have been selected with good judgment, and the melodies of the hymn tunes, in which it is intended the congregation should join, are such as are quickly learnt by ear. Effective use has also been made of the ancient tonalities. The first hymn tune is "Audi benigne Conditor," and the following chorus for tenors and basses, "He shall give His angels charge over thee," is based upon the eighth tone (Rouen Mediation), fifth ending. The next number, "God is faithful," is written for soprano solo and chorus, and is of a flowing and graceful character. Two hymns, and a recitative for a bass voice, bring the work to the point where it is suggested an address should be given. After this the music is resumed by an impressively harmonised hymn, and a very graceful duet for soprano and tenor, "God will provide," occurs shortly afterwards. Another effective number is a quartet for male voices, "Come unto me." The favourite lines "Nearer, my God, to Thee," are set in an appropriately devotional manner for soprano and tenor soli and chorus, and the work concludes with a hymn of a bright character. The part-writing is simple, but possesses musical interest, and is calculated to sustain the attention of the choristers, while at the same time it will present no difficulties to choirs of average attainments.

Victoria; or, the Bard's Prophecy. A Dramatic Cantata for soli and chorus, with orchestral accompaniment. The words written by the Rev. Charles Kent. The music composed by G. F. Huntley.

[Novello, Ewer and Co.]

This cantata has been especially written for performance by a choir of 4,500 voices at the Crystal Palace, on May 8 next, when will take place what will doubtless prove one of the most memorable celebrations of the unique reign of our Queen. These circumstances have to be taken into consideration in reviewing this cantata, for it is obvious that they dictate very distinctly the character both of the words and of the music. The former must be patriotic in sentiment, and the latter must be of a kind that will prove effective when executed by an exceptionally large body of vocalists. Above all, there must be bold and impressive contrast. How fully these requirements have been met can only be entirely estimated when the music has been heard under the conditions for which it was written, but it may at once be said that both librettist and composer seem to have keenly felt the peculiar needs they were called upon to supply, and it may be added that in several instances they have undoubtedly succeeded. No finer contrast could be presented in a nation's history than the comparison presented by the stalwart Britons, under their heroic *Queen Boadicea*, struggling against the Roman invader, and the imperial greatness our country has acquired in the reign of our present Queen. This appreciation of contrast is also shown in the sentiment of the individual numbers, and also in the variation of metre. There is, moreover, in some of the lines a genuine ring of patriotism which should stir the pulse of every Englishman, as in the following:—

England, glorious England,
Bright jewel of the sea,
Across the trackless foam have sailed
Thy sons to victory;
Unloos'd the chains of slavery
From many a fetter'd hand,
And banished superstition
From many a darkened land.
Glorious is thy mission,
Immortal, born on high—
The angels strike their harps of gold
And laud thee thro' the sky.

The work opens after a few bars of instrumental introduction with a semi-chorus for soprano and alto, who represent the women and children calling upon the warriors to awake as the foe is in sight. This leads into an animated full chorus and general call to arms. The women and children subsequently sing a prayerful number of melodious character, chiefly written in two-part harmony, and the arrival of *Boadicea* again provides an admirable contrast. The part of the outraged Queen is set for a mezzo-soprano, and clever use is made of the alternation of common and triple time in the music in her agitated recital of the wrongs she has suffered from the invaders. An impressive chorus for tenors and basses in unison relates the mystic rites of the Druids, and is followed by "The Bard's Prophecy," which is set as a tenor solo with harp accompaniment. This number is written in a flowing style and very effectively laid out for the voice. The battle-cry of the Romans, "Cæsar et Victoria," is heard in the distance and is followed by several dramatic numbers, which bring the first part to an effective close. Part two opens with the "Commemoration Festival of Queen Victoria's long reign," the second number in which will probably prove one of the most popular of the work, being a chorus in unison for female voices in *tempo di gavotta*. The introduction of St. George, assigned to a bass voice, who announces that "England's island story has won approval in the realms above," infuses new interest into the development, and leads to the chorus "England, glorious England," the most important choral number of the work, and in which the composer has manifestly put forth his full strength. The result is a movement which, by reason of the appropriateness of the means employed, appeals to the musician, and from the boldness of its progressions should prove equally attractive to the uncultured listener. Some choral numbers for female voices follow, and effectively prepare the way for the final chorus. The first bar of the introduction to this gives the figures 1897—that is to say, the melody consists of the

keynote followed by its octave, ninth, and seventh. By a curious coincidence these notes are practically identical with the opening of the national anthem, an accident of which excellent use is made in the subsequent choral number. Although the chief part of the music is of a diatonic character, and frequent use is made of unison, the part-writing possesses much independence, and musician-like recourse is frequently made to contrapuntal devices, notably in the chorus "England, glorious England," in which a ground bass is impressively reiterated for sixteen bars. It is hardly necessary to add that the work is admirably suited to choral societies, both small and great, by whom its performance this year would be peculiarly appropriate and could scarcely fail to be attractive.

Victoria—Our Queen! March for full orchestra. By John E. West.
Imperial March. By Edward Elgar. Op. 32.
[Novello, Ewer and Co.]

Joyous marches will, of course, be much in demand as the "Diamond" celebrations approach, and the attention of musical directors may be drawn to the two examples above-mentioned. The first is founded on themes from the late Sir Joseph Barnby's "Patriotic" chorus and is arranged for pianoforte solo. The brief introduction savours of Wagner in a slight degree, but the spirited principal theme, in E flat, is bold and thoroughly English in character. Later on the music becomes more elaborate, but although clear in design and not difficult to play, the March comes to a most jubilant and triumphant conclusion.

Mr. Elgar's March is wholly original, and is well worthy of the composer, who wrote two of the most successful works produced at last year's autumnal festivals. It is in the key of B flat and is in strict march form—that is to say, a principal section, followed by a so-called trio in the subdominant key, and then a recapitulation. Very strong rhythm is preserved throughout, and the style is distinctly modern and free, but without lawlessness. The march would assuredly prove effective if rendered by an orchestra, the present edition being for pianoforte solo only.

The Queen's Song. By Eaton Faning.
All hail the Glorious Reign. By Frederic H. Cowen.
[Novello, Ewer and Co.]

With words supplied by such an eloquent poet as Sir Edwin Arnold, it would have been strange indeed if Mr. Eaton Faning had failed to do justice to his reputation, and he has certainly sustained it in the present instance. The two compositions above-named form Nos. 764 and 778 of Novello's Part-Song Book. The first is very vigorous, and the principal refrain is most inspiriting. There is an alternative section of a more placid and peaceful nature, and the words of this are prayerful.

Mr. Cowen's composition is styled a Commemoration Ode for chorus and orchestra, or for unaccompanied chorus, the joyous words being from the pen of Mr. Clifton Bingham. The piece is very similar in character to the last-named, and the two might well be bracketted in programmes of orchestral concerts.

Twelve Hymns with Tunes. Suitable for use at Services held in commemoration of the Queen's long reign.
[Novello, Ewer and Co.]

This is a handy little publication in ordinary hymn-book size, and it should be specially noted that the words and music are, in most instances, new. The verses are by esteemed authors, including the Rev. S. Baring-Gould, the Rev. W. J. Ferrar, Mr. Francis T. Palgrave, the Rev. Bernard Reynolds, and the very Rev. the Dean of Rochester. Some of them are beautiful in idea and expression, but we will not be invidious and make comparisons. With regard to the music, it would be difficult to collect a stronger list of names. Among the most effective tunes are those to "Children, send a song of praise," by C. H. Lloyd; "English hearts and English voices," by Walter Parratt; "From the deep heart of our people," by A. C. Mackenzie, somewhat in the olden style; "Happy children we have been," by Arthur Sullivan; "Let all the land with one accord," by Haydn Keeton; and "O King of kings," by J. F. Bridge. These tunes are some of the best, but all are good, and the whole series might well be sung at the Services of song which are likely to be numerous in June next. The other composers included are Joseph Barnby, Battison Haynes, G. C. Martin, and J. H. Maunder.

Of Winter Blossoms. Song. Words by Mrs. Fuller Maitland. Music by Catherine Adelaide Ranken.
[E. Ascherberg and Co.]

Some poetical and dainty lines have been set in a most pleasing and sympathetic manner in this song, which may be warmly recommended to cultured soprano and tenor vocalists. The little ditty is pre-eminently one to which the quotation "Short and sweet," in its best sense, may be aptly applied.

Caprice for Pianoforte and Violin (or Flute). By Kate Willis. [Charles Woolhouse.]

Miss Willis has written a melodious Andante which amateur violinists, with a moderate amount of executive facility, will find a pleasing medium for the display of their power of expression and skill. The pianoforte part is simple, but by no means devoid of interest.

MUSIC IN BIRMINGHAM.

(From our own Correspondent).

The Festival Choral Society gave, on the 4th ult., Dvorák's dramatic cantata "The Spectre's Bride," Dr. Hubert Parry's exquisite choral setting of Milton's Ode "Blest Pair of Sirens," and Schumann's Pianoforte Concerto in A minor (Op. 54). Dr. C. Swinnerton Heap appeared on that occasion in a dual capacity—that of conductor and pianist. The revival of "The Spectre's Bride," after a lapse of eleven years, came upon the audience as a revelation, and was followed with the keenest interest. The performance was a magnificent one and showed the most careful preparation on all sides. The principals—Miss Ella Russell, Mr. Edward Branscombe, and Mr. Bantock Pierpoint — discharged their duties with the utmost satisfaction. Dr. Parry's "Blest Pair of Sirens" was rendered by the choir with wonderful tone-power and precision, and, in my opinion, received an even better rendering than at the Festival of 1891. Dr. Heap played the Pianoforte Concerto with marked intelligence and faultless technique, the orchestral accompaniments being directed by Mr. Fred. Ward.

Mr. Stockley's Orchestral Concert, which took place on the 12th ult., included in its programme Beethoven's Symphony in C minor, the "Tannhäuser" Overture, Scharwenka's "Andante Religioso," Overture to "Athalie," a Romance for small orchestra by Mr. E. W. Rickett, a local musician, and Raff's Suite (Op. 200) for pianoforte and orchestra. The Romance is scored for strings, flutes, oboes, clarinets, bassoons, and four horns, and shows considerable talent in the direction of orchestral colouring; but the composition is too restless in character, too impetuous, as if the composer intended to put a life's history into a short form. Dr. Winn played the Cavatina and the Gavotte from the Suite by Raff with scholarly conception. Mr. Meacham presided at the organ.

The Midland Musical Society gave, under Mr. H. M. Stevenson's conductorship, a praiseworthy performance of Mendelssohn's "St. Paul," which has not been heard here for many years. The performance took place in the Town Hall, on the 13th ult., and attracted a large and popular audience. The principals were Miss Maggie Jaques, Mr. Samuel Roper, Mr. William Evans, and Miss Minnie Hackett. Mr. George Halliley presided at the organ in place of Mr. C. W. Perkins, who has been indisposed for some time past and is still confined to his house.

Messrs. Harrison's third popular Concert of the current series was given in the Town Hall, on the 15th ult. The artists were Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Watkin Mills, the Royal Welsh Ladies' Choir, Mr. Mark Hambourg (pianoforte). Mr. W. Henley (violin), Mr. Jean Gérardy (violoncello), and Mr. Speaight, accompanist.

MUSIC IN BRISTOL.

(From our own Correspondent.)

St. Phillip's Choral Society gave its annual Concert on the 11th ult., when it brought forward Van Bree's cantata "St. Cecilia's Day," the tuneful numbers of which were well sung. Miss Marion Harris was the soloist and Mr. C. R. Fothergill, the conductor.

Mr. Harold Bernard, a skilful young local violinist, gave a Concert on the 8th ult. He was assisted by Mr. F. S. Gardner, Mr. Percy Lewis, and Mr. G. F. Blanchard. The concerted works performed were Schumann's Quartet in E flat (Op. 47) and Raff's Trio (Op. 102) for pianoforte, violin, and violoncello. Instrumental solos and songs by Miss Lucile Hill (accompanied by Mr. Rickman) completed the programme.

Miss Lock's second Chamber Concert of the season, on the 15th ult., was a striking artistic success. The works performed were Mendelssohn's Quartet in E flat (Op. 44, No. 3) for strings, Haydn's Quartet in D minor (Op. 76, No. 2), and Beethoven's Sonata in A (Op. 69) for violoncello and pianoforte. The executants were Messrs. Carrington, Duys, Wetten, Van Gelder, and Miss Lock. Mr. Ernest Young sang compositions by Mr. J. L. Roeckel, who accompanied them.

At Radstock, on January 27, a fairly good performance was given of the first and second parts of Haydn's "Creation," by the Choral Society of that town, Mr. H. T. Sims being the conductor. Miss Cromey and Mr. C. E. Poole sang the soprano and bass solos with clearness and taste; but owing to the unaccountable absence of Mr. Wetten, the principal tenor, for whom there was no substitute, the performance was in a measure spoiled.

A new opera, entitled "The lady of Bayonne," which proved to be of more than average merit, was produced at the Cheltenham Theatre, on the 9th ult. The libretto by Dr. Macgowan is powerful and well written, whilst the music composed by Dr. Dyer is melodious, scholarly, and dramatic. In accordance with modern custom, the music is based on representative themes, and by his varied treatment of the same the composer displays great ingenuity and sound musicianship. Two melodic gems—namely, a quartet and a love duet—also prove him to be a melodist of no mean order. The opera would doubtless be improved by the addition of a chorus; still, it is a work of considerable power and charm and deserves recognition as a high example of native art. The performance, though not faultless, was, on the whole, good. The characters were sustained by Messrs. D'Arcy de Ferrars, H. C. Portway, H. Taylor, Miss V. Vandeleur, and Mrs. Ferguson, and an excellent orchestra, led by Mr. Lewis Hann, performed its duties well under the composer's direction.

MUSIC IN DUBLIN.

(From our own Correspondent.)

"Feis-Ceoil," the Irish Musical Festival, has emerged from the preliminary into the positive stage of existence. The 15th ult., having been the last day for receiving works for the composers' competitions, brought a large number of manuscripts into the hands of the secretaries. Cantatas, overtures, string and vocal quartets, part-songs, solo compositions—in fact, all classes for which prizes were offered are forthcoming.

The Royal Dublin Society's prize of £50 for the best choir heads the prize list, and most of the £430 offered in prizes has been subscribed by individual donors.

The Dublin Musical Society performed Sullivan's "Golden Legend," at the Royal University, on the 2nd ult. The principal vocalists were Miss Regina de Sales, Madame Alice Lamb, Mr. James Gawthrop, and Mr. Robert Grice, who took the place of Mr. Andrew Black, who was unable to fulfil his engagement. A very beautiful performance of the contemporary master's work was supplemented by his March movement from "Henry VIII.," admirably played by the band, and his song, "Thou'rt passing hence," given by Mr. Grice with dramatic fervour; also songs from Miss de Sales and Madame Lamb. The band and choir of the Dublin Musical Society were never in better form, and the performance was most creditable to the conductor, Dr. Joseph Smith. Mr. John Horan was organist, and Mr. Arthur Darley led the strings. The same Society announces a non-subscription Concert for the 8th inst., consisting of Haydn's "Creation" and Rossini's "Stabat Mater," with Miss Agnes Molteno, Miss Alex Elsner, Mr. Hirwen Jones, and Mr. Charles Kelly as principal vocalists.

A performance of Haydn's "Creation" was given in St. Michan's Church on the 7th ult., under the direction of Mr. Peter Goodman, with full band and chorus. Miss Rose Byrne, Mr. F. Gilbert, and Mr. L. Mooney were the soloists; Mr. A. Darley, leader of the band, and Mr. C. L. Murray, organist.

At the Royal Dublin Society's weekly Recital of classical chamber music, on the 15th ult., the programme was made up of Beethoven's Quartet in A (Op. 18) for strings, Rubinstein's Sonata in G major (Op. 13, No. 1) for pianoforte and violin, and Dvorák's Quartet in E flat (Op. 87) for pianoforte and strings. The executants were Signor Papini, Mr. A. Darley, Mr. Grisard, Herr Bast, and Signor Esposito.

Dr. J. C. Culwick lectured before the National Literary Society, on the 15th ult., on the "Distinctive characteristics of Irish Music." The lecturer, who was assisted in his illustrations by Mrs. Culwick and Miss Rose Byrne, protested against the wanton "improvement" of those sacred relics of antiquity, the songs of our dead forefathers.

Madame Jeanie Rosse held her annual Concert at the Antient Concert Rooms, on the 6th ult., when her Ladies' Choral Society produced a cantata, entitled "The Fishermaidens."

The University of Dublin Choral Society announced a Mendelssohn Concert to take place in the Examination Hall, Trinity College, on the 27th ult. (too late for notice), and to include the unfinished opera "Lorelei" and some of the composer's least known open-air part-songs, under the direction of Mr. Charles G. Marchant.

MUSIC IN DUNDEE.

(From our own Correspondent.)

On the 3rd ult. the third and last of the present series of Messrs. Paterson, Sons and Co.'s Scottish Orchestral Concerts was given, under the conductorship of Mr. Kes, and was one of the finest Concerts ever heard in Dundee. The chief orchestral piece was the "Pathétique" Symphony in B minor by Tschaïkowsky, and the programme also included Schubert's "Rosamunde" music, the Overture to "The Flying Dutchman," and an excerpt from "Das Rheingold." Mr. Willy Hess appeared as solo violinist, and made a great impression by his performance of Spohr's Concerto (No. 9) and Saint-Saëns's Introduction and Rondo Capriccioso.

An Orchestral Concert was given on the 9th ult. by the Scottish Musical Society, with Mr. David Stephen as conductor.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The fifty-first Concert of that flourishing vocal society, the Norwich "Gate House" Choir, came off in Noverre's Room on the 5th ult. Mozart's Mass (No. 3, in F) was the principal work for the choir, and a successful rendering may be recorded, thanks to the energy of Mr. Kingston Rudd, who has conducted the Society almost from its inception. The solos were sung with much care and taste by Miss Stannard, Miss Annie White, Mr. S. H. Burton, and Mr. A. T. Springall, all members of the choir. Heretofore the conductor has been satisfied, when producing similar works to the Mass in question, with pianoforte and harmonium accompaniment; but on this occasion a happy innovation was made, and the work was produced as written, with the first and second violin, violoncello, double-bass, and organ accompaniment, played by Mr. F. W. B. Noverre, Miss Florence White, Rev. Boyton Smith, Mr. G. Kirby, and Dr. Bunnett, with Miss Josephine Woodrow at the pianoforte, so that visitors had the opportunity of hearing the work as the composer originally intended. Further pieces for the voices were Bishop's "Daughter of error" (solo by Mrs. E. Nuthall), Hatton's "Ever True," and Evans's spirited

chorus "A wet sheet and a flowing sea," while songs were sung by Miss de Caux, Mrs. J. C. Boswell, and Mr. F. T. Moffitt. Following the plan adopted some years since of engaging some prominent professional instrumentalist for their Concerts, the committee brought down Miss Fanny Davies for their fifty-first Concert, and that lady delighted the large audience by the true artistic taste brought to bear upon excerpts from Schumann, Brahms, Mendelssohn, Chopin, and Rubinstein.

The oldest Musical Society in Norwich, the Philharmonic, appeared before the public for the ninety-second time on the 17th ult., conducted, as usual, by Dr. Horace Hill, and led by Mr. F. W. B. Noverre. The veteran instrumental Society appears to have taken a new lease of life, the last five or six Concerts having certainly shown an all-round improvement. An excellent performance of Beethoven's Symphony, No. 1, opened the Concert, followed later by Macfarren's Overture to "Robin Hood," Mozart's Overture to "La Clemenza di Tito," and three very taking pieces for strings by Purcell. A rising local amateur, Mr. E. Lake, played a clarinet solo in good style, while a wind quintet by Onslow, for flute, clarinet, oboe, horn, and bassoon, was an interesting novelty, splendidly played by Messrs. Waters, Coe, Davies, Smith, and Hall, the two first-named being members of the Society and the other three being importations from town. Vocal solos and duets were sung by Miss A. Ribolla and Mr. S. Ribolla.

The Glee Club formed from the voluntary choir singing at the special Sunday evening services held in the Nave of Norwich Cathedral gave its annual Concert, in Noverre's Rooms, on the 15th ult. Conducted by Mr. H. J. Brookes, the members gave a satisfactory rendering of several part-songs, while Miss Lefroy, Mr. S. Barton, Mr. S. H. Burton, and Mr. Brockbank were responsible for vocal solos. Miss M. Lefroy was heard with much pleasure in two violin solos, although it must be admitted that Sarasate's "Zapateado" was beyond her powers. Banjo solos were contributed by Captain Langworthy, and Mr. E. Lake played two movements by Niedmann on the clarinet.

Under the direction of Mr. P. H. Chignell, the parish organist, a society was established recently at Kirkley, a suburb of Lowestoft, for the purpose of practising madrigals and part-songs, and on the 9th ult. the members ventured before the public in the Public Hall, Lowestoft. The event proved highly successful and was a source of pleasure to a large audience, the part-singing being a very satisfactory first performance. Mrs. Albert Henning, Miss Evelyn Ray, Mr. Herbert Crimp, and Mr. J. J. Manning formed a capable solo quartet, varying the programme with a miscellaneous selection of songs.

The choir of the Wesleyan Church, Deneside, Great Yarmouth, with the assistance of a few outside friends, gave a praiseworthy rendering of Mendelssohn's 42nd Psalm and other pieces, on the 11th ult., under the conductorship of Mr. J. Easto. Miss Blanchflower, Miss M. Chapman, and Mr. H. Bond sang the solo numbers in the Psalm, Mr. W. M. Chapman presiding at the organ.

The Beccles Orchestral Society gave a successful miscellaneous vocal and instrumental Concert on the 1st ult., conducted by Mr. W. Harvey, the band being led by Mr. Delf.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The tenth series of Messrs. Paterson's Orchestral Concerts was brought to a close on the 15th ult. The interest attaching to the occasion and to the expected statement of Mr. Paterson, combined with the only appearance this season of Madame Ella Russell, sufficiently accounted for the crowded audience. Mr. Kes and Mr. Sons, his capable leader, came in for their individual share in the enthusiasm of the public. Mr. Paterson's statement revealed no state secret. The deficit has been rather serious this season, but if subscriptions come in the scheme will be carried on next winter. Everything, however, depends on the Society's headquarters in Glasgow.

At the preceding Concert, on the 1st ult., Mr. Kes secured a magnificent rendering of the great C major Symphony, in commemoration of Schubert. The soloist was Mr. Willy Hess, who created an immense sensation by his brilliant playing.

At the last Saturday Popular Orchestral Concert of the season, on the 6th ult., Miss Elsie Mackenzie was much applauded for her singing. Saint-Saëns's Tarantelle for flute and clarinet was played with great skill by Messrs. Halstead and Fawcett, who were warmly recalled.

Mr. Borwick is to appear at the last of Professor Niecks's historical Concerts at the University this month.

The high level of interest and importance at which Professor Niecks has aimed in the programmes of these Concerts was well maintained on the 10th ult., when a selected choir of about fifty voices, under the *bâton* of the Professor, sang the "Stabat Mater" as set to music by Astorga and by Pergolesi, and also Durante's "Magnificat." If easily understood exigencies made the performance somewhat less excellent than the programme, it must be acknowledged that the large audience had a very fair opportunity of becoming acquainted with the wonderful charm of these works. Miss Marion Brown showed much artistic appreciation of the expressive music assigned to the contralto voice, and Fräulein Martin was almost equally successful in the soprano part. The tenor and bass solos were sustained with great acceptance by Messrs. J. Y. Stronach and P. Glencorse. Mr. A. Scott Jupp contributed a Bach Toccata and a Handel Concerto to the programme.

Lady Hallé, assisted by Miss Olga Néruda, gave a Recital in the Music Hall, on the 10th ult.

A Lecture on "Hungary and its Music" was delivered to the members of the Edinburgh Philosophical Institution and a large audience of the general public in Queen Street Hall, by Mr. Franklin Peterson, on the 9th ult. Vocal and instrumental illustrations were given by Mr. L. A. Guthrie, Miss Lichtenstein, and the lecturer.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The twelfth Choral and Orchestral Union Concert (January 26) should not altogether escape notice. Mr. Leonard Borwick, owing to the sudden death of his father, could not fulfil his engagement. However, Mr. Philip E. Halstead, a local pianist, came bravely to the rescue and once more made his mark—an appearance of really no uncertain merit—in Mozart's Concerto in C minor. He was no less successful in his solos—examples of Stavenhagen at, possibly, his best, and rendered more or less familiar by the composer himself when he last met his many Glasgow friends. On the following Saturday the outstanding feature of the "popular" programme was Schubert's grand Symphony in C major, and Miss Annie Morrison, a promising young vocalist, sang.

The Classical Concert, on the 2nd ult., proved eminently attractive, inasmuch as Beethoven's Seventh Symphony was in the programme, and an old favourite, Mr. Willy Hess, made his welcome appearance as solo violinist. Spohr's Concerto (No. 9) served again to show the high artistic attainments of one of the most popular artists of the day. Goldmark's prelude to "Merlin" was played for the first time in Glasgow, but the work could not be said to have created a favourable impression; and the vocalist of the evening was Miss Florence Oliver, who took the place of Madame Agnes Janson. At the fourteenth Classical Concert, Mr. Maurice Sons, the accomplished leader of the Scottish Orchestra, essayed, with conspicuous success, Dvorák's Concerto, a work which he has long since made his own. Mr. Sons's reception was, it ought to be said, marked by great enthusiasm, renewed again and again after his beautiful performance of Max Bruch's Romance—the one dedicated to the late Herr Heckmann. The Symphony of the evening was Beethoven's No. 8, and Miss Elsie Mackenzie contributed the vocal pieces in a programme which also included the "Tannhäuser" Overture. The conductor's new Symphony was repeated at the Popular Concert on the 13th ult., but renewed acquaintance with the work did not seem to stamp it with the hall-mark of genius. The programme also included Sir A. C. Mackenzie's "Burns" Rhapsody (No. 2). Mr. Daniel Price sang, and Miss Nora Clench was undoubtedly

the feature of the evening by reason of her talents as a violinist. The new-comer very promptly aroused keen attention, and more will doubtless soon be heard of her artistic style.

A Beethoven programme signalised the final Concert of the classical series on the 16th ult. The "Ruins of Athens" will, we are afraid, earn a long rest hereabouts, inasmuch as it seemed hardly possible to galvanise any life into its somewhat archaic strains. The Choral Symphony followed, and, in a word, it will suffice to say that in the experience of many amongst the audience the performance was a record one. In both works the Choral Union sang to admiration; the instrumental movements in the Symphony were played with rare artistic care; and both Mr. Kes and Mr. Joseph Bradley, the conductors, earned hearty congratulations on the success of their labours. The soloists of the evening were Miss Taggart (who sang in place of Miss Thudichum at a few hours' notice), Miss Greta Williams, Mr. Lloyd Chandos, and Mr. Daniel Price. The result of the *plébiscite*, taken at both a classical and a popular Concert, showed that Tschaïkowsky headed the symphonies with his "Pathétique" Symphony, which had 455 votes; Schubert's "Unfinished" registered 447, and Dvorák's "From the New World" 159 marks. Grieg's "Peer Gynt" came first by a long way amongst the Suites. The Overtures to "Tannhäuser," "The Flying Dutchman," and "Die Meistersinger" were the first three favourites in this section. Wagner again headed the "Miscellaneous" pieces with the Introduction to the third act of "Lohengrin." The programme for the last popular Concert, on Saturday evening, the 20th ult., was drawn up largely in accordance with the voting.

On Saturday afternoon, the 13th ult., Mr. Kes commemorated the anniversary of the death of Richard Wagner by a performance of selections from the "Flying Dutchman," "Lohengrin," the "Walküre," and the "Meistersingers." A special choir had been organised for the occasion, a contingent from the Scottish Orchestra worthily assisted their accomplished conductor, and the soloists comprised Misses Underwood and Thomas, Messrs. D. Price and H. A. L. Seligmann. The Concert was a private one, and the invited guests included all the subscribers to the Scottish Orchestra.

A musical *Matinée* was held, on the 15th ult., in the new premises of Messrs. J. D. Cuthbertson and Co. The Recital, which consisted of selections from Chopin, Mendelssohn, Liszt, &c., was given by Mr. Harold Ryder, and was very satisfactory.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Musical Society gave, at its last Concert, Sullivan's "Golden Legend," in which the chorus again displayed generally excellent training.

The Philharmonic Society have given, under Mr. F. H. Cowen's *bâton*, three Concerts since our last record of events. The first of these took place on January 26 with Brahms's C minor Symphony (No. 1) in the place of honour; for the second, on the 9th ult., Cowen's "Transfiguration" was announced; and on the 23rd, Raff's "Lenore" Symphony was given. The Orchestral Society gave a Schubert programme on the 6th ult., in which this composer's famous Ninth Symphony found a fitting place, Mr. Rodewald conducting with his accustomed discretion and inspiration. On the 2nd ult. that older and now rejuvenated institution, the Società Armonica, gave the same writer's "Unfinished" Symphony in B minor. The *locale* of the Concert—that under notice was registered as the 110th—has been changed to the small Concert-room of St. George's Hall, and what with this and the installation of Mr. V. V. Akeroyd as conductor, a gratifying change was noted all round.

The Mount Pleasant Choral Society has been celebrating its jubilee, under Mr. William Lee, who now carries on the good work initiated by one Mr. T. D. Walker in 1847. A programme, including Sullivan's Festival Te Deum and other works worthy of the occasion, was successfully gone through on the 2nd ult.

Among the most pleasant events of the past month may be noted two Recitals of Greek music by Mr. Aramis. The first of these took place at the house of a fellow-countryman of the gentleman named, and the second on the 15th ult., in the Bell Room of the Adelphi Hotel. Other performances have been given by Messrs. Zagury and Archdeacon, two excellent vocalists, on the 18th ult., and by Mr. Weingartner, a prominent local professor, on the 27th, in the small Concert-room, St. George's Hall.

The second Schiever performance took place in the Concert-room of the College of Music, on the 20th ult., at their old quarters in Upper Parliament Street.

The students of the Arts Club Institution, to the number of about 150, gave, on the 25th ult., a capital Concert, in St. George's Hall, in aid of the Indian Famine Fund, the management being in the hands of the Kyrle Society.

A Wagner programme, consisting of the Overtures to "Rienzi," "The Flying Dutchman," and "Tannhäuser," the Prelude to "Lohengrin," and the "Entrance of the gods to Valhalla," from "Rheingold," was surely a sufficient bill of fare for the Sunday Concert of the 7th ult., the band, under Mr. Argent, being augmented to ninety players. Popular orchestral music followed on the next two days, Paderewski's "Minuet" (cleverly arranged by A. Morelli) standing as a set-off to Wagner's "Walkürenritt," Auber's "Fra Diavolo" Overture being made to compare with Berlioz's "Racoksky" March. The season ends on the 7th inst., on which date it is hoped that Dr. Peace will join the orchestra in one of Handel's Organ Concertos.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We have been so delightfully regaled with chamber music during the last month that our gratitude to Mr. Brodsky and his colleagues—Messrs. Rawdon Briggs, S. Speelman, and Carl Fuchs—bubbles up and demands first expression. There have been so many unsuccessful attempts to establish such Recitals upon a firm footing—in days long past by Mr. Seymour, then by Sir Charles Hallé, and later still in connection with the Gentlemen's Concerts—that it is surprising, as well as most pleasing, to note how quickly the efforts of Mr. Brodsky's party have gained popular approval. At the fourth of the subscription series of this winter a large and enthusiastic audience assembled to listen to the perfect *ensemble* playing of the four gentlemen so happily associated in the Beethoven Quartet (No. 2 of Op. 18) and the Schubert Quartet in D minor. As usual, a Pianoforte Quintet formed the episode of the programme; and Mr. Max Mayer joined in an admirable reading of the Op. 34 in F minor of Brahms, the first movement of which excites hopes which are, perhaps, scarcely realised as the work progresses.

At the Schubert centenary at the Schiller Anstalt the D minor Quartet was repeated, to the delight of everybody; and, with the aid of Mr. H. Smith, the great string Quartet in C (Op. 163) was given. Mr. Fuchs gave an interesting violoncello solo, and Fräulein Petersen gave with dramatic force a selection of the *Lieder* of the champion song-writer, displaying a fine and almost too powerful voice. Naturally, from the Schiller Hall our thoughts travel across the street to that of the Royal College of Music, so ably presided over by Mr. Brodsky, to the students' open practice of January 27 and the orchestral Concert of a few evenings later. The performance of Brahms's first Symphony gave sufficient evidence of the thoroughness of the work done within the College; while the solo efforts of the vocal and instrumental pupils afforded sincere pleasure to the listeners, and must have gratified their teachers and all friends of the Institution.

At the Hallé Concert of January 28, Herr Willy Burmester played the Violin Concerto of Beethoven in a thoroughly satisfactory manner (except for the introduction of some cadenzas, which were a little out of keeping) and some Paganini trickeries for the astonishment of those who delight in such things. The orchestral novelty was MacCunn's Overture "Land of the mountain and the flood," and Mrs. Katharine Fisk was the vocalist. Two densely crowded nights followed, one devoted to "Elijah" and the other to the generally demanded repetition of

Tschaïkowsky's "Pathetic" Symphony, the rendering of which, as well as of Liszt's Hungarian Rhapsody, was as nearly perfect as we shall ever hear. On the 11th ult. Mr. Brodsky was uproariously applauded as solo violinist, and Miss Florence Oliver was the vocalist. That the prophesied decadence of the popularity of Mendelssohn's masterpiece has not yet commenced was evident; and the striking improvement which Mr. Wilson has effected in his choir will certainly not hurry the catastrophe. The enthusiasm which rewarded each of the two performances of Tschaïkowsky's great work which Mr. Cowen has given within one month testifies in the most conclusive manner to the hold which orchestral work has gained upon a Manchester audience, and our satisfaction with the splendid manner in which the band responds to the will of the conductor.

Unfortunately, the Saturday night Concerts are not becoming so popular as they should, and it is impossible to conceive what could worthily follow these should they be given up. Each evening there is a truly admirable band engaged in the rendering of works most judiciously selected, together with solo talent of an altogether higher class than in previous seasons was provided. On the 13th ult. the programme included three fine Overtures, two movements from a Symphony, and several lighter pieces; and, besides Madame Esty and the decided success of Mr. Herbert Grover, the violin playing of Miss Edith Robinson would have amply sufficed to diversify the selection.

The Harrison Concert, on the 17th, attracted, as usual; but although there was much talent engaged, the chief attraction to a musician was, unquestionably, the singing of Miss Ada Crossley who had, in the "Elijah," so well established her position here.

Thursday evening, the 18th ult., was rendered specially interesting by the introduction of the church cantata "The Transfiguration" of the conductor, the first choral work by Mr. Cowen which has been given at the Hallé Concerts. The performance—in which Madame Medora Henson, Miss Marian McKenzie, Mr. Edward Lloyd, and Mr. G. Holmes assisted—was good, with the exception of some little slips on the part of the contralto, and the unsteadiness of tone wherewith the bass declaimed the words of the *Saviour*, which seemed peculiarly ill-judged. At the organ Mr. Fogg rendered valuable assistance, and at the close of the cantata Mr. Cowen was warmly applauded. Among the more impressive parts of the work must be specified the opening chorus, "Thy painful steps," with its descriptive accompaniment; the tenor solo, "Who would not fear Thee?"; some portions of the picturesque "O elder brother," in which the voices are treated very sympathetically; and the concluding strains of the following movement, "Lord, speak," wherein the soloists and the choir unite with great effect.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On January 28 the Newcastle Chamber Music Society gave an exceptionally interesting Concert in the Assembly Rooms, Newcastle-on-Tyne. The artists were Herr Willy Hess, Herr Seibert, Herr Schwartz, Herr Friedrich Grutzmacher, Mr. Plunket Greene, and Mr. J. M. Preston. The principal pieces of the programme were Schubert's posthumous Quartet in D minor for strings and Beethoven's Quartet in B flat (Op. 18, No. 6), both of which were exceedingly well played.

The same Society also gave a Concert on the 9th ult., which was no less successful than that above-mentioned. The artists on this occasion were Herr Willy Burmester, Mr. Ernest Hutcheson, and Miss Fillunger. The playing of Herr Burmester in Beethoven's Violin Sonata in F (Op. 24), and solos by Spohr, Wieniawski, and others, was very greatly admired; and the pianoforte performances of Mr. Hutcheson, who played solos by Brahms, Liszt, and other masters, were much enjoyed. Miss Fillünger was an equally acceptable vocalist.

The People's Concerts, promoted by the Corporation of Newcastle, have not been so numerous this winter as of old, but they have been, on the whole, more enjoyable. On the 6th and 13th ult. Ballad Concerts were given in the Town Hall. It is questionable, however, whether these Concerts attract the people for whom they were originally provided—the labouring classes.

The Sunderland Chamber Music Society gave a Concert in the Lecture Hall of the Subscription Library, Sunderland, on the 5th ult., when Kuhlau's Quintet in A for strings and flute was played by Messrs. John Parker, W. W. Lax, Hardy, Nicholson, and Simey. The programme also included a Sextet for pianoforte duet, two violins, viola, and violoncello, which was greatly appreciated.

On the 16th ult. Mr. Andrew Bevan gave a very successful Violin Recital in the Lecture Hall of the Subscription Library, Sunderland, in which he was very ably assisted by Miss Cecilia Armytage (vocalist) and Miss Moore (pianist).

The third Harrison Concert of the season took place in Olympia, Newcastle, on the 19th ult., the artists being Miss Ada Crossley, Mr. Charles Chilley, Mr. Watkin Mills, Mr. Jean Gerardy (violoncello), Miss Katie Goodson (pianoforte), Mr. William Henley (violin), and Mr. Joseph Speaight (accompanist). An additional attraction was provided in the Royal Welsh Ladies' Choir, conducted by Madame Clara Novello Davies.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Sacred Harmonic Society's Concert, on January 28, included Haydn's "Creation" and a miscellaneous second part. With a fine orchestra and such an exceptional cast of principals as Madame Ella Russell, Mr. Edward Lloyd, and Mr. Andrew Black, not forgetting the chorus-singing of the Society, a really fine performance was ensured. Dr. William Lemare conducted, and must share the praise due to all concerned. The second part included Dr. Stanford's choral ballad "The Revenge."

The Mechanics' Institution Operatic Society gave a capital series of performances of "Madame Favart" in the first week in February. The soloists as well as the chorus were all members of the Society, and Mr. J. E. Pickerill, the talented conductor and stage manager, deserves a warm word of praise for the creditable result of his efforts.

On the 18th ult. Mr. John Cullen gave a Pianoforte Recital at the Albert Hall, assisted by Mr. Edwin Thorpe. The programme comprised Concertstück for violoncello and pianoforte (Klengel), Sonata Appassionata (Beethoven), Nocturne (Piatti), Ballade, Nocturne, and Scherzo (Chopin), and Sonata in D, Op. 18 (Rubinstein).

On the 13th ult. Mr. Alfred Hollins gave two Organ Recitals at the Mechanics' Institution which were highly appreciated.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

Mr. Alfred Foley, conductor of the Salisbury Philharmonic Society, has already announced the Easter Concert. As usual, the programme will be of a miscellaneous order, and will include Dr. Villiers Stanford's choral ballad "Phaudrig Crohoore," written for last year's Norwich Festival.

The Hungerford Choral Society's performance of Haydn's "Creation," on the 8th ult., attracted a good audience in spite of unfavourable weather. Mr. T. Webbe conducted, and to his skill and attention must be attributed the success of the Concert. The singing of the chorus was admirable, and the orchestral accompaniments were given with due care and regard for subordination. The principals were Miss Saidee M. Kaiser, Mr. W. H. Penderell Price, and Mr. Gardner Leader, and Mr. J. S. Liddle led the band.

The inhabitants of Shawford, near Winchester, had a somewhat unusual treat provided for them on the 3rd ult. by Mr. E. H. Moberly, who brought a number of his orchestra to this little place for the purpose of a vocal and instrumental Concert. The orchestral selections were, of course, the chief features of the programme, and included Handel's Concerto Grosso (No. 7, in B flat), two movements of Emanuel Moor's Serenade (Op. 15), and Massenet's "Le dernier sommeil de la Vierge." Some excellent songs were sung by Miss Addinsell, Rev. J. P. May, and Mr. F. W. Smith.

Sir Arthur Sullivan's cantata "The Prodigal Son" was given in St. Lawrence Church, Southampton, on Sunday evening, the 7th ult., accompanied by a small orchestra and organ. Miss Rose Parmiter, Miss Daisy Turner, Mr. M. G. Conlan, and Mr. R. L. Richardson, who undertook the solos, contributed in no small degree to an impressive rendering of a beautiful work. Rev. S. W. Stevens was the conductor.

It is now announced that the whole of the choral music at the forthcoming third Musical Festival at Bournemouth will be conducted by Mr. August Manns, Mr. Godfrey taking charge of the orchestral numbers.

Madame Marie Mely (Countess Vanden-Heuvel) gave a Concert at St. John's Rooms, Winchester, on the evening of the 17th ult., when she was assisted by Mr. Sidney Brooks, Mr. Humphrey Searle, and a number of her pupils. The programme was admirably arranged and included several compositions by the Concert-giver.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

During the past month Leeds has had some half-dozen Concerts of at least moderate artistic importance; not a particularly large allowance for the fifth town (in point of size) in the kingdom, yet decidedly above the average. On January 27 one of the most important events of the season came off, Beethoven's Choral Symphony being performed at a Leeds Subscription Concert, under Mr. F. H. Cowen's direction. It speaks volumes for our haphazard way of doing things that one of the most exacting of works was given without a single full rehearsal; consequently one was driven to the usual expedient of dilating on the wonderful results English choruses and orchestras are able to achieve without adequate rehearsal. The result, if not inspiring, or conveying any distinct idea of the grandeur of the Symphony, was without any perceptible technical flaw and good in many points of detail, the Hallé band playing with much finish and the Philharmonic chorus singing with capital spirit. The solo quartet were Miss Fillünger, Mrs. Dews, Mr. Kearton, and Mr. Douglas Powell. An interesting feature was the thoroughly artistic playing, by Mr. C. Rawdon Briggs, of Spohr's Ninth Violin Concerto, and the highly-finished reading of the "Oberon" Overture and "Siegfried Idyll." On January 30 the Leeds Permanent Orchestra, which is still struggling for a precarious existence, gave a Concert, and did honour to Schubert by playing the "Fierrebras" and "Rosamunde" Overtures and some of the "Rosamunde" incidental music; while Miss Ada Beecroft, a soprano who deserves more than local fame, sang the "Ave Maria" very charmingly. Mr. John Walton, in Servais's showy "Military" Concerto for violoncello, displayed great command over the finger-board; and an agreeable ending was given to the Concert by a Waldteufel waltz. Mr. Buckley conducted in place of Mr. Benton, who was ill. On the 13th ult. the same Society gave its fourth Concert. Haydn's "Reine de France" Symphony was very brightly and carefully played, as were three well-known overtures and some trifling pieces, under the conductorship of Mr. Buckley, who still occupied Mr. Benton's place. Master Kirkby, a Leeds Parish Church choirboy, and Mr. John Berry were the vocalists. On the 1st ult. a most interesting Chamber Concert was given by Miss Eisele and Mr. Briggs. Mendelssohn's Quartet in D (Op. 44, No. 1) was admirably played by Messrs. Briggs, Bridge, Holme, and Hatton, whose *ensemble* reached a high degree of finish. In Beethoven's C minor Sonata for pianoforte and violin and Dvorák's Pianoforte Quartet in D Miss Eisele was the pianist. Two of the "Musical Evenings" managed by the Messrs. Haddock call for brief notice. On January 26 Lady Hallé's violin playing gave an unwonted distinction to the occasion, and on the 16th ult. there was the more usual miscellaneous type of programme, Miss Jeanne Greta's singing, the pianoforte solos of Miss Paola Teodoras, and Miss Gertrude Collins's violin playing being the chief things calling for notice. Mr. Christensen, at his Concert on the 5th ult., introduced an innocent and agreeable "Polacca" for flute and pianoforte of his own composition, the flute part being very ably played by Mr. Staniland Hall. Sonatas for pianoforte and violin by Hartmann and Dvorák were played by the Concert-giver and Mr. Gutfeld, and Miss Mary Poole sang simply and pleasantly.

At Bradford the Permanent Orchestra, on January 23, fulfilled its duty to Schubert's memory by giving the "Unfinished" Symphony, together with four pieces from Mendelssohn's "Midsummer Night's Dream" music and a "Meistersinger" selection. Mr. Willy Hess, who is well known and esteemed in this part of the world, owing to his former connection with the Hallé band, played Spohr's Ninth Concerto in masterly style, and was admirably accompanied under Mr. Bartle's conductorship. Miss Florence Shee was the singer. On the 12th ult. a Bradford Subscription Concert of chamber music took place. Hummel's Septet and Spohr's Nonet are seldom performed, but their comparative novelty hardly made up for the absence of a work of first-rate importance. The solo playing of Messrs. Brodsky, Becker, and Mark Hambourg was of very exceptional excellence, and Miss Petersen deserves praise for her careful choice of songs.

At Huddersfield we have two more Subscription Concerts to chronicle, both of unexceptionable character. On January 26 Mr. and Mrs. Henschel gave one of their delightful vocal Recitals, Concerts that afford a comparative holiday to the most captious of critics. On the 9th ult. Lady Hallé and Mr. Leonard Borwick gave a Recital, at which the *Adagio* and *Finale* from Bruch's G minor Violin Concerto and the "Italian" Concerto of Bach were, perhaps, the most striking features. Madame Bertha Moore sang in her usual tasteful way some songs which, though pleasant enough, were hardly in keeping with the rest of the programme.

The Halifax Subscription Concerts given by Mr. Webster are always enjoyable in the highest sense. On the 3rd ult. we had the "Neue Liebeslieder" of Brahms, admirably sung by Miss Fillünger, Miss Marian McKenzie, and Messrs. Ben Davies and Douglas Powell, who also sang a fine series of *Lieder* by the best composers of the German school. The solo pianist was Mr. Heinrich, who introduced, among other things, a Toccata in A by Kalkbrenner, a much more interesting composition than one would expect from that composer. At the Wakefield Subscription Concert, on the 10th ult., Messrs. Plunket Greene and Leonard Borwick gave one of their Recitals of vocal and pianoforte music, happily too well known to need detailed comment.

The "orchestral movement" is spreading in the provinces. It has now reached Dewsbury, where an association calling itself "The Dewsbury Orchestral Band" has just been re-organised, and gave its first Concert, under its changed conditions, on the 2nd ult. Mr. G. H. Hirst, a capable and most energetic amateur, is the conductor, and his band of fifty, not a fourth part of whom are professionals, gave a most satisfactory account of a programme, including pieces by Stanford (the "Shamus O'Brien" Overture), Sullivan, German, and Gounod. Mr. Hirst played a couple of movements from Bennett's F minor Concerto, and Miss Sarah Berry sang in her usual artistic and sympathetic style.

At Harrogate there have been three Concerts given by local musicians that can be only barely recorded. On January 28 Messrs. Naylor and Gutfeld gave the first of their Chamber Concerts; a Pianoforte Trio by Arensky and the violoncello playing of Mr. Herbert Walenn calling for mention. On the 4th ult. the Messrs. Dittmar gave a similar Concert, including Mendelsson's D minor Trio in the programme; and, on the 11th ult., the Messrs. Haddock gave one of their popular "Musical Evenings."

MUSIC IN PARIS.

(From our own Correspondent.)

The new lyric drama, "Messidor," libretto by M. Zola, and music by M. Alfred Bruneau, was produced at the Opéra, on the 19th ult., with every sign of success. The work is said to be startling in its originality.

"Kermaria," operatic idyll in a prologue and three episodes, was brought out at the Opéra Comique on the

8th ult. The music is by M. Camille Erlanger, and the poem by M. Ghensi, who appears to have purposely avoided all dramatic action. M. Erlanger's score is decidedly interesting, very modern, distinctly "advanced," containing portions of great charm as well as some very curious harmonic effects which attract the attention of musicians. But interest of this kind is really developed at the expense of the vitality of the work itself, which is thereby rendered more amusing to read in the study than to hear in performance. The latter was a good one, Mdlle. Guiraudon making an excellent *début* on the occasion, Mdlle. Wyns, MM. Bouvet, Jérome, and Mondand likewise throwing all their talent into the work.

Great success was achieved at the Lamoureux Concert of January 24 by the duet from Berlioz's "Béatrice et Bénédict," sung by Mesdames Blanc and Passama, M. Capet, the solo violinist of the orchestra, being likewise greatly applauded in his interpretation of Max Bruch's Concerto. The Concert of January 31 was dedicated in part to the memory of Chabrier, and included the first act of the unfinished opera "Briséis," the libretto from the joint-pens of Ephraïm Mickaël and Catulle Mendès. Containing, as this portion of the work does, some most beautiful numbers, one can but regret that the composer had not been vouchsafed the time to finish it. By no means easy to interpret, and requiring a considerable number of performers, M. Lamoureux had bestowed great pains upon a worthy rendering of "Briséis," which has since been produced on three successive Sundays, each time to crowded audiences. It was a most legitimate success for the worthy conductor. The principal soloists were Mesdames Chrétien-Vaguet and Blanc, MM. Engel, Ghasne, and Nicolaou.

At the Colonne Concert of January 24 Herr Felix Mottl was again the conductor, and both he and Madame Mottl were, if anything, received with still greater cordiality than on the preceding Sunday. The Concert of January 31 was devoted chiefly to "Manfred"—*i.e.*, Schumann's music, with the customary portions of the drama recited by M. Mounet-Sully, of the Comédie Française. In the Concert of the 7th ult. there was a first hearing of an "Episode Oriental," by M. Coquard—a pleasing little vocal suite, in which a little more of Oriental flavouring would not have been amiss. An air of Asia Minor, introduced in it and sung by Madame Auguez-Montalert, was re-demanded.

Amongst the numerous institutions giving their Concerts just now may be instanced the Société des Petites Auditions, conducted by M. Herwegh, the Société d'Art, Société Nationale, and others. The Société de Musique d'Ensemble, under the direction of M. Réné Lenormand, in its Concert of January 30, included a number of English songs by Miss Maude White and Madame Liza Lehmann, charmingly sung by Miss Skipper. There can be no doubt that some of these songs, if translated into French, would soon initiate themselves into the favour of the Parisian public. In the same Concert the excellent pianist, M. Staub, scored a great success. The Belgian pianist, M. de Greef, in recent Recitals, and the English pianist, Mr. Harold Bauer, in his first Concert of the season, on January 26, were alike greatly appreciated, particularly the latter. Now we have a rapid succession, without interruption, of more or less distinguished pianoforte players. On January 28 M. Santiago Riera made his appearance; on the following day M. Mark Hambourg had his turn; on the 1st ult. M. Staub, one of the most brilliant pupils of M. Diémer, brought himself once more before the notice of the public, and there were also M. Lloria, M. Wurmser, not to mention others, claiming equal attention.

Among stringed instrument performers should be mentioned M. Lederer, a remarkable violinist, who gave a Recital recently; the excellent violinist, M. Weingartner, and the quartet parties of M. Géloso and M. Nadaud.

A highly successful performance of compositions by M. Réné Lenormand was given at the Théâtre d'Application on January 19, with the co-operation of Madame Collier, MM. Géloso, Falcke, Grimand, and Dressen. The programme included chamber compositions and a number of songs, and both the composer and his able interpreters were greatly applauded.

Miss Phemie Black, a former pupil of the Royal College of Music, gave a highly successful Concert at St. John's Hall, Forest Hill, on the 4th ult., at which she was heard and vigorously applauded in Felix Corbett's song "Butterflies" and the beautiful, though, alas! hackneyed "Ave Maria" of Gounod, founded on Bach's first Prelude. She was "assisted" by Madame Emily Himing, Miss Louie Bonham, Messrs. J. Kirkley Campbell and George Stubbs; and the Celia Vocal Union, consisting of Messrs. Arthur Weston, Wheeler, Scrivener, and Wright. The violin playing of Miss Isabella Donkersley roused the crowded audience to genuine enthusiasm. Her solos were Wieniawski's fine Légende; a remarkably tuneful and captivating "Berceuse Bohémienne," by J. Nesvera, a compatriot of A. Dvorák; Professor Stanford's capital "Irish Reel"; and, in response to an emphatically expressed desire for more, E. German's popular and ever fresh Shepherd's Dance from his "Henry VIII." music. Mr. Arnott, besides acting as accompanist throughout the evening—an arduous task ably executed—performed pianoforte solos by Grieg and Tschaïkowsky, his technique and expression proving fully equal to the demands made on them.

The remarkable musical talent of the "Grimson Family" was strikingly shown on the 3rd ult., when a Chamber Concert of a high standard of excellence was given at the Queen's Hall by these young executants. On this occasion the Misses Annie and Amy Grimson appeared as pianists; the Misses Jessie and Nellie Grimson, with Master Harold and Mr. Sam Grimson, as violinists; Miss Annie and Mr. S. Dean Grimson played violas; and Miss Amy and Master Robert Grimson were heard as violoncellists. From the above it will be seen that some of these young people played two instruments, a result which may be ascribed to the excellent system of training pursued at the Royal College of Music, where they have received instruction in their art. The programme comprised Dvorák's characteristic Quartet in A minor (Op. 81) and Gade's Octet for strings (Op. 17), and still more satisfactory than the technical excellence noticeable in the rendering of these works was the artistic perception shown in their performance and in the interpretation of several solos. Some songs were tastefully sung by Miss Florence Armriding.

In the deeds of mercy with which the celebration of the Queen's reign will be associated, musicians will not be unrepresented. A special general meeting of the members of the Incorporated Society of Musicians will be held early in the coming summer, to consider plans for the establishment of an Orphanage for the daughters of musicians left in impoverished circumstances, and needing education and training. The Duke of Saxe-Coburg, President of the Society, has stated that he will, if possible, preside over the meeting. The plan proposed is to take over the well-known Orphan School conducted so usefully and so well for many years by Miss Helen Kenway, to increase its usefulness as far as the resources at command of the Society will permit, and continue it as a branch of the Society's work. The good work, voluntarily undertaken by Miss Kenway, has been productive of so much benefit to so many needing help that we feel sure the course proposed by the Society will not only be approved, but warmly supported by many of those outside the membership of the Society itself.

An admirable series of masterpieces has been selected by M. Lamoureux for his Concerts at Queen's Hall during the week beginning on the 22nd inst. The programmes include Beethoven's Fifth and Eighth Symphonies, that by Brahms in D (No. 2), Mozart's "Jupiter," the D minor of Schumann, and the Symphony from Bach's "Christmas" Oratorio. The overtures comprise Mendelssohn's "Ruy Blas," Schumann's "Manfred" and "Hermann and Dorothea," Wagner's "Die Meistersinger" and "Flying Dutchman," Berlioz's "Benvenuto Cellini," and Weber's "Der Freischütz." Among the miscellaneous pieces Saint-Saëns's "Rouet d'Omphale," "Danse Macabre," and Prelude to "Le Déluge"; Liszt's "Mephisto" Valse, a Fantaisie for organ and orchestra by L. Boëllmann, Rhapsody "España" (Chabrier), "Wallenstein's Camp" (Vincent d'Indy), and many other tempting morsels go to make up this orchestral "feast of good things."

On Monday afternoon, January 25, the charming young Italian violinist, Teresina Tua, now the Comtesse de Franchi-Verni, gave a Recital at St. James's Hall, ample evidence being afforded during the performance that the young artist has much improved, not so much in technique as in breadth of style and intelligence, since she last appeared in London in 1889. She joined Miss Fanny Davies in an admirable performance of Brahms's comparatively light and genial Sonata for pianoforte and violin in A (Op. 100), and gave with excellent technique and expression the somewhat ineffective version of Mendelssohn's Violin Concerto with the pianoforte accompaniment arranged by the composer. Other pieces by Vieuxtemps and Sarasate gave ample evidence that in tone and style the player is entitled to rank very high among lady violinists. Miss Davies was quite successful in some minor pianoforte solos.

The London Sunday School Choir held its annual gathering at the Albert Hall, on the 20th ult., with the accustomed success. Commencing existence at a period when choral singing was not so popular as now, this association has done excellent service in extending the taste for anthems, part-songs, and oratorio excerpts. The selection was in character much the same as on preceding occasions. The choir, numbering about a thousand picked voices, sang with precision Barnby's anthem "Break forth into joy," the chorus "To Thee, great Lord" (from "Moses in Egypt"), Dr. Warwick Jordan's Festival Jubilate in C, and several other compositions of similarly high standard. Mr. William Whiteman conducted. The Sunday School Orchestra, under Mr. David M. Davis, performed some pieces creditably, and vocal solos were given by Madame Alice Gomez, Miss Clara Dowle, and Mr. Andrew Black.

A new series of ten high-class Orchestral Concerts is being arranged for next season at the Birmingham Town Hall, under the conductorship of Mr. G. Halford. Mr. Halford is well known locally as an able and spirited conductor. He has selected the best among the large number of resident instrumentalists, and these will be reinforced by London and Manchester players where required. The principal first violins will be Herr Schiever and Mr. F. Ward. The concerts will be of about an hour and a half's duration, and will comprise, besides the purely orchestral music, the performance of many of the leading vocal and instrumental artists of the day. It is important to add that a very complete system of rehearsals has been arranged, so that really finished performances may be anticipated.

Miss Gwynne Kimpton, one of the best violin students of the Guildhall School, an associate of the Royal College, and a licentiate of the Royal Academy, and Miss Marion Clapton, a silver medalist of Trinity College, combined to give an excellent Orchestral Concert, at the Constitutional Hall, Harlesden, on the 10th ult. A well trained orchestra, consisting of Miss Kimpton's pupils and some professional friends, performed various classic instrumental selections, and accompanied Miss Clapton in an able performance of Mendelssohn's G minor Concerto. Miss Kimpton conducted with great judgment, and also played the Ballade and Polonaise by Vieuxtemps and, with Miss Clapton, "Pensées Fugitives" (Heller-Ernst). Miss Helen Murby and Mr. Henry Glaysher sang.

Miss Edith Stow's Concert in the Queen's (Small) Hall, on the 4th ult., was remarkable for the assignment to a party of young ladies of Handel's air from "The Messiah," "Rejoice greatly," an experiment that, of course, was the reverse of satisfactory. Miss Stow manifested a bright voice in Bemberg's song "Nymphs et Sylvains"; Mr. Arthur Thompson was warmly complimented for his refined rendering of Raff's "Evening Song" and Lohr's "If my verses had wings," and Mr. Arthur Walenn was welcome in Schubert's "Wanderer." Miss Elsie Stow played some pianoforte pieces and Mr. Herbert Walenn (who appeared in lieu of Mr. Gerald Walenn) delighted the audience by his finished performance on the violoncello of a Cantabile by César Cui.

Miss E. A. Atkinson, a pianist who has acquired some reputation in the provinces, made a promising *début* in London, on the 16th ult., at the Steinway Hall. On this occasion she was most successful in small pieces, in which her executive facility was pleasantly displayed; but there was much that was praiseworthy in her interpretation of Beethoven's Sonata in A flat (Op. 26), and musical sensibility was shown in Chopin's Nocturne in D flat (Op. 27, No. 2). Miss Beatrice Frost sang Schubert's "Young Nun" with a perception of its dramatic character very promising in so young a vocalist, and later in the afternoon rendered Cowen's "Because" with a warmth of expression happily devoid of sentimentality.

The committee of the Bayreuth Festspiele have now definitely decided to repeat the performances of "Der Ring des Nibelungen" this year, in alternation with those of "Parsifal," the former to be given three times and the latter eight. The dates will be as follows: "Parsifal," July 19, 27, 28, and 30, August 8, 9, 11, and 19; "Nibelungen" Tetralogy, July 21 to 24, August 2 to 5 and 14 to 17. Visitors who may only wish to hear "Parsifal" will have but two opportunities of doing so—viz., on July 28 and August 9, the other occasions being reserved for those who subscribe for the "Ring." Each seat for the cycle of five performances will cost £5, and it is fully expected that the whole house will be ere long sold out.

Miss Eleanor King submitted a superior programme at her Concert at Steinway Hall on the 12th ult., the co-operation of Mdlle. Irma Sethe and of Mr. Adolf Schmid allowing of the introduction of two or three compositions, which under less advantageous circumstances could not have been performed. Raff's Trio in G (No. 2) showed Miss King to be a pianist possessing taste, judgment, and neatness of execution, and these recommendations were subsequently emphasized by her rendering of pieces by Schumann, Liszt, and Henselt. That clever violinist, Mdlle. Sethe, played Beethoven's Romance in F with considerable delicacy, and the solo contributions of Mr. Schmid were cordially approved.

A very pleasing Pianoforte and Vocal Recital was given by Miss Fanny Davies and Miss Louise Phillips, at St. James's Hall, on Friday afternoon, January 29. The instrumental numbers, which were beautifully played by Miss Davies, included Brahms's elaborate Variations on a theme by Handel (Op. 24) and pieces by Schubert, Mendelssohn, and Rubinstein. The principal work done by Miss Phillips, and very well done, was Schumann's exquisite song cycle "Frauenliebe und Leben" (Op. 42). This is a true outpouring of love and beauty. There were some more interesting pieces by Schubert, Brahms, Parry, Somervell, and "Old French." The Concert was very enjoyable.

The Dulwich Choral Society is not the least efficient of the numerous suburban associations formed of late years. A very creditable performance of the first part of Mendelssohn's "St. Paul" was given on January 28. The choruses were specially well rendered, there being no serious shortcomings either with respect to taste, precision, or volume of tone. The conductor, Mr. W. H. Thomson, may be congratulated on commanding a force of vocalists and instrumentalists so obedient to his wishes. The solo parts were sustained with much judgment by Madame Alice Lovenez, Miss Jessie King, Messrs. Albert Pearce, W. H. Skinner, and Robert Grice.

Miss Alice Borton came prominently forward as a pianist at her Concert in the Queen's (Small) Hall on the 2nd ult., with Schumann's Quartet in E flat, in which her associates were Messrs. Norman Bath, Addison, and W. C. Hann. In this she showed an intelligence that with further study should be productive of good results. Her solo essays included Liszt's transcription of "Auf Flugeln des Gesanges" and Rachmaninoff's Prelude in C sharp minor. For vocal pieces there were Madame Alice Gomez, Madame Osman, and Mr. Jack Robertson.

The annual Concert of the Sydenham and Forest Hill Musical Society was given at the Park Hall, Sydenham, on the 17th ult. The choir was heard in Macfarren's "May Day," Hamish MacCunn's "Lord Ullin's Daughter," and a selection of two-part songs. Miss Jessie Grimson contributed Wieniawski's "Légende," and several of the Brahms-Joachim Hungarian Dances. The vocalists were

Miss Maggie Purvis and Mr. Ernest Charles. Miss Melhuish was the accompanist and Mr. Frederick G. Shinn the conductor.

Mr. Hilton Carter, the able and energetic secretary of the Guildhall School of Music, was presented on January 26 with an album containing an address and signed by all the teaching staff of the Institution. The presentation was made by the Principal, Mr. W. H. Cummings, in the practice-room. It need hardly be said that this recognition of the value of Mr. Carter's services generally, and of his specially valuable work during the interregnum between the death of the late principal and the appointment of Mr. Cummings, was fully deserved.

The Crystal Palace Saturday Concerts were resumed, on the 27th ult., with a programme devoted to Schubert, notice of which will appear in our next issue. Among the chief novelties announced for the second half of the series are Richard Strauss's "Thus spake Zarathustra," Elgar's "Scenes from the Saga of King Olaf," produced at the North Staffordshire Musical Festival last autumn, and Gounod's "Redemption." The season will, as usual, conclude with a benefit Concert to Mr. August Manns on April 24.

We are requested to state that the Bishop of Bangor has addressed the following letter to the Warden of the Guild of Church Musicians:—

"Palace, Bangor, N. Wales,
"February 16, 1897.

"Dear Sir,—I shall be much obliged if you will withdraw my name from all connection with the Guild of Church Musicians, London.—I am, yours very truly,

"D. L. Bangor."

The Bâton Club, New York, under the able directorship of William C. Carl, gave its first Concert of the fourth season on January 26. First performances in America were given on this occasion of Edward Elgar's cantata "The Black Knight" and the female chorus "Cœur d'Esclaves," from Charles Lefebvre's new opera "Djelma." Some part-songs and violoncello solos were also included in the programme.

Mr. Frank Oliver gave a pleasant miscellaneous Concert, on the 11th ult., at the Queen's (Small) Hall. The Concert-giver sang with refinement several songs by Handel, Caldara, and Salvator Rosa, and received assistance from Madame Alice Gomez, Miss Allen, and Mr. William Shakespeare. The excellent violin and pianoforte playing by Mr. Louis Pecskai and Miss Maud Rihll were fully appreciated.

Dr. Martin, the organist of St. Paul's Cathedral, has just completed a short thanksgiving Te Deum, together with an Antiphon (a prayer for Queen and Nation) for voices and orchestra; the accompaniments being also arranged for military band. The Te Deum can also be used with organ accompaniment only.

The prize of £20 offered by the Glasgow Society of Musicians for the best trio, quartet, or quintet for pianoforte and strings, or pianoforte and wind instruments, has been gained by Mr. David Stephen (Dundee) for his Quintet for pianoforte and wind instruments, sent in under motto "Spe et Labore." The judges were Sir Alexander C. Mackenzie, Professor Prout, and Mr. Frederick Corder.

Mr. J. Baptiste Calkin's pupils, past and present, at the Guildhall School of Music, have recently presented him with an elegant writing cabinet and an address engrossed on vellum.

Mr. Henry J. Wood has been appointed conductor at the Earl's Court Exhibition, and he will give a series of Concerts at Empress Hall.

FOREIGN NOTES.

Annaberg.—A new three-act comic opera, "Potemkin," by the Italo-German composer, Ugo Afferni, was brought out here on January 31 with immense success, and has been accepted for performance in several other German theatres.

Bayreuth.—Herr Anton von Rovy, a pupil of Julius Stockhausen, who has gained some reputation as a concert singer in Frankfort-on-Main, has been chosen by Frau Cosima Wagner for the parts of *Wotan* and *Amfortas* in this year's performances at the Festspiel-Haus. M. van Dyck is to appear once more in the part of *Parsifal*.

Bergamo.—In connection with the birth-centenary of Donizetti, to be celebrated in this his native town in September next, an exhibition relative to the composer and his works is being organised, to which many interesting contributions have been promised, notably from Vienna, so intimately associated with his career, and where a committee has been formed for the purpose, including Dr. Hanslick, Director Jahn, Dr. Glossy, and others. A monument to the composer will also be unveiled on the occasion, the work of the Neapolitan sculptor, Jerace.

Berlin.—A Beethoven Festival on a hitherto unapproached scale is to be held here next year. What is proposed is nothing less than the performance during the course of three weeks, at morning and evening concerts, of the whole of the master's compositions. The idea originated with Herr Hermann Wolff, the well-known concert director, and has been most readily taken up by the management of the Royal Opera, where "Fidelio," "Egmont," and "The Ruins of Athens" will be produced, as well as by all the prominent orchestral and choral institutions, including the Philharmonic orchestra and choir, and the Stern'sche Gesangverein.——Schubert centenary performances have been given by all the leading musical societies in the capital, one of the most noteworthy having been that of the Philharmonic choir, under the direction of Herr Siegfried Ochs, and with the co-operation of the eminent organist, Dr. Reimann, the programme including the "Tantum ergo" (discovered in 1890, in Vienna), "Miriam's Siegesgesang," "Gesang der Geister," and many other choral numbers.

Bremen.—An excellent and highly successful performance took place, on January 26, of Edgar Tinel's oratorio "Franciscus," by the newly formed Philharmonic Choir, under Capellmeister Schumann's direction. Madame Dierich, of Leipzig, sang the principal solo part with admirable effect.

Brussels.—Miss Brema has been immensely successful for some weeks past at the Théâtre de la Monnaie, where she has appeared as *Ortrud* in "Lohengrin," in association with Fräulein Kutscherra's charming impersonation of *Elsa*, as also in the titular part of Gluck's "Orphée" and that of *Dalila* in M. Saint-Saëns's opera. M. Vincent d'Indy's new opera, "Fervaal," having been latterly revised in some parts by the composer, is at length to be brought out on the 6th inst.——Herr Felix Mottl was announced to conduct at the Société des Concerts on the 21st ult., his wife likewise taking part on the occasion.—— In connection with the University Extension Scheme, set on foot here lately, M. Maurice Kufferath, the distinguished editor of *Le Guide Musical*, has just commenced a series of lectures at the Salle de l'Horloge on the great composers, the first having been devoted to Johann Sebastian Bach, with musical illustrations given by MM. Janssens, Wauquier, Mesdames Benoni and Kufferath, the latter an excellent violoncellist. The lectures are attracting considerable attention.——A curious, albeit most praiseworthy, new departure is being made by some of the Belgian daily papers (notably the freely circulating *Petit Bleu*), which are now publishing once a week a musical supplement, in very readable type, of compositions by native composers.

Bucharest.—Madame Ada Adiny, the French *prima donna*, has just given a series of most successful performances in opera here, in the presence of the King and Queen of Roumania, the National Theatre being crowded on each occasion.

Budapesth.—The first performance of Giordano's "André Chenier," at the National Opera, took place on January 31, under M. Erkel's direction. The work, which had been extremely well mounted, was favourably received, but without any display of special interest.——On the 15th ult. Schubert's great Mass in E flat major was performed for the first time by the Philharmonic Society and the members of the Verein der Musikfreunde, under the direction of Dr. Hans Richter.

Copenhagen.—Wagner's "Die Meistersinger" was produced, for the first time, at the Royal Opera, on January 27, under the direction of Johann Svendsen.

Although the prices of seats had been doubled on this occasion the house was completely filled and the audience was most enthusiastic. The interpretation, especially of the principal parts, was an indifferent one, with the exception of Herr Mantzin's *Beckmesser*, which was an excellent realisation of the part.

Dresden.—The valuable private musical library in the possession of King Albert of Saxony has now been incorporated with the Royal Public Library here, and has thus been rendered generally accessible to students.——A Concert was given here recently, under the auspices of the Conservatoire, for the special purpose of introducing the new intermediate string instruments, to which we referred some time since, called by the inventor, Dr. Stelzner, the violotta and cellone respectively. Displayed, as their qualities were, by Herren Rappoldi, Grützmacher, and other professors, they proved highly satisfactory, and were considered by those present a distinct acquisition to chamber music combinations.

Geneva.—M. Jacques Dalcroze, the well-known Genevese composer, at a Concert given last month at the Salle de la Réformation, introduced to his audience several new works, both vocal and instrumental, and also excerpts from his new opera "Sancho," which were greatly applauded. The latter is now being rehearsed at the Opera here.——Dr. Carl Reinecke, the veteran Leipzig composer, took part in one of the Subscription Concerts recently, both as composer and pianist, and has been enormously *fêted*, particularly in his capacity of a most highly finished Mozart interpreter.

Göttingen.—Frau Amalie Joachim gave a most successful Recital here on January 21, with a programme including a number of songs by Schubert, Schumann, Brahms, and others. Herr Sally Liebling, who was the accompanist, also played Grieg's Sonata in E minor and pieces by Liszt, Chopin, and Mendelssohn.

Hamburg.—Herr Gustav Mahler, the well-known composer and conductor at the Stadt-Theater, formerly of the Budapesth Opera, is about to resign his position here, and will take up his residence in Vienna. He will be succeeded by Court Capellmeister Gille, of Rostock, a conductor of considerable ability.——Herr Weingartner, of Berlin, has resigned the conductorship of the Philharmonic Concerts here, and his place will most likely be taken by Herr Nikisch, of Leipzig.——A very successful performance was given, on the 7th ult., by the Gesangverein, of Heinrich Hofmann's secular oratorio "Editha." The work was also produced last month at Oppeln and at Neisse.——Herr Weingartner's opera, "Genesius," somewhat cavalierly treated on its first production at Berlin, and very well received some months since at Mannheim, is in active preparation at the Stadt-Theatre.

Leipzig.—The fine new Concert Hall of the Kaufhaus, the building erected on the site of the historical old Gewandhaus, was opened, on the 2nd ult., by the King of Saxony in person. The proceedings included orchestral and solo performances by pupils of the Conservatoire, under the direction of Herr Hans Sitt. On the following day the first public Concert was given in the new hall, consisting of a "Beethoven Evening," an excellent series instituted this season by Professor Woldemar Meyer and Fräulein Remmert.——Theodor Gouvy's dramatic scenes, "Iphigénie en Tauride," for soli, chorus, and orchestra, were announced to be given here for the first time by the Singakademie, under Dr. Paul Klengel. The performance, on January 17, by the Riedelsche Gesangverein, of Handel's Oratorio "Hercules," in Dr. Chrysander's version, was a complete success, and is likely to prove the forerunner of a complete revival of both this work and its companion in the Chrysander edition, "Deborah," in Germany. The solo parts were in excellent hands, and Dr. Kretzschmar conducted with his accustomed ability a most conscientiously prepared performance.——M. Lamoureux, of Paris, was to be the conductor of the Philharmonic Concert on the 17th ult., at the Albert Hall.——Performances in honour of the Schubert centenary have been given here by the Liszt-Verein, at the new Gewandhaus, under Herr Nikisch's direction, by the Bohemian String Quartet, and at the Conservatoire. At the latter institution the Overture to "Alfonso und Estrella" and the B minor Symphony, amongst other works, were given by the pupils' orchestra, under the direction of Herr Sitt.

Madrid.—The Sociedad de Conciertos announces a series of interesting Concerts of modern compositions, to be conducted by well-known foreign musicians, including Dr. Muck, of Berlin, and Herr Steinbach, of Meiningen. M. Jean Gérardy and the pianist Malato are amongst the soloists.

Milan.—The sale, by public auction, was effected here recently of a historical instrument—viz., the clavecin formerly in the possession of Paesiello, the celebrated operatic composer. It realised the sum of 1,050 francs.

Monte Carlo.—A party of English ladies recently produced, at the Palais des Beaux Arts, a new dumb-show piece, entitled "The Artist's Dream." Miss Lowther was the author of the slight, though charmingly poetical, story, which was musically illustrated by Mrs. Lyndoch Moncrieff, well known, before her marriage, as the vocalist and song composer, Miss Nita Gaetano, a pupil of Gounod during his sojourn in London. Miss Felicia Malet, a talented musical amateur, acted the chief part in this fascinating little piece.

Moscow.—An interesting scheme is on foot to introduce to Continental audiences the lyrical stage works of César Cui, the Russian state councillor and distinguished composer. They are, in the first place, the operas "The Prisoner of the Caucasus," "Angelo," and "William Ratcliff," the librettos of which have been completely revised and adapted, and they are to be shortly produced in Austrian and German musical centres, under the management of the well-known impresario, Herr Ludwig Grünfeld.

Munich.—The first performance of the three-act "dramatised fairy-tale" "Die Königskinder," on January 23, at the Royal Theatre, was a conspicuous success. The music supplied by Herr Humperdinck to Ernst Rosmer's effective book is generally considered quite on a par with that of "Hansel und Gretel," containing a number of very charming themes, with their subsequent polyphonic treatment, together with two remarkably fine preludes to the second and third acts respectively.——The Schubert centenary was celebrated in a worthy manner, on January 31, at the Royal Theatre. There was a fine performance first of the master's "Unfinished" Symphony, under Herr Richard Strauss's direction, after which the Intendant-General, Herr Possart, recited a prologue written for the occasion by the veteran poet, Heyse. This was followed by a series of Schubert's songs, interpreted by members of the opera, including the "Allmacht" in Liszt's arrangement for soprano solo, chorus, and orchestra, the proceedings concluding with the performance of "Der häusliche Krieg." Numerous foreign visitors assisted at the highly successful celebration.

Rome.—An excellent first performance was given here, on January 30, of Bach's Mass in B minor, by the active Bach society, under the direction of Signor Alessandro Costa.——Signor Sgambati's remarkable Requiem, first performed last year on the anniversary of the death of King Victor Emmanuel, was again produced at the Pantheon on the recurrence of the anniversary, in January, and listened to with profound admiration. The work is, we believe, shortly to be published.——Both M. Paderewski and M. Eugène Ysaÿe have appeared with great success last month in the Concerts given by the Santa Cecilia Academy.

St. Petersburg.—Herr Nicodé, the Dresden Capellmeister, has been so successful both with his compositions and as conductor of one of the recent Philharmonic Concerts, that he has been engaged to conduct two more of the Society's Concerts during the season. Joseph Hofmann is creating immense enthusiasm just now in an extensive concert tour throughout Russia. The tenor, Van Dyck, has given a series of performances at the Imperial Opera, where he has been greatly admired, his *Tannhäuser* especially eliciting boundless enthusiasm.

Stuttgart.—The fifth Suabian Musical Festival is to be held here from May 15 to 17, the conductors being Dr. Hans Richter and Dr. Aloys Obrist, the excellent Stuttgart Capellmeister, who will conduct on the second day. Handel's "Messiah" will be amongst the principal works produced.

Vienna.—The four hundredth performance of Rossini's "Il Barbiere" was recorded at the Imperial Opera on January 20.——A new operetta by Johann Strauss, "The Goddess of Reason," the action of which is laid in Paris, in 1793, was to be brought out at the Theatre-an-der-Wien on the 17th ult.——Herr Bungert's remarkable music-drama "Odysseus Heimkehr" is in course of being mounted at the Imperial Opera.

Zurich.—The first performance, on the 4th ult., of "Götterdämmerung" in this town, so closely associated with Wagner's artistic activity during his years of exile, merits a record. The production of the work, under Herr Lothar Kempster's direction, was an excellent one, Fräulein Seiffert, as *Brünnhilde*, especially distinguishing herself. The remaining dramas of the tetralogy had already been produced here in previous years.

OBITUARY.

We record with regret the death, on January 24, of Madame Edith Wynne, the famous soprano. She was born at Holywell, on March 11, 1842, and at the age of twelve won a prize at an Eisteddfod. She afterwards studied under Pinsuti at the Royal Academy of Music, where she was a Westmoreland Scholar in 1863-4, and was subsequently taught by Romani and Vanuccini in Florence. Her London *début* was at Mr. John Thomas's Welsh Concert, at St. James's Hall, in 1862, and she later on appeared with much success in Henry Leslie's Concerts and at the Crystal Palace. Aided by the interest taken in the young singer by Chorley and Sir Sterndale Bennett, she soon became a distinct favourite at the Philharmonic, the Sacred Harmonic, the Popular, and other leading concerts in the metropolis, and she also took part in many of the provincial festivals, the Handel Festival, and the State Concerts. She was equally successful in the United States, where she went on tour in 1871-2 with Madame Patey, Mr. Cummings, and Mr. Santley, and also sang at the Boston Festival in 1874. Madame Wynne essayed her talent in English opera as far back as 1863 (when she was the heroine in Macfarren's "Jessy Lea," produced at the Gallery of Illustration) and again in 1869-70. She also appeared as *Lady Mortimer* in the great revival of "Henry the Fourth," at Drury Lane, about 1862, when she sang a song in Welsh. She excelled most in the interpretation of songs and ballads, in which her sympathetic voice and command of passionate, tender, and pathetic expression combined to produce an admirable artistic effect.

With Mr. Charles Harris, whose death, at the age of forty-three, occurred on the 3rd ult., another popular London stage manager has passed away. Like his elder brother, Augustus, he had inherited the peculiar qualifications of the impresario from his father, the senior Augustus Harris, who died in 1873. For upwards of twenty years Mr. Charles Harris had been engaged in stage management at various London theatres. He assisted in the original production of "H.M.S. Pinafore" at the Opera Comique, and was afterwards associated with his brother, Sir Augustus, in the production of Drury Lane melodramas and pantomimes. He subsequently became stage manager at the Lyric, superintended the production of various operas at the Savoy, and within a few days of his death was engaged on the rehearsals at that theatre of the new comic opera by Messrs. Burnand and Lehmann and Sir Alexander Mackenzie. Quite recently he had, it is stated, declined the offer of stage managership of the coming season of the Royal Opera at Covent Garden.

On the 10th ult., at the Metropolitan Opera House, New York, M. Castelmary, the well-known operatic singer. Count Armand Decastan, to give his real name and title, he having been a member of the French nobility, has been a well-known figure in London operatic life for nearly a quarter of a century. He was brought out by Mr. Mapleson, at Drury Lane, in 1873, as *Mephistopheles* in "Faust," with Madame Christine Nilsson as *Marguerite*, soon after her return from the United States. He quickly developed into one of the most useful and reliable members of the company, both as an actor and singer of bass parts, while his repertory was enormous. Both under Signor Lago and the late Sir Augustus Harris he acted in the capacity of assistant stage manager. He was playing the part of *Sir Tristan*, in "Martha," at the Metropolitan Opera House, and at the end of the first act—the applause still ringing in his ears—he suddenly staggered towards the back of the stage and expired in the arms of M. Jean de Reszke. He was in his sixty-fourth year.

At the early age of twenty-eight there died, on the 3rd ult., at his residence in Eaton Crescent, Swansea, of chest disease, Mr. David Pughe-Evans, a musician and composer of much promise, highly esteemed in the locality and beyond it. He was born at Conwill, near Carmarthen, and when quite young took up his abode in Swansea, where, in the capacity of conductor of the Memorial Chapel Choir, his musical ability attracted much notice, which his subsequent activity as a composer, notably of the well-known setting of Cardinal Newman's hymn "Lead, kindly Light," abundantly justified. His death, following so soon upon that of the late Mr. W. Broad, has left a very serious void in the ranks of Swansea musical society.

News of another relatively premature death in the profession comes to us from Yorkshire, Mr. W. H. Garland, one of the most justly esteemed musicians of the district, having died at Halifax, on the 13th ult., in his forty-fifth year. For the last twelve years he was the organist of Halifax Parish Church. He was conductor of the Choral Society of that town as well as of the Bradford Festival Choir, a Fellow of the Royal College of Organists, and member of the Incorporated Society.

The death, on December 24, in London, of Mrs. Jewson, the widow of Mr. Frederick Bowen Jewson, whose demise we recorded some five years ago, has severed another connecting-link with the musical past of the metropolis. Mrs. Jewson was in her day a pianist of considerable distinction, and was held in affectionate regard by not a few of the younger generation of artists, to whom she had been a helpful friend and judicious adviser. She was the niece and adopted daughter of the late Mrs. Anderson, pianist to Her Majesty, Queen Victoria.

We regret to record the death, on January 31, at Albert Mansions, Battersea Park, of Madame Lehfeldt, widow of Dr. F. W. A. Lehfeldt, in her seventy-sixth year. Appointed on the teaching staff of the Guildhall School of Music from its foundation, the deceased lady had been devoted for more than sixty years to the exercise of her profession, being widely known and esteemed in suburban districts as a concert-giver and teacher, and continuing in active work until within almost a week of her death.

James Clinton, who has for years been known as our leading clarinet player, died on the 4th ult., in London, at the age of forty-four, a victim to consumption. He was the son of Mr. Arthur Clinton, who, though a septuagenarian, is still a clarinet player of repute; while his three surviving brothers, George, Charles, and Fred. Clinton, are likewise well-known instrumentalists.

Cavaliere Antonio Bazzini, the principal director of the Royal Conservatoire in Milan, and one of the most distinguished of contemporary Italian musicians, died in that town on the 12th ult., in his seventy-ninth year. He was a native of Brescia and began his career as an organist, but eventually developed into a violinist of the very first order, whose style was considerably influenced by that of Paganini, and in which capacity he rendered himself famous in concert tours throughout Europe. Returning to Brescia in 1864, he devoted himself for a time exclusively to composition, but some years later accepted a professorship at the Milan Conservatoire, and in 1881 succeeded to the directorship of that institution.

We much regret to learn of the death, on the 5th ult., of Mrs. Annie Betts, the amiable and gifted wife of Mr. Percy Betts, the well-known musical critic. She was the eldest of three sisters, the youngest of whom, Miss Ehrenberg, died only a few months ago, the surviving one being the well-known vocalist and teacher, Miss Giulia Warwick.

We learn with much regret of the decease, on January 24, of Mrs. George Tetley, wife of Mr. Tetley, so long favourably known in connection with the Leeds Musical Festival. Mrs. Tetley was a daughter of the late James Kendrick Pyne, formerly organist of Bath Abbey.

Mr. John Leader, who for many years was honorary secretary of Henry Leslie's Choir, in succession to Mr.

Stanley Lucas, and down to the dissolution of that famous organisation, died at his residence in Hampstead on the 13th ult.

We have also to record the following deaths :—

On January 11, at Savona, Napoleone Redaelli, orchestral conductor, composer of dance music, aged sixty-five.

On January 17, at Budapesth, Johann Vajda, the most popular of contemporary Hungarian lyrical poets, aged seventy.

On January 18, at Berlin, Fritz Spahr, violinist of some note, aged twenty-seven.

On January 20, at Graz, August Skerle, celebrated harpist, aged forty-seven.

On January 20, at Moscow, Carl Herdtmann, for fully sixty years organist of the Lutheran Church.

On January 21, at Oedenburg, Frau V. Bössi (as Olga Gross, a much esteemed concert-singer), aged thirty-seven.

On January 22, at St. Petersburg, M. Karyakin, baritone, of the Imperial Opera.

On January 26, at Düsseldorf, Robert Kratz, highly popular musical director, aged fifty-five.

On January 28, at Liège, Georges Riga, promising violoncellist, laureate of the Conservatoire, aged eighteen.

On January 31, at Baden (Switzerland), Theodor Rauber, musical director and teacher.

On the 1st ult., at Vienna, Frau Mottl, mother of the eminent Carlsruhe Capellmeister, suddenly, aged seventy-nine.

On the 2nd ult., at Berlin, Dr. Eduard Jacobson, author of numerous successful vaudevilles and librettos, aged sixty-three.

On the 2nd ult., at Berlin, Louis H. Meyer, director of the "Beethoven Conservatoire," aged fifty-five.

On the 4th ult., Felice Mancio, at one time a most popular concert singer, and for some years past a highly successful vocal teacher, at Vienna, aged fifty-seven.

On the 9th ult., at Paris, Edouard Pluque, for many years ballet-master at the Opera, aged sixty-five.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Auckland (New Zealand).—An effective performance of "The Second Advent," by Mr A. H. Prendergast, was given on December 2, at St. Mary's Pro-Cathedral. The solos were sung by Mesdames Revitt, Wright, and Babe, the Misses Philson and Corbett, and Messrs. Pollock and Upfill. Mr. Hunt conducted, and Mr. Leslie Hunt, the organist of the church, presided at the organ and played as a concluding voluntary Bach's Organ Fugue in B flat.

Bedford.—Mr. W. H. Brereton gave an attractive miscellaneous Concert, at the Town Hall, on the 3rd ult., when he was assisted by Madame Clara Samuell, Mrs. W. H. Brereton, and Miss Gertrude Collins, the last-named contributing several violin solos which were greatly appreciated.

Darlington.—The sixteenth annual Concert of the Orchestral Society took place on the 11th ult., at the Central Hall. Schubert's "Unfinished" Symphony was rendered with marked expression and feeling, and a selection from "Lohengrin" and the Overture to "Der Freischütz" were also effectively played, under the conductorship of Mr. Frederick Tovey. The Royal Windsor Glee Singers sang several part-songs in a finished manner.

Fort William.—The Fort William Select Choir gave its first Concert for the season in the Public Hall on January 12. The programme consisted of a number of well-known glees and part-songs, and were, speaking generally, rendered in a praiseworthy manner, although such pieces as Barnby's "Sweet and low" and Bishop's "Sleep, gentle lady," hardly got the delicate treatment essential to make them effective. On the other hand, "Swiftly from the mountain's brow," "Hail, smiling morn," and the "Rhine-Raft Song" were remarkably well sung. Several songs and duets were also given by members of the choir, and Miss Norah Mackenzie played the accompaniments with notable taste. Much credit is due to Mr. A. Spalding for his efficient conducting and to the committee for their laudable efforts to establish a select choir in the town.

Harrogate.—Messrs. Naylor, Wood, and Whitehouse commenced, on the 6th ult., at the Spa, an excellent series of Chamber Concerts, the instrumentalists being Messrs. J. A. Whitehouse, T. E. Illingworth, A. H. Wood, and C. L. Naylor, with Miss Annie Jackson as vocalist. An attractive programme was rendered in a wholly acceptable manner, and it is to be hoped that this series will meet with the support it deserves.——Messrs. Dittmar gave their second Chamber Concert at the Queen's Hotel on the 4th ult. A good selection of instrumental music was presented and was pleasantly varied by the singing of Miss E. Thornton. Miss Harrold was the accompanist.

Ilkley.—An excellent series of Subscription Chamber Concerts has been given during the past month by Messrs. C. L. Naylor and A. J. Gutfeld, at Wells House. The programmes have been of a high-class character, and the performances have been worthy of the music.

Lewes.—Mr. Horace Jackson gave the concluding orchestral and vocal Concert, on January 27, at the Town Hall, An attractive selection of orchestral pieces, which included Edward German's three Dances from "Henry VIII.," was effectively rendered, and the vocalists were Miss A. Holman, Miss M. Foreshew, and Mr. T. Lynes. The orchestra consisted of twenty-five performers, and Mr. W. Cross was the principal violinist.

Malta.—The dedication of the English Church of St. Paul was commemorated on January 23 by the performance of a selection from the first part of Mendelssohn's oratorio "Saint Paul." The choruses were admirably rendered by the choir, who were much assisted in the accompaniments, which were played by the string band of the Royal Welsh Fusiliers. Miss Hall sang with genuine expression "But the Lord is mindful of His own," and Mr. Robinson, the organist, may be congratulated on the success of his able endeavours.

Pemberton (near Wigan).—The Pemberton and district Choral Society gave its first Concert this season on January 20. Handel's "Messiah" was performed in a most creditable manner by a band and chorus of 150 performers. The solos were well sung by Madame Lizzie Burgess, Miss Kate Macgregor, Mr. H. Berry, and Mr. C. A. Smith. Mr. J. H. Aldred conducted.

Reading.—The Orpheus Society gave its second Concert on January 27, at the Town Hall, under the direction of Dr. Read. The glees and part-songs comprised "When for the world's repose" (Prendergast), "Strike the lyre" (Cooke), "As the moments roll" (Webbe), "Stars of the summer night" (Cruickshank), "On the sea" (Abt), "If doughty deeds" (Cobb), "The lifeboat" (Hatton), "The wild rose and first love" (Debois), and "Holy night" (Beethoven). Several songs were sung by Mrs. Helen Trust, and violin pieces were contributed by Mr. Louis Pecskai.

Sydney (Australia).—The Liedertafel gave its nineteenth Concert on December 12, when the programme included Professor Villiers Stanford's choral ballad "The Revenge," which was admirably rendered. Mr. J. A. Delaney conducted. Mr. Laurence Phillip made a successful *début* in Grieg's Pianoforte Sonata (Op. 7) and Miss E. O. King's singing of "Qui la voce" was greatly appreciated.

Weymouth and Upwey.—An excellent Concert was given in Weymouth, on the 12th ult., by the Upwey Choral Society and the Weymouth Glee Club. Miss Emma Bullen conducted and Miss Ethel Beetlestone accompanied. Gaul's cantata "Ruth" was sung, the choruses of which were effectively rendered. Mrs. de Merie, Miss Russell, and the Rev. A. Sewell were the principal vocalists. Louis N. Baker's "Wreck of the Hesperus" was given by the Glee Club, and most warmly appreciated. The Concert was successfully repeated at Upwey.

Windermere.—An interesting and comprehensive Lecture, entitled "The Music of England," was delivered by Mr. F. Barton, on January 26, at the Bowness Institute. Madrigals and part-songs were sung by Mesdames E. Branthwaite and J. C. Harrison, Misses Atkinson, Somerville, S. Somerville, Bownass, Pritt, and Illingworth, and Messrs. H. Dawes, W. Longton, E. Atkinson, and the Rev. H. E. Stevens.

Organ Appointments.—Mr. G. C. Burry, Organist and Choirmaster to St. John the Divine, Balham.—Mr. H. Gibbons-Money, Organist and Choirmaster to Trinity College Church, Edinburgh.—Mr. R. J. Pitcher, Organist and Choirmaster to Holy Trinity Church, Scarborough.—Mr. T. W. Lardner, Organist to All Saints' and Holy Trinity Churches, Great Marlow, and Musicmaster at Sir William Borlase's School.—Mr. Henry W. Radford, Organist and Choirmaster to the Parish Church, Earlestown, Lancashire.—Mr. C. Williamson, Organist and Choirmaster to St. George's Church, Worcester.—Mr. Ernest Foster, Organist and Choirmaster to St. Michael and All Angels', Sydenham.

Choir Appointments.—Mr. Edgar Critchley, Alto Lay-Clerk to Curzon Chapel, Mayfair.—Mr. Graham Smart, Solo Bass to St. Saviour's Cathedral, Southwark.—Mr. Vernon Taylor, Choirmaster to St. Mark's, Dalston.

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Oh! don't be beguilin' my heart with your wilin',
You've tried that same thrick far too often before,
And, by this blest minnit an' day that is in it,
I'll take right good care that you'll try it no more!
You thought that so slily you walked with O'Reilly,
By man and by mortal unheard and unseen,
While your hand he kept squeezin', and *you* looked so pleasin',
Last Saturday night in your father's *boreen.*

His thricks and his schamin' has set you a-dhramin',
That anyone blessed with their eyesight may see,
For you're not the same creature you once wor by nature,
And they that are thraitors won't do, faith, for me!
Tho' it is most disthressin' to think that a blessin'
Was just about fallin' down plump on the scene,
When a cunnin' culloger, as black as an ogre,
Upset all your hopes in a dirty *boreen.*

Och! it is most ungrateful, unkind, and unfaithful,
When you very well know that I gave the go-by
Both to pride and to pleasure, temptation and treasure,
To dress all my looks by the light of your eye.
Oh! 'tis Mary Mullally, that lives in the valley,—
'Tis *she* that would say how ill-used I have been,
And *she's* not the deludher to smile and to soother
And then walk away to her father's *boreen.*

I send you your garter, for now I'm a martyr,
And keepsakes and *jims* are the least of my care,
So, when things are exchangin', since you took to rangin',
I'll throuble you, too, for that lock of my hair.
Sure I know by its shakin', my heart is a-breakin',
You'll make me a corpse, when I'd make you a queen,
But as sure as I'm livin', it's you I'll be givin'
A terrible fright, when I haunt the *boreen.*

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By order,
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TESTIMONIAL
TO
DR. G. M. GARRETT.

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That gentleman has been suffering from a long and painful illness, involving a prolonged absence from important engagements. He is now happily recovering, and it is hoped will soon be able to resume his professional duties.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1897.

VICTORIAN MUSIC.

IV.—Church Music.

Last month this survey, necessarily slight and wanting in detail, was brought down to the time of S. S. Wesley and John Goss, and to the determination of English Church music as a form of art blending the austere dignity and scholasticism of an earlier period with the suavity, grace, and sentiment characteristic of the later classical masters. Passing on, I now propose to glance at the works of a few Church composers who were contemporary with those just named, and some of whom carried on the good work, exercising more or less influence upon its course. Let me premise that the reader will be asked to observe further movement in the direction of what, on the score of grace and sentiment, may be called femininity and, necessarily, an equal removal from masculinity as represented by qualities of intellect, science, and strength. This is the tendency of the age in all art, and Church music cannot hope to escape, notwithstanding its strong traditions, and the influence of a powerful party which would take us back to the days of St. Gregory, with modern harmony as baggage.

Among composers of the class referred to above, the late Sir George Elvey held a place which entitles him to notice, and, for that purpose, I have before me a few works chosen as fairly representative of his qualities and tendencies. Sir George must be reckoned with on the side of the older masters. It is obvious that he drank deep at the well-spring of Handel. Take, for example, his anthem "In that day"—a largely developed and important work quite characteristic of its author. It opens with a Handelian recitative, and is largely made up of contrapuntal passages, in all of which we see truly Handelian management of masses of tone and not less suggestive reliance upon diatonic themes and treatment, coupled with resolute adherence to the tonic and closely related keys. Such modifications as present themselves show the influence of Mendelssohn, but these do not go far. In the well-known Christmas anthem, "Arise, shine," essentially a homophonic work, much the same qualities present themselves, though now the composer trusts more largely to the effect of continued diatonic harmony, flowing smoothly and easily, broken only here and there into separate masses, as on the words "But the Lord shall arise." The unison, "For behold, darkness shall cover the earth," with its moving pedal bass, is a feature standing by itself and strictly speaking belongs to declamatory music. Turning to the harvest anthem, "The eyes of all wait upon Thee," we find the composer scarcely less diatonic than in the examples already indicated. But while adhering to his general style, Elvey here makes a distinct approach towards the gracious in expression, and, for him, many of the passages are unusually "pretty"—notably the *Andante* "He maketh peace in thy borders." In "O give thanks unto the Lord" the composer appears much as we see him in "In that day." Contrapuntal passages are few and brief, it is true, but there is the same close observance of the diatonic in theme and harmony, and the same broad, imposing march of choral masses. Generally speaking, therefore, Elvey's Church music is an influence on the side of conservatism, but the conservatism is of a mild type and favours that in the past of art which is least likely to weary modern ears. Elvey is never crabbed and artificial. His music flows with the naturalness of a stream, and in all things he appears to have taken hints from the great master with whom I have made bold to connect him.

The late Sir F. A. Gore Ouseley was very distinctly a conservative in Church music, impelled thereto not only by his personal taste, but also by the instinct of his order. "It has

been urged," writes his clerical biographer, Mr. Joyce, "that Ouseley erred in looking too constantly to the past for his models in composition, and, while one may admit the truth of this statement so far as his instrumental works are concerned, it is certainly doubtful whether he was not right in basing his style in Church music upon the splendid models of the earlier writers. No man had a higher ideal in music for the Church than he had, and where it is so obviously a question of the particular standpoint that is taken, it must ever be impossible to say a decisive word. He was always a hater of sentimentalism in music, and sought for a style which should be at once lofty, devotional, passionless, and ethereal. In his view, music, when designed for the Church, was to some extent fettered. In the Church, music was but the handmaid of religion and no longer an art which soared free, breathing alike the joys and sorrows of men, but an art which sought to shadow forth that heavenly calm which exists beyond the fever and fret of human life." It is not here a question whether Ouseley's judgment in this matter was right or wrong—whether or not he erred in seeking to anticipate the serene joys of the Church triumphant in the midst of the Church militant. Enough that the belief with which his biographer credits him explains the character of his compositions, which character, no doubt, was made more earnest and decided by the sentimentalism that threatened to emasculate the music of the Church. Ouseley's art is, perhaps, best represented by his anthems "Great is the Lord" and "It came even to pass"—works noble and dignified in character, elevated in expression, and impressive in effect. Both are scholastic in the sense that they bear evidence of learning and studied device, carried out, here and there, almost beyond the limit of expediency; but in both cases we are generally sensible of scholasticism controlled by religious fervour. "Great is the Lord" contains a fugal episode, "In the City of our God," &c., where a flowing second subject attends the principal theme. The effect of this would be decidedly "dry" but for the fact that Ouseley, with a fine instinct, set to it the single word "Amen," and so transformed it into an expression of universal assent to the main statement of the text. The scholastic device thus becomes instinct with the life of a great idea, and is lifted to a higher plane. In "It came even to pass" the composer is yet more impressively revealed. The opening chorus, with its abundant vocal unison relieved by short contrapuntal passages for soli, well exemplifies the kind and degree of austerity through which Ouseley sought an effect of elevation and far-removedness. It is noteworthy, moreover, that even in the quartet, "For He is good," the composer, while more homophonic and more smooth and equable, preserves a grave dignity and avoids mere "prettiness," whereas not a few Church musicians would have abandoned the one and rushed to the other. "When one compares such music with much of the flimsy Church writing of to-day," says the biographer already quoted, "one cannot help thinking of a similar comparison which might be drawn between the dignity and nobility of the older Hymns (of which 'O God, our help in ages past,' is a striking example) and the feebleness and mawkishness which characterise many of our modern Hymns." It is, however, unnecessary to praise Ouseley by contrasting his works with the most debased of another kind. This composer speaks for himself, and if we feel him to be at all deficient in the expressiveness which addresses itself to human sympathies, there is no doubt that the music he designs as a "sacrifice of praise" proves not unfit for its exalted destiny.

Less antique in point of taste than Elvey, and much less than Ouseley, the late Henry Smart brought into our Church music an influence clearly derived from Mendelssohn, though not unaffected by the medium through which it passed. Smart was undoubtedly a sentimental composer, and the great popularity of Mendelssohn in England may be assumed to have aided the natural affinity which, so to speak, sent him into the arms of that master. But he knew where to stop, and most cordially hated whatever was namby-pamby and merely pretty. "He disliked weakness and effeminacy," says his biographer, Dr. Spark. "He would build up the superstructure on the grand pillars of a solid foundation. Nothing puerile ever met with his approval. 'The tunes,' he used to say, 'which find the most favour now-a-days are those which best please the ladies, and the ladies, I hold, are not the best judges of what is sound and good in psalmody." Writing to a person who had submitted to him the MS. of an anthem, Smart said: "The whole manner of the anthem is not, to my thinking, sufficiently elevated, and, as an instance, there is a passage on page 2 which I have marked in pencil, which has a modern *littleness* about it that annoys me." On the other hand, Smart was sternly opposed to those who would go back to Gregorianism, and once blazed up fiercely as a young cleric loudly declared, "I am strongly of opinion, Mr. Smart, that there is a fine ecclesiastical, devotional character with Gregorian tones which no other music possesses, and therefore I go in warmly for that sort of thing." Smart, in that rasping voice of his, promptly retorted: "Now look here! this won't do! Who asked your opinion, Sir, upon a musical question of which you evidently know absolutely nothing? You may rely on it, that some day when you and your friends are shouting those ugly Gregorian chants, Heaven will punish you, and rain down bags of crotchets upon your heads, and prevent you from ever singing them again." Smart

thus appears to us as occupying a position between "high and dry" and "sweet and low," scouting both with equal vigour. His choice of that position was perfectly free. No force of early training put constraint upon him, and the style that he adopted for his Church compositions may be regarded as no less spontaneous than his becoming a Church musician at all. This master is well represented in three works now before me—the Service in F, dedicated to Sir John Goss; the Christmas anthem, "The Angel Gabriel was sent from God"; and the largely developed anthem, "Sing to the Lord." The Te Deum in the Service, the fugue "Let them give glory" in "Sing to the Lord," and the whole of the Christmas anthem adequately embody the more salient features which it is needful here to consider. In the Te Deum, the fine unison for voices, beginning at "When Thou tookest upon Thee," exemplifies the harmonic freedom in which Smart—thanks, perhaps, to his training as a musician outside the Church—was not loth to indulge. In this he is a strong contrast to Elvey and also, though in a less marked degree, to Ouseley. Another vocal unison, "And was crucified," in the setting of the Nicene Creed, can hardly be separated from that in the Te Deum. On the other hand, the fugue above-named is largely diatonic, while animated in the flow of its parts. So far Mendelssohn is suggested, but in the chorus, "All creatures serve Thee," that composer is embodied. His spirit and manner govern the movement. Mendelssohnian, too, is the opening of the chorus "He shall be great" in the Christmas anthem. An examination of other works would lead to the same conclusion, and establish the fact that Smart's influence upon Church music comes, apart from his own individuality, directly from the composer of "St. Paul," who himself was a medium through which a modification of Bach became an integral part of nineteenth century music.

Sir G. A. Macfarren lives in many memories as a somewhat rugged figure—as a man less graciously rounded than angular and hard; but, as a matter of fact, his nature was sentimental, and susceptible beyond most to the influence of emotion. As a young man, he belonged heart and soul to the cult of Shelley, whose teaching he accepted, even, for a time, to the rejection of animal food. I have heard one of his old cronies and fellow disciples (who also swore off flesh) tell of his embarrassment after being presented with a fine salmon. Touch it himself Macfarren would not, and his principles scarcely permitted him to allow of the fish being eaten by others. Eventually the salmon was not wasted, but the memory of it, as a possession troublesome to a good Shelleyite, long survived among Macfarren's intimates. Like Smart, this composer was not trained as a Church musician, but casually entered the department from time to time, as he did that of opera, oratorio, and symphony. We may assume, therefore, that equally with his contemporary and friend, his style in Church music represents purely his own feelings, and owes nothing to tradition or early impressions. Macfarren's works for the Church are represented before me by two anthems—"God said, Behold, I have given you every herb" (an excellent title for a vegetarian) and "O Holy Ghost, into our minds." It may at once be stated that neither in these works nor in other compositions of the same class do we find Macfarren in full strength. He has done many relatively better things in other departments, but it need hardly be said that so accomplished a musician, in whom was considerable individuality, gave nothing to the world which the world could afford to ignore. It seems pretty clear to the student of his works that he was very susceptible to the emotional and tender in religion. This appears sometimes when the occasion offers little temptation. In the first of the two anthems above-named the opening words are little more than a bald statement of Providential care for man's physical needs; but Macfarren's themes are absolutely sentimental in expression and almost luscious to the taste. This is still more the case in the *Allegretto*, "He hath made His wonderful works," which somehow calls to mind the grace and easy charm of Mendelssohn's "How lovely are the messengers," though points of absolute resemblance are few. A stronger note is sounded in the *Finale*, "Praise ye the Lord," but the spirit and manner suggest Mendelssohn rather than the real Macfarren. The second and less pretentious anthem is hymn-like, the words, both in subject and structure, inviting gently expressive lyrical treatment. Macfarren responds feelingly, and the result, while musically simple, is genuinely beautiful.

In the foregoing remarks I have not touched living composers, reserving that delicate task for another opportunity. Looking back upon the immediately past generation of Church composers, it is impossible not to be, on the whole, content. Especially must the fine common-sense, manly respect for tradition, and absence of sensationalism be commended. These qualities represent very considerable firmness in resisting temptation, there being, no doubt, much attraction in the sensuous or ornate compositions provided by foreign art for the use of another branch of the Church. Scarcely did the English composers of the past generation yield to them in any appreciable degree. They were, it is true, moved by influences from without, as well as by those of their predecessors within; but it was the authority of great classics which their judgment approved and their taste accepted. Leaven from such sources could work only for good, and looking back from the point now reached, we see that English Church music has preserved, of its inheritance from the

past, all that was essential to its continuity, and has drawn from outside all that could best contribute to its natural and orderly development. In all this we recognise an illustration of our national character, which moves slowly, yet does move, which holds firmly to the accomplished while continuing to work, and so broadens down from precedent to precedent.

Joseph Bennett.

FROM MY STUDY.

The writer of "Notes on Art and Literature" in the *Dundee Advertiser* of the 1st ult., after quoting Chatterton's verses on Broderip (see "From my Study" in The Musical Times of last month), adds: "It would be interesting to know where the writer in The Musical Times obtained his copy of these trenchant verses. They are not in the fragments of the MSS. of Chatterton preserved in the British Museum; though in some of the early drafts of 'Kew Gardens' there are equally scathing remarks upon Broderip and his organ-playing." I have pleasure in satisfying the very proper curiosity of my Dundee *confrère*. The lines may be found on page 356, Vol. II., of "The Poetical Works of Thomas Chatterton, with Notices of his Life, History of the Rowley Controversy, a Selection of his Letters, and Notes Critical and Explanatory. 2 Vols. Cambridge. Printed for W. P. Grant. 1842." The piece was originally printed, says a contemporary Bristol paper, "from the MS. of Mr. Isaac Reed, being contained in the late Mr. Haslewood's collection, now in the possession of Mr. Gutch. With the exception of some fragments, it was supposed to have been entirely lost. It consists of about 1,200 lines, and is a great curiosity." The supposed full text referred to first appeared in Dix's "Life of Chatterton," 1837. Only a few of the concluding lines are found in Southey and Cottle's edition of Chatterton's works, the editors adding to them a note, as follows: "Every effort has been made to obtain the remainder of this poem, but without success. The last possessor who can be traced was the late Dr. Lort. His executor, Dr. Halifax, has obligingly communicated the preceding fragment, but the remainder of the poem never came into his possession." Fortunately Mr. Isaac Reed had made a copy, but the original MS. transcribed by him is said not to have been complete. On this part of the case, a note by the editor of the Cambridge edition, published five years later than that of Dix, is interesting:

"Dix published the 'Kew Gardens' in his 'Life of Chatterton' in 1837. He says, 'I have been fortunate enough to procure a copy of the whole poem, and it is here for the first time printed entire.' He did not, however, procure the whole poem; for the hiatus of 200 lines above referred to ('it consisted originally of 1,300 lines, of which 200 are unfortunately lost,' *ante*) occurs in his publication. The real state of the case is that, out of the 1,094 lines of 'Kew Gardens' printed by Dix, only 120 appeared for the first time. From line 496 to the end, it is little more than a transcript of 'The Whore of Babylon'; indeed, 550 lines are literally the same; add to these the 376 lines published many years before, with the fragment in Southey's edition, and we find that 974 lines of the poem had been before the public for upwards of thirty years."

On the whole, a pretty muddle, which might supply material for a chapter on "The Troubles of Literary Editors." Let me guard against one very possible misconception. From the remarks of the Cambridge editor it is easy to suppose that Chatterton eked out "Kew Gardens" with extracts from the other work. He did precisely the reverse. Three hundred couplets from the first poem were conveyed into the second. Chatterton was given to this sort of thing. For example, his poem "The Exhibition" contains fifty consecutive lines also "lifted" from "Kew Gardens."

Reading the order of the procession at the magnificent funeral of the Lord Protector, Oliver Cromwell, a curious item arrested my attention. After the Poor Knights of Windsor, and before a detachment of his late Highness' Household, marched—a choir! And such a strange choir! First came, "two lads brought up to music," followed by eight singing men—viz., Messrs. John Rogers, Thomas Mallard, William Howe, David Mell, Thomas Blagrave, William Gregory, Richard Hudson, and Hinckston, "Master of the Music." But for the well-known fact that Cromwell was a lover of music, some surprise might be felt at the existence of a choir at Whitehall under Puritan rule, but it is with the "two lads brought up to music" that I now have to do. The late Sir George Macfarren used sturdily to contend that the art did not suffer from triumphant Puritanism; but if it did not, how is the fact to be explained that, at the Restoration, boys could not be found to take part in the renewed Cathedral services, which were, therefore, for some time carried on by men only? We now see that, even on the great and solemn occasion of the Protector's obsequies, only two lads who could sing were available.

It was well understood during the Protector's reign that music was acceptable to him on festive occasions. A record of a banquet given to his Highness by the City of London after his inauguration as Lord Protector, contains the following passage: "His Highness. . . came down to dine in the great hall (Guildhall), where he sate in the middle of a long table; his son, the Lord Henry, on the left hand, and the Lord Mayor on the right, and on each side of them the Council, with General Monk, Commissary-General Whalley and Mr. Claypole, Master of the Horse to his Highness; being entertained, besides cheer, with music, voices,

drums and trumpets." When his Highness departed, adds the report, he was "played out by hautboys and other loud music," including, no doubt, Coleridge's "loud bassoon."

The John Rogers whose name heads the list of singing men at the Protector's funeral was probably the same who acquired repute as a lutenist and figured in the service of Charles II. David Mell I take to be Davie or Davis Mell, the violinist and clockmaker—a famous person in his day. The company who dined him at Oxford in 1657 "did look upon Mr. Mell to have a prodigious Hand on the Violin, and they thought that no person, as all in London did, could go beyond him." There is a portrait of a Thomas Blagrave in the Music School, Oxford. Hinckston (Hingston, John), the choirmaster at the funeral, was at one time in the service of Charles I., and subsequently entered that of Cromwell, to whose daughters he taught music. Writing in Grove's Dictionary, the late Mr. Husk said: "When the organ of Magdalen College was removed from Oxford to Hampton Court (it is now in Tewkesbury Abbey Church), about 1654, Hingston was appointed organist to the Protector at a salary of £100 per annum, and with two boys, his pupils (were these the "two lads brought up to music"?), was accustomed to sing Dering's Latin Motets to Cromwell, who greatly delighted in them. He had concerts at his house, at which Cromwell was often present." Concerning the remaining members of the funeral choir I can find nothing, but it was certainly a notable body of artists for those times.

Mr. John S. Bumpus writes as below on the question whether Clarke-Whitfeld was ever organist of St. John's College, Cambridge; and William Beale, of Trinity College:

"In an interesting communication made to your last issue, Mr. D. W. Rootham seems to doubt the appointment of Dr. John Clarke, afterwards (1814) Clarke-Whitfeld, to the organistship of St. John's College, Cambridge.

"On turning to an authentic list of the organists of St. John's, furnished by Dr. Garrett in his account of the chapel services, and contributed to the *Eagle* for June, 1890, I find Clarke's appointment dated 1798, his predecessor being Jonathan Sharp. In the following year Clarke succeeded Dr. John Randall as organist of Trinity, and until the death of Professor Walmisley, in January, 1856, the organistships of these two colleges were held conjointly. The same choir also did duty at each. Moreover, on the title-pages of his three volumes of Cathedral music, published in 1800 and subsequently, Clarke describes himself as organist of both colleges.

"Again, Mr. Rootham states that William Beale was never organist of Trinity College. On referring to Mr. Gerard Cobb's interesting and exhaustive account of the Trinity organ, published in 1891, I find a 'List of past Organists of the College from the Restoration,' wherein the date of Beale's appointment is given as November 1, 1820, and that of his successor, Samuel Matthews, Mus.B., as December 29, 1821."

A correspondent asks whether the "weird and daring conception" of Judas Iscariot cooling himself on an iceberg in the Polar Sea, as set forth in Mr. Kipling's "Last Chantey," should be attributed to that writer as original. Certainly not. The legend, which may have been traditional hundreds of years earlier, appeared in the latter part of the eleventh century, as a prose narrative in Latin, which the curious may find, edited by M. Achilles Jubinal, in his "La Legende Latine de S. Brandaines, avec une traduction inedite en prose et en poesie Romanes." Paris, 1836. Metrical versions of the story are known to have existed in England *temp.* Henry I., both in Latin and in Anglo-Norman. Examples of these MSS. are to be found in the British Museum. An English metrical version, extracted from a metrical series of Saints' Lives, and assumed to have been written towards the end of the thirteenth century, was edited by Mr. Thomas Wright, F.S.A., and printed by the Percy Society in 1844. It differs from the Latin text so materially that Mr. Wright believed it to have been obtained from other sources. There is an English prose version in Caxton's "Golden Legend" (Kelmscott Press edition, pp. 1,136-7), under the head "Of the Lyfe of Saynt Brandon." Brandon was much given to sailing the seas on holy enterprise intent, and, on one occasion, being driven southward many a day, he at last espied a great rock whereon sat "a naked man in ful grete myserye and pain." Saint Brandon demanded who he was, and the man replied: "My name is Judas that solde our lord Jhesu cryst for . . . pens, which sytteth here thus wretchedlye, how be it I am worthy to be in the grettest payne that is, but our lorde is so mercyful that he hath rewarded me better thenne I have deserved, for of ryght my place is in the brennyng hell, but I am here but certeyn tymes of the yere, that is, fro crystemass to twelfth day, and fro ester tyl whytsontyde be paste, and every festevul day of our lady, and every satyrday none tyl sonday that evensonge be doon, but all other tymes I lye stylle in helle in full brennyng fyre, with pylate, herode, and cayphas, therfore acursed be the tyme that ever I knewe hum." Further discourse took place, and the Saint, at the request of Judas, lay by the rock till next day. In the evening a multitude of fiends came to fetch their victim, but Saint Brandon begged an extra day for him. On the morrow the fiends returned and took the betrayer back to his own place.

Another version represents Judas as sitting on an iceberg, and as permitted that indulgence only on Christmas night. This is adopted by

Matthew Arnold in his "Saint Brandan" (New Poems, 1867, pp. 86—90).

At last—(it was the Christmas night,
Stars shone after a day of storm),
He sees float past an iceberg white,
And on it—Christ!—a living form!

That furtive mien, that scowling eye,
Of hair that red and tufted fell—
It is—Oh, where shall Brandan fly?
The traitor Judas out of hell!

Palsied with terror, Brandan sate;
The moon was bright, the iceberg near.
He hears a voice sigh humbly: "Wait!
By high permission I am here.

"One moment wait, thou holy man!
On earth my crime, my death, they knew;
My name is under all men's ban;
Ah! tell them of my respite too!

"Tell them, one blessed Christmas night—
(It was the first after I came,
Breathing self-murder, frenzy, spite,
To rue my guilt in endless flame)—

"I felt, as I in torment lay
'Mid the souls plagued by heavenly power,
An angel touch my arm and say:
"Go hence and cool thyself an hour!"

"Ah! whence this mercy, Lord?" I said.
"The Leper recollect," said he,
"Who ask'd the passers-by for aid,
In Joppa, and thy charity."

* * * * * *

"That germ of kindness, in the womb
Of mercy caught, did not expire;
Outlives my guilt, outlives my doom,
And friends me in the pit of fire.

"Once every year, when carols wake,
On earth, the Christmas night's repose,
Arising from the sinners' lake,
I journey to these healing snows.

"I staunch with ice my burning breast,
With silence balm my whirling brain.
O Brandan, to this hour of rest,
That Joppan leper's ease was pain."

This is the version Mr. Kipling had in mind when writing his singularly powerful "Last Chantey."

Before Mr. Arthur Cyril Gordon Weld, of the United States, lays down the law about Handel and "The Messiah" he should be sure of his facts. I have just read in the Chicago monthly, *Music*, a paper originally contributed by Mr. Weld to the *Milwaukee Journal*, and cannot now resist the temptation to lay some of its statements under the eyes of English amateurs.

"George Frederic Haendel—not Handel—was a German who was originally attached to the court of the King of Hanover, and he was by profession court musical director and a composer of operas."

"George Frederic Haendel" is neither one thing nor another in nomenclature. The master's German name was Georg Friedrich Haendel, but, says Schoelcher, "In Italy he constantly signed his name Hendel, and from the commencement of his residence in England down to the day of his death he invariably signed 'George Frideric Handel,' and that, therefore, appears to be the orthography which has the best right to be preserved." "Originally attached to the court of the King of Hanover," says Mr. Weld! Here are two inaccuracies. In the first place, there was no King of Hanover. The principality of Hanover, governed by an Elector of the German empire, was not raised to the rank of Kingdom till October, 1814. In the next place, Handel was "originally attached," not to the court of a non-existing king, but to the Hamburg Theatre. He produced four operas there, and afterwards travelled in Italy, before accepting a post under the Elector George.

Mr. Weld goes on—

"Through the affiliations of the Hanoverian and English courts he eventually came to London, where, with a keen business sense, he perceived that there was much more money to be made in writing oratorios and other religious compositions than in writing operas for the Hanover Court Theatre—consequently, he settled in London."

Here are more inaccuracies. There was no "affiliation" and little consanguinity between the courts of England and Hanover. The reigning sovereign of the one was Queen Anne, a great grand-daughter of James I. The ruler of the other, Elector George, was a great-grandson of the same monarch in the female line. It certainly was not on account of this much diluted relationship that Handel first came to England. As for the statement that Handel saw he could make more money by writing oratorios than by composing operas for the Hanover Court Theatre, I must point out that the master wrote no opera whatever in Hanover, and that it was not till 1733 that he began composing oratorios. The much earlier work of that class, "Esther," was, as perhaps Mr. Weld knows, written for the Duke of Chandos. Oratorio certainly had nothing to do with Handel's settlement in London, nor did the master immediately settle here at all. He returned to Hanover and resumed his duties at the Electoral Court.

Again Mr. Weld: "He (Handel) was not a man of notable religious feeling or manner of living, being openly given to the various pleasures of the world, the flesh, and the devil."

We may smile at such misstatements as those pointed out above, but here we must be serious. What authority has Mr. Weld for saying that Handel's life was openly given to the world, the flesh, and the devil? Until I know of such authority and find it to be indisputable I shall continue to believe the testimony of the master's friend and helper, Smith, who is responsible for the following (see *Anecdotes of Handel*, pp. 27-8). "He frequently declared in conversation the high gratification he enjoyed in setting the Scriptures to music, and how greatly he was edified by contemplating the sublime passages abounding in the sacred writings. For the same motive he was regular in his attendance on divine service at his parish church near Hanover Square, where his devout posture of humility, and earnestness of voice and gesture, avowing his faith, acknowledging his errors, and appealing to his Maker for mercy, were

strongly impressive." His purity as regards women is well known, and as for his love of eating, surely a man may possess a big appetite and be nevertheless a good Christian.

Mr. Weld makes other extraordinary statements, but I will mention only one more. He says: "There are very few numbers in 'The Messiah' which show any trace of religious feeling." I leave this without comment, which is entirely needless. X.

MUSICIANS' QUARRELS.

It is a sad but incontestable fact that music, while in the main—according to the testimony of the poets of all ages—exerting a tranquillizing and soothing effect on those who are subject to its ministrations, does not always conduce to the maintenance of entirely pacific mutual relations between its exponents. This lamentable and paradoxical state of affairs can be traced back to the remotest antiquity. Indeed, it may be said to owe its origin to the regrettable jealousy displayed on one memorable occasion by no less important a personage than Apollo himself. Need we say that we allude to the premature and tragic termination of the brilliant career of the famous Phrygian *virtuoso* Marsyas? Marsyas, who is currently believed to have invented the flute, attained such proficiency on that instrument that in a rash moment he challenged Apollo to a trial of skill. This historic musical prize fight was held at Nysa, and, according to the account of Diodorus, the Muses acted as adjudicators, the terms of the competition being that the loser should be flayed alive by the conqueror. "Each exerted his utmost skill"—we quote from the classic pages of Lemprière—"and the victory, with much difficulty, was adjudged to Apollo," who promptly tied his antagonist to a tree and carried out the ferocious terms of the contest. It is further stated that the skin of Marsyas was subsequently exhibited in the public place at his native town of Celaenae, where it was suspended in the form of a football—whether of the Rugby or Association pattern history fails to state. His death, we read, was universally lamented, the prejudice against the flute, to which Rossini gave expression in a memorable *bon mot*, being then unknown, but the mischief was done, and it is impossible to acquit the Muses of complicity in a tragedy calculated to impart an acrimonious tone, throughout all the coming ages, to the personal relations of rival *virtuosi*. Of course this may be explained on the broader principle that two of a trade never agree, but one would fain have found an exception to the rule in the votaries of the musical calling. No doubt many instances can be given of great artists, contemporaries and competitors for the favour of the same public, who have been linked by the bonds of mutual esteem and even admiration. The cases of Handel and Scarlatti, Liszt and Rubinstein, Mendelssohn and Schumann, will readily occur to the minds of our readers. We fear, however, that such happy examples must be out-weighed by the more numerous and notorious instances of mutual antagonism. We have, of course, advanced since the days of Apollo and Marsyas, and rival *virtuosi* abstain from resorting to such extreme and primitive methods as that of contending for each other's skins. But though modified by many centuries of civilisation, something of the old spirit still survives. In the last century there were the historic feuds of Gluck and Piccini, of Handel and Buononcini, while in the last fifty years the annals of the art are not unprovided with illuminative instances of musical animosity in high places.

The race of bards was designated by a classic satirist as the *genus irritabile vatum*, and not a few of the great composers of the century belonged to this category. Perhaps the most notable instance was Berlioz, who in his "Memoirs" mentions, rather complacently than otherwise, that he had been accused of writing with a dagger rather than with a pen. Berlioz's polemics began early. He exasperated Cherubini to such an extent when he was studying at the Conservatoire that the old man once chased him round and round the table in the library of that institution. Throughout his career he rarely missed the chance of getting his knife into those whom he considered to be false or unprofitable votaries of the divine Art. His method was always pugnacious rather than persuasive. And the same may be said of his great contemporary, Wagner, who in his frequent controversies never evinced a disposition to spare the feelings of his adversaries, but gave as good as, or better than he took. Even where no direct provocation had been given, he seldom abstained from proclaiming his poor opinion for those from whom he differed. On the irritability of von Bülow it is perhaps hardly fair to lay too much stress. In his case it was constitutional, and against his numerous ebullitions of temper—sometimes grotesque and humorous, sometimes painful—must be set the splendid record of services rendered to the best interests of the art. It may be argued, again, on behalf of the three eminent men to whom we have just alluded that they were all leaders of the forward movement in modern music, that they broke loose from the network of traditions and conventions by which the pursuit of music was ordinarily enclosed and hampered, and that such labours of emancipation—whether in literature, or art, or religion—can never be embarked upon without bringing the pioneers of reform into abrupt conflict with the representatives and upholders of the *status quo*. Such arguments, however, will not cover all cases. They will not, for example, extenuate the lamentable dissensions which have sprung up recently in Egerton

Gardens. For an aristocratic resident in that peaceful and cultured resort recently deposed in the police court that he was the happy father of a family of young children, all fond of music (we quote from the daily paper of the 20th ult.), and, like himself, pleased to hear an organ in the street. Unfortunately these views were not shared by his neighbours, one of whom, whose children are also musical—one of them is a student at the Royal College—declared that it was often impossible to practise or play owing to the organ men encouraged in the neighbourhood. In the issue the peccant organist was fined, his champion—the gentleman with the family of young children—charging one of the witnesses with perjury!

The Egerton Gardens episode is painful enough, but what can one expect when such a bad example is set in high places? Look, for example, at the concert of Europe, whose notion of harmony is so rudimentary that it can never get beyond the emission of Identical Notes! And look, again, at the painful feud which has broken out in America between the most illustrious of tenors and one of the most eminent of *prime donne!* The latest advices seem to indicate some slight hope of a reconciliation, in spite of the tenor's terrible threat that, in default of a public apology from the lady, he will at once take the cure at Carlsbad, on his return from America, which is tantamount to saying that Covent Garden will not see him this season. Opera nowadays is eminently an international institution, and this fact emboldens us to put forward the suggestion that an International Arbitration Board should be formed for the special purpose of adjudicating between operatic artists; or, failing a board, an umpire might be appointed, with full powers to settle such disputes. King Oscar of Sweden has already been mentioned as a suitable person to fill this arduous post where diplomatic difficulties are concerned. He is at least equally well qualified to act as a musical umpire, inasmuch as one of his sons married a professional singer.

Notwithstanding the telegraph and the telephone, news seems to travel slowly in some directions. A reviewer on the staff of the *Manchester Guardian* repeatedly refers to Sir John Stainer as "Mr." Stainer, although the Oxford Professor was knighted nearly nine years ago. But this gentleman's ignorance of Sir John's title does not entitle him to accuse the worthy knight of harmonic delinquencies. In a notice of "Six Italian Songs," edited by Sir John Stainer, and recently published by Messrs. Novello and Co., the critic says: "On page 8, first line, second bar, the uppermost voice of the accompaniment moves from F sharp to E, thus causing the chord of D to resolve into the chord of the sixth on G, with E as the top note. The effect is unnecessarily harsh and disturbing. The F sharp in question should move to G." Should it? The fall of the F sharp to E is not only peculiarly pleasing and satisfactory, but perfectly natural and theoretically correct. Without being "unnecessarily harsh" upon the reviewer, whose knowledge of harmony seems to be somewhat at "sixes and sevens," we beg to inform him that in thus attempting to "improve" a strictly accurate progression, he assumes a false position, from which, like the F sharp, he should descend.

Choral societies and concert-givers in town and country are now beginning to arrange for patriotic concerts in celebration of the Diamond Jubilee of the Queen's most wonderful reign. In London, the Royal Choral Society, at its Concert on May 6, will perform Mr. Rudyard Kipling's ballad, "The Flag of England," set to music for soprano solo, chorus, and orchestra by Professor Bridge; also "The Queen's Song," the words by Sir Edwin Arnold, the music composed by Mr. Eaton Faning. In addition to these interesting novelties, the programme will, with much appropriateness, contain two of Handel's majestic Coronation Anthems, which will be followed by that ever-popular festival work, Mendelssohn's "Hymn of Praise." The Queen's Hall Choral Society will celebrate the great event by presenting Mr. F. H. Cowen's Ode "All hail the glorious reign," as well as "The Banner of St. George," by Mr. Edward Elgar; these two new works will be in the excellent company of Sir Arthur Sullivan's "Golden Legend," which is to be given on the same occasion. Many similar performances will take place in the Provinces, and a considerable number are already arranged for in the Colonies. The Crystal Palace, where music has been such a delightful feature during so many years of the Queen's unique reign, will contribute largely to the strains of jubilation which will sound and resound throughout the length and breadth of our beloved land. A true note of patriotic expression will be sounded on the Handel orchestra at Sydenham on Easter Monday, by a grand performance of Mr. Edward Elgar's "Imperial March" for full orchestra and massed military bands, the effect of which is sure to be very thrilling and inspiring.

The question of the accompaniment of plainsong is indeed a vexed one. In the recently published "The Elements of Plainsong," edited by Mr. H. B. Briggs, we are reminded that the "extreme purist" rejects accompaniment altogether, while the "extreme vandal" delights in using harmonies of the most modern date. In this book we are told that probably the true solution of the question lies between these "opposite poles of opinion." Whether it be a "true" solution seems open to question; anyhow, it is based on the old Latin maxim—*In medio tutissimus ibis*. M. Adolphe Samuel, director of the Royal Conservatoire, Ghent, and composer of a "Christus" Symphony, has recently published a short pamphlet entitled "Sur la Musique dans les Eglises," in which he proposes to "translate into modern musical language the impressions awakened by plainsong." He would not stick closely to the letter, but try and preserve the spirit of the old texts. M. Samuel not only preaches, but practises. He has written a "Messe en Ré mineur" on these lines, and as the latest attempt to pour new wine into old bottles, his experiment is interesting, even though it may not commend itself to either extreme. It is only fair to M. Samuel to say that he considers he has made "large concession to the million who have no feeling for art."

Two important organ appointments in New York will soon be vacant by the retirement of two distinguished organists—Dr. W. B. Gilbert and Dr. Messiter. The former has been "chief musician" of

Trinity Chapel, the St. Paul's Cathedral of New York, for twenty-seven years, while Dr. Messiter (of whom we hope to give some biographical particulars later on) has for thirty-one years held a similar office at the Parish Church. Dr. Walter Bond Gilbert, who was born at Exeter, April 21, 1829, became an articled pupil of Alfred Angel, organist of the Cathedral; but he subsequently studied under Dr. S. S. Wesley (at Winchester) and Sir H. R. Bishop. He held successive organ appointments at Topsham (Devonshire), Bideford, Tunbridge, Maidstone, Lee (Kent), and Boston (Lincolnshire). In December, 1869, Dr. Gilbert was appointed organist and choirmaster of Trinity Chapel (Episcopal), New York, for the services of which he has written about sixty anthems and also much other Church and instrumental music. He was the first organist in New York to introduce the works of the best English Church composers, and his name, especially as editor of the "Episcopal Hymnal" of America, as well as his compositions, are widely known throughout the States. We are informed that Dr. Gilbert, who retires on half-pay (equal to £300 per annum!) given by the Corporation, thinks of coming to reside amongst his old associates in London. He was one of the first Council of the Royal College of Organists, founded in 1864; but he is best known in his native country by his melodious and popular tune "Maidstone," associated with Lyte's hymn "Pleasant are Thy courts above," and which first appeared in the "Parish Tune Book," compiled by Mr. G. F. Chambers in 1862.

For "previousness" there is no country like America. An anonymous correspondent in the States has sent us copies of the libretto of an original comic opera issued in 1892, the title of which is none other than "His Majesty." So far as the title is concerned, Messrs. Burnand and Lehmann may echo the classical exclamation: "Pereant qui nostra dixerunt ante nos!" The contents of the "book of the words," however, entirely vindicate them from the charge of plagiarism. The literary quality of Mr. Peter Robertson's libretto is not exactly exhilarating, though the sole aim and object of the opera, to judge from the "get up" of the book, is to boom and glorify the Geyser Table Water of California. Indeed, the best of all the "lyrics" is the eulogy which fronts the list of *dramatis personæ*, from which we may extract the following beautiful stanza:—

> For father, mother,
> Son, or daughter,
> There's no such drink
> As Geyser Water.
> There's health and happiness
> In the glass—
> Drink hearty, lad,
> Drink deep, my lass.

We are informed that "His Majesty" (of the American dynasty) drinks nothing but the beverage in question. No doubt, in American comic opera circles, the new incarnation of "His Majesty" will be regarded as an attempt to celebrate the recent coalition of the dynasties of Apollinaris and Johannis.

The recent performance of Mendelssohn's music to "Athalie," by the Highbury Philharmonic Society (noticed in another column), recalls the fact that the work was first heard in England just fifty years ago. In the early part of 1846 the Queen, who was very fond of Mendelssohn and his music, asked, through the British Ambassador to the Court of Prussia, that a copy of "Athalie" should be sent to her. This "command" was naturally complied with by the composer. The manuscript score, in a copyist's hand, is now preserved in the Royal Music Library at Buckingham Palace. It contains the following inscription in Mendelssohn's autograph: "*Cette Copie du Manuscrit de la Partition est la propriété de Sa Majesté la Reine Victoire.*—Felix Mendelssohn Bartholdy." The work was first performed in England, but in the French language, and at the instigation of the Prince Consort, at Windsor Castle, on the evening of New Year's Day, 1847. The late Mr. William Bartholomew, who was present, wrote a very long letter to Mendelssohn, fully describing the brilliant event. We learn from this letter (for a copy of which we are indebted to Mendelssohn's younger daughter) that Mr. Anderson, then Master of the Musick to the Queen, applied to Mr. Mitchell, the librarian, to recommend a reader, "who," Bartholomew says, "suggested M. Perlet, the comedian—the *farceur!*"

Ultimately, M. Brasseur, Professor of French at King's College, undertook the task. The version used on that occasion was published, with the title: "*Athalie, Abrégée Spécialement pour la Lecture de cette Pièce, faite devant Sa Majesté la Reine Victoria et Son Altesse Royale le Prince Albert, au Château de Windsor, le 1er Janvier, 1847. Chant des Chœurs, sur la Musique du Dr. Félix Mendelssohn Bartholdy. Londres . . .* 1847." A copy of this interesting pamphlet, with some characteristic annotations in Bartholomew's hand, now lies before us. Bartholomew, in describing to Mendelssohn the Windsor performance, said: "Nothing was wanting, save your presence to enjoy your triumph. It went capitally. The Queen and the Prince Albert, and about seventy or eighty splendid guests, were so attentive throughout that you might have heard a pin drop." The Court record of the event refers to the "very beautiful music, which Dr. Mendelssohn Bartholdy has rendered in a style that enhances his reputation as the greatest of living classical composers." The first public performance in England of "Athalie," with Bartholomew's familiar adaptation of Racine's tragedy, was at the Philharmonic Concert of March 12, 1849, under Costa.

Vol. XLIX. of the "Dictionary of National Biography," which made its punctual appearance in December, contains the large family of distinguished Robinsons, of whom John, a Westminster Abbey organist of that ilk, is perhaps the best known, musically, as the composer of a certain double chant in E flat. There is no mention of the gifted lady musician, Mrs. Joseph Robinson (*née* Fanny Arthur), of Dublin. One of the most interesting biographies, by reason of its fresh facts, is that of William Smith Rockstro, whose real patronymic was Rackstraw, born January 5, 1823. As a composer his name (Rackstraw) appeared in the programme of F. Cramer's farewell concert, June 27, 1844, when his MS. song, "Soon shall chilling fear assail thee," was sung by Staudigl. Two instances of Rockstro's insight into the style and methods of the Italian contrapuntists, especially Palestrina, are recorded by his biographer, Mr. Fuller Maitland. In 1881 Rockstro sent in anonymously his beautiful madrigal "O too cruel fair" (published by Novello & Co.) for a competition held by the Madrigal Society. It was "so closely modelled upon Palestrina's work that the presiding judge rejected it on the ground that it must have been literally copied"! We are further told that "on another occasion, in scoring a sacred work by Palestrina, an hiatus of considerable length was discovered in one of the only set of parts then known

to exist in England. The missing portion was conjecturally restored by Rockstro, and on the discovery of a complete copy the restoration was found to represent the original exactly." One of the later names in the volume under notice is that of William Russell (1777-1813), the composer of an oratorio, "Job," and of many interesting organ voluntaries, now almost forgotten, but which Sir Walter Parratt says ought not to die. Was not Russell the first English organ composer to use three staves?

The music of Gounod's "Faust" obtained its first hearing in England at a London Music Hall! Such is the information given by Miss Emily Soldene in her sparkling "My Theatrical and Musical Recollections," a statement which we are able to confirm with some detailed particulars. The following advertisement appeared in the *Daily Telegraph* of April 24, 1860: "Canterbury Hall Concerts—The Royal Academy over the water—This evening will be performed (first time in this country) C. P. (*sic*) Gounod's opera 'Faust.' *Faust*, Mr. H. Herbert; *Mephistopheles*, Mr. C. Bernard; *Marguerite*, Miss Russell; *Siebel*, Mrs. Anderson; and an efficient chorus."

It is almost surprising to find that one, at least, of the leading musical critics of the day was not antagonistic to the music of the new opera because it was new. Gounod had a good friend in the late H. F. Chorley, who wrote in the *Athenæum* of May 19, 1860: "We must return to offer a word or two on the selection from M. Gounod's 'Faust,' given at *Canterbury Hall*, since Mr. Morton's enterprise merits every possible credit; and its success (in this case) is . . . more than commonly grateful to those whose belief in a new and real artist has never wavered, countless though the assaults and sarcasms on the subject have been." After stating that the Soldiers' chorus was "an inspiration, if there ever was such a thing," Chorley goes on to say: "The music is found to be bright, buoyant, and real . . . and the effect produced must surprise even those who are as thoroughly satisfied of its intrinsic excellences as ourselves." It should be added that "Faust" was not performed as an opera in London till June 11, 1863, four years after its production at the Théâtre Lyrique, Paris, March 19, 1859.

The provincial reporter who occasionally turns his attention from cattle shows to Concerts, is commonly regarded as an individual lacking imagination. How untrue this is may be illustrated by the report of a recent Halifax concert in the *Halifax Courier*. Schumann's "Märchenbilder" were in the programme, and the journalist present to "do" the Concert, rashly concluding that "Märchen" was the German equivalent for "Marches," allowed his imagination to run riot after the following fashion: "Mr. Gibson gave, with Miss Davies, four Marches for viola and piano by Schumann. Solos for this instrument (*sic*) are not common, and their introduction at this concert was a welcome novelty. One of the numbers was a realistic military march, with the drum tattoos given on the viola, while the last march was plaintively expressive, in which (*sic*) Mr. Gibson's strings had quite the tone of a wood-wind instrument." After this, one is inclined to suggest "Mare's Nest" as a more fitting translation of "Märchen." At any rate, the criticism is a "March Hare" which we welcome in our journalistic menagerie.

RUSSIAN RIVALRY.

Though critics say what I compose
Is generally good,
My name is one that no one knows,
Although you'd think they would.

Not one that ends in "reff" or "koff"
The present writer owns;
I wish my name was Goodenoff,
Unhappily it's Jones.

Glazounoff, Balakireff, some
Think very gifted men;
Liadoff, Rachmaninoff, come
Among the upper ten;

But at my name folks simply scoff,
It lacks Slavonic tones;
If only it were Goodenoff,
Unhappily it's Jones!

Tschaïkowsky, now, they well may praise,
I could not rival him,
His music is no passing craze,
No fashionable whim.

But I might almost be a toff
In such exalted zones,
If only I were Goodenoff
Instead of simply Jones.

Borodine and Korsakoff make,
In ev'ry sense, a noise
In England now; I can't mistake
What all the world enjoys.

Great bangs, like cannon going off,
And melancholy moans,
That I should do as Goodenoff,
But cannot do as Jones.

So for the future I'll be dumb,
Composing nothing more,
Because, you see, I do not come
From any foreign shore.

Nor will I play, unless at "golf,"
Or on the nigger's bones;
My name is never Goodenoff,
I can't succeed as Jones.

FACTS, RUMOURS, AND REMARKS.

A certain firm enquires per advertisement: "Who would be without a piano or organ? Iron framed pianos from 10s. 6d. monthly, 2s. 5d. weekly, 4d. daily. American organs from 4s. 6d. monthly, 1s. weekly, 1¾d. daily." The daily payment is, I should say, a new feature, but for whom can it be intended? No doubt the seven farthings a day might tempt a crossing-sweeper, and in that manner endow the humblest with the means of music.

Mr. Henry Knight informs me that he has in his possession the second volume of "Sacred Melodies, Chiefly Selected from Eminent Composers, and Arranged for One or Two Voices, with an Accompaniment for the Organ or Pianoforte, and Adapted to Appropriate Poetry, by John Goss, Organist of St. Luke's, Chelsea." "To Mrs. Colonel Fagan, the following Selection of Melodies is respectfully inscribed by John Goss, 3, Cheyne Walk, Chelsea, March, 1832." My correspondent writes: "This is probably the collection of Psalm and Hymn Tunes used at St. Luke's, Chelsea, which Dr. Barrett, in his 'English Church Composers,' says Goss printed at his own risk in 1830."

"The musical taste of the pre-Victorian age," continues Mr. Knight, "may be gauged on examination of this volume, which contains adaptations of the Larghetto from Beethoven's Second Symphony, the 'Last Judgment,' the 'Creation,' 'Harmonious Blacksmith,' and, most incredible of all, the Dead March in 'Saul'—the majority of them set to most incongruous words. Fancy a genius like Goss employed on such degrading and—it *must* have been—such distasteful work!" Truly it does seem strange, but men are always, to some extent or other, the creatures of their environment. Adaptations like those referred to were much in favour at the time, and the presentation of such music in any form was deemed an assistance to the progress of art. Goss simply drifted with the stream. So do we all, more or less.

I have just read an article on "Music and Evolution," in *The Review of the River Plate*—a most unlikely journal, some may think. The writer sums up this discussion by stating that "music, and the appreciation of it, partake of the nature of those things about which no fixed rule can be made. It is all a matter of taste, and the admirer of an operatic cavatina, sung by a famous *prima donna*, has not any right to question the preference given by a party of students to a rollicking drinking-song with a chorus, or the crooning melody droned out by some tired, belated mother as she hushes her infant to sleep. Dr. Johnson was right: to each and all music is, for the nonce, a not disagreeable form of noise." Apparently they like comfortable doctrines on the banks of the River Plate—doctrines for a swung hammock under the trees, with a "cooler" handy. A hammock philosopher was he who said (if I quote him correctly): "There's nothing new, and there's nothing true, and it doesn't matter."

The *American Art Journal*, referring to Mrs. Max Heinrich's singing of certain songs, declares "Her direct, womanly vocalion is ever a delight." I welcome any addition to the limited terminology of musical literature.

President McKinley has a niece who sings in public, and the journal above-quoted hopes it will not be misunderstood when expressing a belief that her voice is of excellent quality. "We don't want an office," says the editor.

With reference to Chatterton and Broderip, the following letter appeared in the *Dundee Advertiser* of the 5th ult.:—

Sir,—Chatterton's lines on Broderip quoted in the "Notes on Art and Literature," in your Monday's issue, are to be found on pages 141-2, Vol. I., of the Aldine edition of Chatterton's poetical works, edited by Professor W. W. Skeat. They occur in the poem "Kew Gardens," and are precisely the same as those given by you from The Musical Times with two unimportant verbal variations. Your readers will find in Skeat's notes some information about "Kew Gardens." With reference to your inquiry as to the source from which the writer in The Musical Times obtained the lines in question, it is obvious that he did not need to go farther afield than to the pages of this easily accessible edition.—I am, &c., M.

It has recently been stated that the active members of a certain Choral Society "were heard to great advantage in Sullivan's 'Prodigal Son,' the rendering being regarded by them as a lapse into less arduous seas from the severely classical pieces with which of late they have from time to time renewed the laurels of their vocalistic and choral fame." I read also: "Where laudation, and that of the sincerest, seems due universally, we shall not here diminish the abundant measure of public appreciation by particular or individual criticism." These extracts pale their ineffectual fires before the one subjoined: "Most comic songs are atrocious, and the men who sing them ought to be decapitated for their first offence, and treated with still greater severity if they should ever sin again in the same hideous direction." According to a monkish legend, St. Denis walked about, after decapitation, with his head under his arm, but that feat is nothing compared to the singing of a comic song by a truncated vocalist.

I see the following in an American journal: "The essence of romanticism is that, instead of moulding music, like gingerbread, into set geometrical forms, it allows the pieces to crystallise into forms of their own, thus insuring endless variety and the absence of formalism and padding for the sake of filling up a mould." This reduces the creative musician to the level of one who drops melted lead into water, or of another who pares an apple. There is "endless variety" with "absence of formalism" in the lead splashes, and, possibly, a deep secret of fate in the curl of the rind.

Mr. Councillor Beale, Chairman of the Orchestral Committee, Birmingham Festival, made a speech at the recent meeting of the General Committee, some passages in which deserve general attention. The pith of his statement with regard to novelties lies here: "We could get new pieces if we paid the fees, but we cannot now expect important novelties for nothing." The objectors to providing novelties for nothing belong to two classes—composers and publishers. According to Mr. Beale, composers are so busy with educational matters that they have very little time to devote to composition. As regards some of them, that is no doubt true, but the gist of the matter is not touched by the fact. Time would be found for composition if our creative musicians were assured of proper remuneration, and I, for one, cannot see why they should work for nothing, or at best for results which are not assured. I am glad to find Mr. Beale recognising this, and saying: "It is reasonable that they should look for a moderate fee if they were expected to give up their time to composing for provincial festivals." Of course a certain number, young men mostly, are, and always will be, prepared to take their chance, looking upon the distinction as a possible source of future profit, and regarding their labour as an investment. That is their business, but the old hands are in very different case.

On their part, the publishers "have got tired of publishing new compositions as a speculation." "Some of the compositions," remarked Mr. Beale, "paid, and some did not, and the house of Novello and Co. had stated that they must be compensated for the trouble of publishing a work of which they could not take the whole responsibility." This again is reasonable. Publishers are quite willing to speculate, and incur risks, in the case of compositions approved by the judgment of their advisers, but for a long time past they have been expected to invest their capital in works chosen not by themselves, but by festival committees. Really, that is not "business," and it is only fair that, in all such cases, they should be given a guarantee against loss. The managers of festivals should buy new works outright and have them printed for the purpose of production. If they

fail, the loss falls where it should fall; if success result, publishers will be glad enough to take the good thing off their hands. The successes, unhappily, are not numerous, and the course here suggested would enforce great circumspection upon committees, and restrict the output of compositions which have little distinction and practically no *raison d'être*.

Since the above was written I have been told, on the best possible authority, that Messrs. Novello and Co. never made the statement attributed to them above, nor any similar statement. This does not, however, affect my point.

The Birmingham General Committee have approved a proposal to present their late chorus-master, Mr. Stockley, with a testimonial on the occasion of his retirement after forty years' service. As is the duration of faithful labour, so should be the value of its reward. Birmingham, where men devise liberal things, will doubtless see that Mr. Stockley has a "bumper."

Hastings and St. Leonards boast a new Vocal Society, of which Dr. Abram is honorary conductor. The first Concert, in which the Choral Union and the Orchestral Society fraternally participated, is spoken of as a gratifying success.

Obstacle after obstacle has arisen in the path of the proposed English Concerts in Rome, and there is now some reason to doubt whether the performances will take place—at any rate, at the date fixed. The scheme is Mr. Visetti's, who has already spent upon it much money and valuable time. He is not a man easily to be beaten, and success will come, though it may be delayed.

There is proverbially no disputing questions of taste with any hope of profitable results, or I should be tempted to take sides against the Hon. F. R. Stewart, whose taste is very peculiar indeed. Such as it is, however, he is entitled to its enjoyment, and, as he loves the music of barrel-organs, there is no reason in the world why he should not feast upon it morning, noon, and night. But as to the mode of doing this, the law has something to say. The law of Venice declared, in the matter of Shylock's bond, "You may take the pound of flesh, but not a drop of blood." The law of England, in the matter of organ-grinding, lays it down that you may have your fill of the noises it produces, but may not annoy your neighbours. In a police case tried at Westminster, the other day, it appeared that Mr. Stewart's family musician, an Italian named Michael Angelo Dameto, had been in the habit of grinding outside Mr. Stewart's house, to his great comfort and joy—feelings not shared by Mrs. Henry Dickens and Mr. John Smith, his neighbours. "Go away," said the neighbours to the organ man. "Stay where you are," counselled Mr. Stewart, and the result was the appearance of all parties before Mr. Shiel, whose common-sense soon found expression. Addressing Mr. Stewart, the magistrate said: "You should have the organ men inside your house if you are so fond of them." It is wonderful that this course did not suggest itself to Mr. Stewart. Perhaps "distance lends enchantment," but lovers of music by handle must not expect to be enchanted at the cost of others.

Ink and paper have been largely used in conveying to the public what is probable or possible, or imaginary and misleading, anent the next opera season. It may be that those who expect the least will be least disappointed, but, at any rate, the matter will keep for another month, by which time the outlook may have become less nebulous. Opera is a shifting business, and one never knows what a day may bring forth. It appears, however, that Mr. Grau and his company were recently stranded at Chicago, owing to poor patronage, and a whip up for money wherewith to carry out the tour was resorted to. That circumstance is definite enough.

Berlioz's "Trojans at Carthage" was performed by the Liverpool Philharmonic Society, under Mr. Cowen's direction, on the 30th ult. This interesting revival will be noticed in the next issue of The Musical Times.

Mr. Cowen's new vocal scena, "The Dream of Endymion," will be produced towards the end of the Philharmonic season, but his "Idyllic" Symphony is announced for performance at a Richter Concert on May 31. Mr. Cowen will provide a new choral work for the next Cardiff Festival, of which he was appointed conductor some time ago.

Joseph Bennett.

CHURCH NEWS.

It was fitting that at the impressive Funeral Service in the noble Cathedral at Lincoln, on the 8th ult., the church authorities and citizens should assemble to do the last honours to a former Cathedral organist, John Matthew Wilson Young, who, entering upon his duties in 1850 and retiring late in the year 1895, served as a worker to be remembered and as "a maker of tunes" for some forty-five years. Mr. Young was a painstaking organist, specially happy in accompaniment playing, though as a soloist not a performer of the type of to-day. As a choir-trainer he did good work, and in this connection the remarkably careful and expressive Psalm chanting at Lincoln—if, according to modern ideas, a trifle slow—has long been a feature of interest in the Cathedral services. Mr. Young was, as is so natural in the case of a Cathedral organist, a composer of church music, some of which displays high musicianship and all of it shows great earnestness of purpose. One work—a sacred cantata, dealing with an epoch of Jewish history—was performed at a Cathedral Festival.

The annual Welsh Festival, held in St. Paul's Cathedral this year on February 27, has become an imposing and impressive manifestation of national religious feeling; a type of manifestation perhaps too little noted in the annals of our national life, albeit we may claim to be a nation both religious and musical. Possibly our neglect arises from want of unity; but no such charge can be laid against the warm-hearted sons and daughters of Cambria. If the Welsh Festival in our Metropolitan Cathedral has so far produced no very great specimens of sacred music, or very artistic renderings on a scale of exceptional completeness, it is an institution of marked religious earnestness, and its music is always fraught with heartfelt worship and sympathetic emotion. At York Minster, again, Welsh church music sung to English words was recently heard. This included an anthem, "I was glad," by Mr. T. Edwards, of Chester. At Manchester Cathedral St. David's Day was similarly honoured. Mr. J. W. Walters was the leader of the choir and Mr. T. Edwards the organist, the city police band also assisting. The organist named in connection with this Festival is engaged in editing a work likely to

give a great impetus to the advancement of Welsh choral services—a Welsh Psalter. Such a publication will not only be of great value, but must be accepted as a sign of a national awakening to a fuller appreciation of the strong eloquence of choral services.

One of the noticeable features of the Lenten music of the year is an apparently deeper appreciation, in more numerous renderings, of Bach's wonderfully impressive setting of the "Passion" according to St. John. At St. Anne's, Soho, for many years famous for its complete and carefully rendered Bach musical services, this work is being given weekly, on Fridays, under the loving direction of Mr. E. H. Thorne, one of our most earnest and artistic exponents of the music of the great Leipzig cantor. The same work has been also ably given at Marylebone Parish Church, another famous home of the highest types of church music. The useful and excellent Kyrle Society, ably directed by Mr. F. A. W. Docker, gives two church performances of the same work during Lent. It need not be added the Lenten Oratorio Services are too numerous to be even named, save in a few instances. Of the events of this kind the great rendering of the St. Matthew "Passion" in St. Paul's Cathedral, under the artistic guidance of Dr. Martin, taking place towards the close of the solemn season, will be an important feature of its observance. In connection with the dedication of the chancel and side chapel of St. Mark's, New Swindon, on the 1st ult., Mr. A. R. Gaul's graceful and effective cantata "The Ten Virgins" was sung with orchestral accompaniments, conducted by Mr. G. H. Burrows. An interesting employment of church Service music, specially interesting to those who take a delight in the deeply devotional sentences of Palestrina's music, was a fine rendering, of course unaccompanied, of that great writer's "St. John" Mass on a recent Sunday by the choir of the Oratory, Brompton, under the earnest guidance of Mr. A. Barclay Jones. One is glad to note that attempts are being made to revive the use of such noble church music. Still, it must be allowed the traditions of its performance are not very present with us now, to judge from the stories of its marvellous effects generations ago. Our modern choirs sing, so to speak, too instrumentally for such art; partly from singing too little without accompaniment, partly from the habit of clinging to, and too fully asserting, accented notes, and still more probably from want of a special system of training no longer in vogue. Surely it would be a task worthy of our greatest choirmasters to devote themselves to the resuscitation of the ancient manner, according to reliable historical evidence, of producing long sustained streams of soft devotional harmony, "deeply breathing" the never ending lines of counterpoint, "a fit emblem to the musician"—as Henry Chorley once wrote—"of eternal harmony." Palestrina's music, much of which was written without bar divisions, should be sung indeed with carefully subordinated accents, and with a fine sense of devotional self-absorption, by which "all shall be realised and nothing asserted." Such art, expressed by fine voices, produced without apparent effort, would reveal to us once again the ancient glories of the most worshipful church music the world has so far known.

One of the many renderings of Stainer's "Crucifixion," so effective and useful, as well as so unexacting a work in performance, was given at St. Alphege, Southwark, on the 15th ult.; and Gounod's "Redemption" was sung with an augmented choir at St. Peter's, Eaton Square, on the 19th ult.

During the consideration of church music, thoughts of its composers cannot be far away. A strong committee has been formed with the object of presenting to Dr. G. M. Garrett a testimonial as an expression of sympathy on account of his long and painful illness, and as a mark of appreciation of the great services he has rendered to all concerned by his many admirable compositions for the Church. We regret to say, from the latest report, that Dr. Garrett is unfortunately not making the rapid recovery that had been hoped for. It is much to be desired that subscriptions to the testimonial will be speedily forthcoming, and that Dr. Garrett will have the practical sympathy of his numerous friends and admirers.

The coming performances of Bach's "St. Matthew" Passion Music includes one at St. James's, Paddington, on the 9th inst., under the direction of the able and diligent organist, Mr. H. J. B. Dart. A rendering of Haydn's "Creation," under the direction of Mr. Arthur George, with Mr. Duncan Hume at the organ, took place at St. John's, Boscombe, on February 25. At the same Church, Handel's "Coronation" Anthem and Gounod's Te Deum will be given, with complete orchestra, in May.

The departure of the highly gifted and estimable Berthold Tours, in the prime of a useful artistic life, will be widely mourned. His fine and characteristic church music will for generations bear witness to his good work, and keep his memory green in the hearts of many loving admirers.

The Music Competitions held in Douglas, Isle of Man, towards the close of last month, with Dr. Coward, of Sheffield, as adjudicator, included competitions for church, chapel, and village choirs. These will do good locally, by inciting such bodies to the attainment of greater skill and unity of action in the performance of their graver and important duties in connection with the rendering of worship music.

From Calcutta comes tidings of the performance, in the Cathedral, of Mendelssohn's "St. Paul"; and from Georgetown, Demerara, news to hand tells of an interesting rendering of the same composer's "Elijah," in St. Philip's Church. Such efforts to advance the church oratorio as an institution are happily being made throughout the English-speaking world.

ORGAN NEWS.

It is never too late to record good work of lasting influence. Mr. E. H. Thorne, the esteemed organist of St. Anne's, Soho, gave, during February, a series of Bach Recitals. The interesting programmes included not only some of the more popular Preludes and Fugues, &c., but several of the Choral Preludes and the Sonata in G major. Mr. Thorne, one of the most faithful lovers of Bach's organ music, has the credit of doing much in the way of making some of this music, and especially the Sonatas, better known than they formerly were. The question of registering for these pieces written for two manuals is an interesting one to all organ-players. If the natural plan of selecting nicely-balanced eight-feet stops of distinct tone properties be the one most favoured by many, it is by no means the only effective method. One plan, by which the thin though strong contrapuntal lines produced by three parts only may be made to develop into fuller harmony, something in the way Mozart doubles his unisons, thirds, and sixths by the wood-wind instruments, is the employment on both of the two manuals of soft eight, sixteen, and four-feet stops of different tone calibre. This method, practised by some players both here and on the

Continent, has its basis in the German method of using such registers in contrapuntal music in few parts. It is a plan specially effective in sundry *Allegro* movements of Bach's Sonatas, and it may be a method of quite an old date, to judge from the provision of tone effects furnished by the schemes of many old German organs.

The Recital programme of Mr. F. Pullein, recently played at Wrexham, included a "Sonata da Camera" by Dr. Peace, a well written and highly effective work in three movements. The appearance of Dudley Buck's "At Evening" in the scheme was another sign of the increasing popularity of that writer's organ music. A word or two may be said of the pieces played on violin and organ upon the same occasion. The Aria from Bach's Suite in D was given according to the fourth string version; it is effective with organ accompaniment according to both versions. Beethoven's Romance in F is an excellent selection for the two instruments, as would be the Romance in G and the *Larghetto* from the same composer's Concerto for violin; and the slow movement from Mendelssohn's Violin Concerto is, it may be noted, frequently used in this way. Merkel's Adagio for violin and organ claims more attention than it appears to receive. Mr. C. J. Lacock gave an effective selection of chiefly modern music at his second Organ Recital at the Italian Church, on the 8th ult. The scheme of Dr. Bunnett's Recital, at St. Andrew's Hall, Norwich, on the 13th ult., included a rather novel work of special interest in Mr. John E. West's excellent music set to illustrate Longfellow's "King Robert of Sicily," the poem being eloquently recited by Mr. Charles Fry. Such settings for orchestra are not unknown. The employment of the organ with the spoken voice opens up, however, a new field for composers and possibilities which will not be overlooked. Dr. Bunnett's well executed programme included a Capriccio by Capocci and an Allegretto in B flat minor by Callaerts, pieces with an air of novelty about them. Recent Recitals by Mr. A. H. Allen, given at St. David's, Denbigh, included S. S. Wesley's Andante Cantabile in G major, a charming bit of English organ music, an Intermezzo from the pen of the organist, and an Elegie in G minor, by Bazzini, a writer who seems to be gaining favour with organ players.

Amongst the many announcements of coming Organ Recitals must be mentioned a series including several by well known players, to be given at the historic church of St. Michael's, Cornhill, on the Thursdays from April 22 to July 1. The able organist of the church, Dr. W. J. Reynolds, plays the first and last of these performances. The mid-day Organ Recitals in the city churches have become a very general and acceptable institution.

The appearance of a collection of pieces, under the editorship of Sir John Stainer and Mr. F. Cunningham Woods, under the title of "The Village Organist," is in part a revival of a work issued years ago, but very greatly enhanced in value by many valuable contributions from well known hands. This work will be a gain to all church organists to whom pieces of a comparatively unpretentious type, as regards their claims upon executive skill, are always welcome; for when the head is less occupied the heart sometimes feels more at liberty, and more able to fully express devotional earnestness.

Good news comes from Leeds in the tidings that the Corporation of that city is seriously considering the question of tuning the Town Hall organ to the "normal diapason." It is to be hoped that this important proposal will indeed be carried out ere long, not only at Leeds, but elsewhere.

Colonial news includes tidings of an Organ Recital at Christchurch, New Zealand, given by Mr. Jesse Timson, with a good and quite up to date programme. Other news from far distant places goes to show how universally the Organ Recital is accepted as an institution of artistic value.

Very satisfactory and gratifying is it to note the appreciative enthusiasm with which Dr. A. L. Peace has been received already, in the discharge of his duties as holder of the important office of organist at St. George's Hall, Liverpool. The organ there is now to be thoroughly renovated by Mr. H. Willis, the builder, who in this matter will have the companionable advice of Drs. Hopkins and Peace. The statement is made that some three thousand pounds will be spent in connection with these improvements.

The organ at the Memorial Church, Berlin, practically completed two years ago, has been somewhat enlarged by a new echo organ of ten registers, the stops now numbering ninety. The instrument was to be used in connection with the Emperor's (Wilhelm I.) Centenary Festival.

BERTHOLD TOURS.

Music in England is the poorer by the death, on the 11th ult., of one who came from Holland to help it, and threw into his work a measure of ability, conscientiousness, and devotion that together made him an example to his adopted countrymen. Berthold Tours migrated from the Continent to our island as far back as 1861. Between then and now stretches a space of thirty-six years—time enough for a man's character to become known, and for his ability to assert whatever strength may be in it. This is true in the case of the musician we have just lost, albeit he was no self-advertiser, and rather shrank from than sought opportunities of figuring in the public eye which were not necessary or unavoidable. In short, Berthold Tours had the virtue, somewhat rare in these days, of invincible modesty. "A simple and modest man," once said Dean Stanley, "lives unknown, until a moment, which he could not have foreseen, reveals his estimable qualities and his generous actions. I compare him to the concealed flower, springing from a humble stem, which escapes the view, and is discovered only by its perfume." These sentences might fitly enter into an elegiac notice of Berthold Tours. He was one of the men who are content to labour and to wait—whose true happiness lies in doing with all their might whatever their hands find to do, leaving the result to Eternal Justice. It is the force of such men—silent in its working, unobserved save by those who seek it—which moves the world far more than do others who pose on platforms and are voluble of speech. Let us be thankful for them, and sorry (for ourselves) when they go from us to their reward.

Berthold Tours belonged to a race long ago illustrious in the annals of music and now showing ample signs of renewed life. He was born at Rotterdam on December 17, 1838, the son of an organist, who held a post at the Church of St. Lawrence. His father grounded him in music, and Verhulst assisted; his training being subsequently carried on at the Conservatoires of Brussels and Leipzig. We are not told that his early years were marked by indications of brilliant gifts. They, however, must have been spent in steady plodding—in careful, constant discharge of the duty of self-development, which the

brilliant often neglect. Tours was in Russia two years, in the service of the music-loving Prince Galitzin; but his real working life began after his migration to London, in 1861. He came to us humbly, ready to play in our orchestras, to teach his art and to compose as opportunity served. After doing duty at the Adelphi Theatre and in Mellon's band, the young Dutchman, through the influence of Prosper Sainton, who had himself known what it was to need a friend in a strange country, was lucky enough to obtain a place as violinist in the orchestra of the Royal Italian Opera, and from this coign of 'vantage he reached other things; but it was not till 1872 that a chance came for the exercise of perhaps his most valuable talent. Tours was a born editor of music; learned, laborious, and accurate in a remarkable degree. These qualities must have become known when, at the date just given, he was chosen to assist Joseph Barnby in his duties as adviser upon, and editor of Novello and Co.'s publications. In this post, and at this most important if not very conspicuous work, Tours remained till Barnby removed to Eton, in 1875, and was succeeded in Berners Street by Sir John Stainer. It can of course be understood that the firm desired to replace one distinguished and well-known man by another. Tours, however, was destined not long to remain a mere assistant. Stainer resigned his appointment after a few months, and, in 1877, the modest, hard-working subordinate stepped into a position for which he had certainly qualified. Hard work awaited him, since the firm then, and in succeeding years developed an immense activity. Compositions of all kinds poured from its presses, and had to pass under the searching eye of the corrector. How well they fared is less known to the public than to authors and conductors, some of whom, gratefully and openly, made acknowledgment of the admirable way in which the parts were prepared for performance. It may be difficult to replace Tours in a branch of work demanding uncommon patience, no ordinary sense of duty, and a rare faculty for plodding in silence and out of sight.

Tours was not less successful in a department which involved greater musical skill. As an arranger of pianoforte accompaniments from orchestral scores, he showed excellent judgment and taste, usually finding the happy medium between too great elaboration of detail and the bareness which lacks due effect. Beethoven's Mass in C, Schubert's Masses, "Elijah," "Redemption," and many another important masterpiece, including several of Sullivan's comic operas, passed through his hands in this way. It is not surprising that from such weary, anxious, and not immediately cheering work, Berthold Tours often turned for relief to the joy of musical creation, to the indulgence of his own thoughts after dealing with the thoughts of others. His success as a composer needs no special assertion here. It is present to the minds of all who know his songs, and especially to those who are familiar with his music for the Church. The Dutch musician stands almost alone as a foreigner who succeeded in writing acceptably in a department which demands special training and large acquaintance with tradition and usage. Mendelssohn himself once essayed his skill in the same line, with no very brilliant results. But we must remember that Tours lived long in England, while his duties made him intimately acquainted with the writings of composers to the manner born, and that for some years he was a church organist. Without great natural aptitude, however, even these advantages do not suffice for catching so perfectly as did Tours a strange accent and a special style. His hymn-tunes, anthems, and services are now heard everywhere, being, perhaps, even more popular in America than in the country of their origin. The Service in F may even be said to have found a place among Church classics, and, therefore, will be handed down from generation to generation. It is sad to lose so useful a worker, but consoling to know that Berthold Tours did not pass from us without assurance of reward for all his patient labour and conscientious service.

THE ROYAL CHORAL SOCIETY.

The usual performance of Gounod's sacred trilogy "The Redemption" was given by the Royal Choral Society, on Ash Wednesday, the 3rd ult., at the Royal Albert Hall. The interpretation was one of great impressiveness, and partook in no small measure of the nature of a religious function. Much of this effect was owing to the notable dignity with which Mr. Andrew Black delivered the words of the *Saviour*. Miss Esther Palliser also sang with intense fervour of expression, and interpreted the beautiful air "From Thy love as a Father" with the utmost sympathy with the words and music. Miss Maggie Purvis and Mrs. Katharine Fisk also sang with distinction, and the parts of the *Narrators* were ably sustained by Mr. Lloyd Chandos and Mr. Norman Salmond. The choristers entered with their usual spirit and intelligence into their task, and gave the fullest effect to the massive chorus "Forth the royal banners go" and the dramatic passages which relate the scoffing remarks of the Priests. The meditative choral numbers, such as "The earth is My possession" and "O, My vineyard," were also sung with the utmost delicacy and precision. The instrumental portion was most effectively rendered by the orchestra, with the valuable assistance of Mr. H. L. Balfour at the organ, and the performance in its entirety may be said to have been one of the best that has been given at Kensington Gore. Professor Bridge conducted.

PHILHARMONIC SOCIETY.

No more brilliant opening could have been desired for the eighty-fifth season of our oldest and foremost Musical Society than the first Concert, given on the 24th ult., when that prince of pianists, M. Paderewski, created uncontrollable enthusiasm by his superb playing of the first in the Society's goodly list of novelties by British composers—viz., the long-expected Scotch Concerto, by the esteemed conductor, Sir Alexander C. Mackenzie. Let us hasten to add that hope and expectation have in this case been well rewarded, for we are of opinion that Sir Alexander's new work is not only far and away the best he has given us for a number of years, but that it would not be easy to point to a pianoforte concerto of recent date in which the qualities that go towards making a successful work of this kind are so happily blended. Noteworthy features are the superior quality of the subject matter, the poetic sentiment, and pure style of the music generally, and the brilliancy of the solo part, especially of the *Finale*, which was repeated in response to the tumultuous applause. We do not know how far Sir Alexander is indebted to Folk-tunes for his thematic material, but suspect that some of the finest subjects are his own, and that those which he borrowed from the rich store of his country's songs have been subjected to a refining process till he may claim them also as his. The inestimable qualities of beauty and charm are rarely absent; melody, harmony, rhythm, and orchestration alike offering points of great interest, while the variety, sonority, and general effectiveness of the accompaniments cause us to regret once more that Sir Alexander has devoted himself so little to the composition of purely orchestral works, for which he is so eminently fitted. We feel convinced that this Scotch Concerto is an acquisition and will reveal new beauties at each fresh hearing. The Concert opened with a spirited performance of Dvorák's Scherzo Capriccioso and Beethoven's Fourth Symphony, Wagner's Kaisermarsch and airs for Madame Blanche Marchesi completing an excellent programme.

QUEEN'S HALL CHORAL SOCIETY.

Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise," so often associated during the past half-century, were again found together at Queen's Hall, on the 3rd ult., when Mr. Randegger presided over an excellent performance of each. On this occasion the work for the Roman Church took precedence, with Miss Thudichum, Madame Belle Cole, Mr. Ben Davies, and Signor Foli as soloists, concerning whose competency no doubt could exist. The richly coloured choruses—so characteristic of the school to which the composition belongs—were sung with precision together with close regard for light and shade, and the reception of the work demonstrated that this setting of the ancient Latin hymn is as popular as ever. The choral singing was, if possible, even better in Mendelssohn's always welcome "Hymn," every page—nay, every phrase—of which is instinct with nobility and the purest devotional spirit. Firmness was combined with fervour, and to these qualities was added the artistic effect produced by even balance of the respective parts. Miss Thudichum and Mr. Ben Davies sang the solos with their customary ability, and Miss Margaret Hoare took part in the duet "I waited for the Lord." The beautiful symphony opening the "Hymn of Praise" and the orchestral accompaniments of the two works were admirably played.

So much interest was manifested in Saint-Saëns's opera "Samson and Delilah" that Mr. Newman was induced, on the 5th ult., to give a third performance this season. This musicianly and frequently imposing composition has gained fresh friends each time it has been heard here. With Mr. Edward Lloyd and Miss Marie Brema as the hero and heroine it has, of course, had the best of chances, and both artists once more perfectly rendered music excellently suited to them. Mr. Andrew Black was eminently satisfactory as principal bass, and in the subordinate parts Messrs. Reginald Brophy, Thomas Meux, E. Branscombe, and W. H. Brereton evinced unfailing zeal and intelligence. The execution of the choral and orchestral sections could not, as a whole, have been improved upon.

Berlioz's "Faust" was selected for the 18th ult., but as regards attendance was not so attractive as usual. To amateurs who stayed away the loss was great, as the performance was in most respects exceedingly good. Considering the heavy task, first honours were won by the chorus. There was nothing uncertain in the delivery of the Easter Hymn, of *Faust's* dream, of the bold chorus of soldiers and students closing the second part, or even of the "Amen" Fugue serving as a burlesque pendant to *Brander's* song. More steadiness, earnestness, or assurance could not have been desired. The bright voices of the boys of the London Training School for Choristers, headed by Master Stanley Marchant, once more augmented the effect. The music of *Mephistopheles* was sung with much spirit by Mr. Watkin Mills, who had to repeat the Serenade; Madame Marie Duma was successful as *Margaret*, Mr. Edward Branscombe (taking the place of the indisposed Mr. Lloyd Chandos) sang tastefully as *Faust*, and Mr. F. B. Ranalow was quite equal to the "Rat" ditty. The "Hungarian" March was played with such impulse that an encore was demanded, and no fault could be found with the rendering of the "Ballet of Sylphs," of the "Dance of Will o' the Wisps," or of the elaborate instrumental accompaniment. It only remains to add that Mr. Randegger conducted the three Concerts with customary skill and discretion.

LAMOUREUX CONCERTS.

M. Lamoureux and his famous Parisian orchestra began their series of Concerts at the Queen's Hall, on the 22nd ult. The principal work of the first programme was Mozart's last Symphony in C, commonly known as the "Jupiter." The somewhat thin tone of M. Lamoureux's "strings," and the remarkable exactitude with which the orchestra play together, caused a sense of lack of breadth in the phrasing, and at times a certain absence of dignity; but with this exception a very fine rendering was given of the beautiful music. No fault could be found with the performance of M. Saint-Saëns's fascinating symphonic poem "Le Roûet d'Omphale," which can fairly be described as ideal. Its repetition, in response to the enthusiastic applause, was, however, a mistake, and the music was not quite so well played the second time. A novelty was a "Fantaisie Dialoguée" for organ and orchestra, by M. L. Boëllmann, the grand organist at the Church of St. Vincent de Paul, Paris. The work consists of four sections, which are chiefly remarkable for the admirable manner in which the organ part is written, and for the skill with which its tones are made to intermingle with those of the orchestra. The work, in short, is a very effective composition, and proclaims M. Boëllmann, who played the organ part, to be an accomplished musician. The remainder of the programme comprised Mendelssohn's "Ruy Blas" Overture, the "Good Friday" music from Wagner's "Parsifal," and the "Die Meistersinger" Overture.

On the following evening a highly finished interpretation was given of Beethoven's Fifth Symphony. The reading of the first movement was deficient in emotional depth and elasticity, but the other numbers were finely played, and the wonderful connective passage between the *Scherzo* and *Finale* was rendered with remarkable impressiveness. The Prelude to M. Saint-Saëns's oratorio "Le Déluge" afforded an opportunity to M. Lucien Capet, the principal violin of the orchestra, to show what an admirable executant he is, the solo part in this movement being played with exquisite feeling and refinement. An excerpt from Gluck's "Orphée" also served to show M. Bertram's great skill as a flautist. Dramatic interpretations were given of the Overtures to Schumann's incidental music to Byron's "Manfred" and Wagner's "Flying Dutchman," and the Concert was concluded with Chabrier's Rhapsody for orchestra, entitled "España," a clever but somewhat vulgar composition.

No better choice could have been made to advantageously display the refinement of the wood-wind of M. Lamoureux's orchestra than Brahms's second genial Symphony in D, which was the principal feature of the third Concert, on the afternoon of the 24th ult. The wind passages in the *Adagio* and in the *Scherzo* were rendered with fascinating precision and delicacy, and in other respects the interpretation was one of great excellence. Most effective renderings were given of Liszt's suggestive "Mephisto" Waltz, and of the first movement of Lalo's Rhapsodie Norvégienne, originally written for violin and orchestra. Memorable features of the afternoon were an exquisitely refined reading of Wagner's "Siegfried Idyll" and the "Air de Pan" from Bach's "Drama per Musica," entitled "Der Streit zwischen Phöbus und Pan" ("The contest of Phœbus and Pan"). The "Air," which was sung with appropriate spirit by M. Bailly, is a merry and expressive ditty, and well worthy of the Leipzig master. The programme was concluded with the "Ride of the Valkyries."

HENSCHEL CONCERTS.

The chief feature of the sixth Henschel Concert, which took place on February 25, at St. James's Hall, was a repetition performance, "by desire," of Tschaïkowsky's "Pathetic" Symphony in B minor. The reading was much the same as that given at the third Concert, and indicated Mr. Henschel's careful study of the score. The evening was opened by an effective performance of Dr. Hubert H. Parry's Overture "To an unwritten Tragedy," written for and produced at the Worcester Festival of 1893. Messrs. Joseph and Paul Ludwig gave a conscientious and finished rendering of the violin and violoncello of Brahms's rarely heard Concerto in A minor (Op. 102), and Mrs. Henschel sang with her usual charm of expression Liszt's beautiful setting of "Kennst du das Land."

The Symphony chosen for the following Concert, which was held on the 11th ult., was Beethoven s fifth in C minor (Op. 67). Save for an occasional want of finish in the rendering of the wind parts, an impressive interpretation was given of the music, which Berlioz said "seems to emanate directly and solely from the genius of Beethoven." Much interest was attached to the first performance of a new "Idyle" for orchestra, by B. Luard Selby, an accomplished musician, who has written some admirable chamber music and considerably increased the repertory of

organists. The "Idyle" is a poetically conceived movement of meditative character. It possesses little distinctiveness, but it is music which appeals to the cultured listener and leaves a pleasant impression. An admirable performance was given of Weber's Overture to "Euryanthe," and a memorable incident of the evening was the dramatic declamation by Mr. Henschel of *Saul's* dream from the oratorio "King Saul," by Dr. Hubert Parry, who conducted the excerpt, which may be said to be the finest portion of this remarkable work.

The last performance but one of the present series took place on the 8th ult., and was opened by an excellent rendering of Mozart's Overture to "The Magic Flute." This was followed by Beethoven's Violin Concerto in D (Op. 61), the solo part of which was played by Mr. Maurice Sons, who has great technical ability and phrases with artistic intelligence; the tone he produces from his instrument is, however, somewhat thin. Haydn's bright and inspiriting Symphony in G (No. 13 of Breitkopf and Härtel's edition) was admirably played, and formed a striking contrast to the last work on the programme. This was Liszt's "Tasso — Lamento e Trionfo," the second of the twelve symphonic poems written by this composer, and in the opinion of many one of the finest. It is certainly highly characteristic of Liszt's method and style, and its brilliant and picturesque orchestration was most effectively set forth on this occasion.

QUEEN'S HALL SYMPHONY CONCERTS.

The fourth performance of this excellent series of Concerts took place on February 27, when were played, for the first time in England, a "Tragic Symphony" (Op. 40) by Felix Draeseke and the Introduction to Act 2 from Humperdinck's opera "Die Königskinder." The composer of the first-named work was born at Coburg in 1835, and has written three symphonies, two operas, a requiem, a cantata, a violin concerto, two string quartets, and a couple of overtures. He must therefore be accepted as a writer of considerable experience, which indeed his work, with regard to employment of the various resources of his art, proves him to be. Unfortunately, however, the thematic material is not sufficiently distinctive or significant for the elaborate treatment it receives, and as a consequence the worst of all musical tragedies results—wearisomeness to the listener. In decided and very welcome contrast was Humperdinck's "Introduction," which, in spite of the tragic story with which it is connected, is of the gayest and liveliest description, and possesses much of the naïve charm which is such a distinguishing feature of the composer's opera "Hänsel and Gretel." The other orchestral works were by Wagner, and comprised the Overture to "The Flying Dutchman," a selection from "Die Meistersinger," the Prelude to "Parsifal," and the Overture to "Tännhauser," all of which were interpreted in a manner that fully maintained the reputation which Mr. Wood's fine orchestra had previously acquired.

The Concert on the 20th ult. included the first performance in England of César Franck's symphonic poem "Le Chasseur Maudit." This work was originally produced at a Pasdeloup Concert in 1884, and is founded on Bürger's ballad "Der Wilde Jaeger." The score is prefaced by a brief summary of the gruesome story, and each of the five paragraphs is musically illustrated in as many sections of the work. It is programme music of the most direct and clearest kind, and leaves no doubt as to its meaning and connection with the text it illustrates. In common with the other works by this composer, the conception is lofty, the expression earnest, and the workmanship masterly. To not a few in the audience, however, the chief interest of the afternoon was centred in Tschaïkowsky's Fifth Symphony in E minor, which was played at one of the "Nikisch" Concerts on June 29, 1895. The work grows more fascinating on further acquaintance, and particularly by the discovery of Mr. E. F. Jacques, the writer of the historical and analytical programme, that the most important theme of the work, which is heard in each movement and is especially prominent in the *Finale*, bears a "striking resemblance to the opening phrase of the *Trio* of Chopin's Polonaise in E flat minor (Op. 26, No. 2)—itself said to be founded on a Polish Death Song." Mr. Jacques has also noted that "the first two bars of the chief subject of the *Allegro* are found in a Polish folk-song, 'Mialem ja kochanke jux nie mam nic,' classed under the head of 'Love songs of serious character.'" These facts, combined with the tragic nature of the music, seem to indicate that the symphony has a poetic basis connected in some way with Poland. The work should be heard again, and many times, for it is a worthy companion of the magnificent "Pathetic" Symphony. The modern Russian school was also represented by Rimsky-Korsakoff's "Capriccio Espagnol" (Op. 34), a thoroughly characteristic suite in five movements. The other orchestral works were Berlioz's "Marche Hongroise," Wagner's "Ride of the Valkyries"—who might be left in peace for a little while with advantage to their reputation—and an orchestral arrangement, by H. Esser, of Bach's fine Organ Toccata in F, to which procedure exception must be taken as perfectly unnecessary and absolutely unwarrantable.

QUEEN'S HALL PROMENADE CONCERTS.

Mr. Newman's Saturday evening Promenade Concerts, at the Queen's Hall, have been continued with undiminished artistic success and acceptance to large audiences. An excellent interpretation of a Wagner programme was given on February 27, much interest being attached to the performance of an orchestral arrangement by Müller Berghaus of the Pianoforte Album Sonata composed in 1853, and *Isabella's* song "Kennst du das Leid," from the opera "Das Liebesverbot," performed once at Magdeburg in 1836. The air, which was effectively sung by Miss Lucile Hill, contains several indications of Wagner's dawning genius, and in one of the phrases the well-known Wagnerian "turn" is heard as an integral portion of the music.

The Concert on the 6th ult. was notable for a remarkably impressive rendering of Tschaïkowsky's Sixth Symphony in B minor, commonly known as the "Pathetic." A very pleasing novelty was a "Liebeslied" for orchestra by Miss Dora Bright, a graceful and melodious piece scored in a picturesque and refined manner.

On the 13th ult. a very fine performance was given of Schubert's "Unfinished" Symphony, and a new Ballade for violin and orchestra, by Miss Maud Matras, was produced. This lady was born in 1876, and her compositions include a "Rêverie Sympathétique" for violin, two "Pastorals" and a Minuet for pianoforte, and several vocal pieces. The Ballade is in two movements, an *Andante* in B flat and an *Allegro vivace appassionata* in D minor, both of which are based upon subjects possessing much charm and individuality. Their development is terse and well knit, and the scoring shows an admirable sense of balance of tone and picturesque effect. The solo part is well laid out for the violin, and the work as a whole possesses character and distinctiveness which justifies pleasant anticipations of Miss Matras's future compositions. Mr. Arthur W. Payne, the principal violinist of the orchestra, played the solo portion with expression and brilliancy, his great skill as an executant being also advantageously displayed in Ferdinand David's Fifth Concerto for violin and orchestra in D minor (Op. 35), a work of great merit. Another novelty at this Concert was the first performance in England of a "Fantasia Hongroise" by an Italian music publisher, who writes under the *nom de plume* of "J. Burgmein." This work possesses little originality, being chiefly composed of the idiomatic musical forms of expression common to the Hungarian school; it is, however, scored with some skill, and is brilliant and effective.

No actual novelty was produced on the 20th ult., but Humperdinck's Introduction to Act 2 of "Die Königskinder," the latest opera by this composer, was played for the second time under Mr. Wood's direction, and improved on further acquaintance. Another interesting piece was Mr. F. Cowen's clever and graceful Suite "In Fairyland," which has not been heard in London since its production at a Philharmonic Concert in May last. Both these works and several others, including Beethoven's Overture to Goethe's drama "Egmont," were interpreted with the verve and precision which is now expected from Mr. Wood's fine body

of instrumentalists. The solo vocalists have included Miss Lucile Hall, Miss Helen Jaxon, a very promising young soprano; Miss Maggie Davies, Mdlle. Amelia Sinico, Mr. Philip Brozel, and Mr. Herbert Grover. Mr. Frostick and another young violinist of great promise, Mr. Philip M. Cathie, have also played with a notable success that indicates how valuable these Concerts are likely to prove in the encouragement of young English talent.

WAGNER CONCERT.

The first of the present series of Wagner Concerts took place on the 16th ult., at the Queen's Hall. Although these performances are still called after the name of the Bayreuth master, the programmes are rapidly becoming of a miscellaneous character. On the 16th ult. the scheme was headed with Mozart's Symphony in G minor, the second of the three written between June 26 and August 10, in 1788. Herr Mottl's reading of this beautiful work was thoroughly in accord with the spirit of the music. The greatest attention was paid to detail, and the wind parts, particularly in the first three movements, were rendered with the utmost finish and delicacy. The last number was played with due dramatic emphasis, and the interpretation in its entirety was one of memorable excellence. Very different in style was the performance of Liszt's "Hungarian" Rhapsody in F minor. This was played with a command of *rubato* and a dashing brilliancy which can only be compared to the virtuoso effects sometimes indulged in by great solo executants. Between these works was placed the charming duet "You are sighing, Madame?" from Berlioz's opera "Beatrice and Benedict." The number was expressively sung by Frau Mottl and Fräulein Tomschik, but some of the charm of the music was lost by a German instead of the original French text being used. Wagner was introduced in the second part of the programme, which consisted of excerpts from "Die Götterdämmerung," comprising the "Rhine Journey," "*Hagen's* Watch," the scene between *Brünnhilde* and *Waltraute*, and the wondrously impressive music which follows the murder of *Siegfried*. The vocal parts in this selection were intelligently sustained by Frau Mottl, Fräulein Tomschik, and Mr. Lempriere Pringle, but all the skill of these artists could not prevent much of the music being ineffective in the concert-room. The orchestral portion was finely played, some of the effects produced in certain passages of *Siegfried's* death music being magnificent.

CRYSTAL PALACE CONCERTS.

The commemorative Concert of the 100th anniversary of the birthday of Franz Schubert was held on February 27, and the selection and its interpretation were fully worthy of the occasion. The performance possessed peculiar significance, for it was in the Sydenham Concert-room that English music-lovers first learnt to know Schubert's orchestral works, and that the first performances were given in this country of the great Symphony in C, the "Unfinished" Symphony in B minor, the "Rosamunde" music, the "Alfonso and Estrella" and "Fierrabras" overtures, and other masterpieces now familiar to concert-goers. It is well to call to mind these facts, for the debt of gratitude due to Sir George Grove and Mr. Manns for the accomplishment of these good deeds in the cause of art should not be forgotten. The programme consisted of a selection from the music to "Rosamunde," which included the Romance "Der Vollmond strahlt" and the Shepherds' Chorus; the *Scena* for baritone and orchestra, from the Easter cantata "Lazarus"; an arrangement for tenor, chorus, and orchestra by Liszt of "Jehovah," originally composed for tenor solo, with pianoforte accompaniment; a representative selection of songs, and the great Symphony in C. The soloists were Miss Margarethe Petersen, Mr. Edward Lloyd, and Mr. Arthur Ferguson. The orchestra seemed to realise the significance of the occasion, and may be said never to have played better, the interpretation of the Symphony being simply magnificent.

Much interest was also attached to the Concert on the following week, when the first performance was given in England of Robert Strauss's tone poem, "Thus spake Zarathustra." This is the latest utterance of importance by this composer, the score having been finished August 24, 1896. It is laid out for an orchestra of Wagnerian proportions and the writing is of the most elaborate and complex nature. The work may be briefly described as a musical commentary on a philosophical work by Friedrich Nietzsche, the title of the book being adopted for the tone poem. The result of such a basis for musical inspiration is, as might be expected, not satisfactory, and although the score contains some fine passages, the impression left on the hearer is regret that so much labour and talent should have been lavished on such an uncongenial subject. Acknowledgment is due, however, to Mr. Manns for the labour the production of the work must have entailed. Miss Ilona Eibenschütz gave a neat rendering of the solo part of Schumann's Pianoforte Concerto in A minor (Op. 54), and the vocalist was Mr. Plunket Greene.

The Concert on the 13th ult. was distinguished by the appearance of Dr. Joachim—who played magnificently in Beethoven's Violin Concerto, and subsequently gave a masterly interpretation of Bach's Chaconne in D minor—and by the production of a new orchestral suite, entitled "Highland Memories" (Op. 30), by Mr. Hamish MacCunn. This consists of three numbers, which are severally entitled "By the Burnside," "On the Loch," and "A Harvest Dance," titles which are fairly descriptive of the character of the respective movements. The music is unpretentious, but tastefully written, and it possesses a charm and grace that should cause the Suite to be heard often in our concert-rooms. Mrs. Hutchinson sang some songs, and a fine interpretation of Beethoven's Seventh Symphony in A concluded the afternoon.

On the 20th ult. M. Paderewski was the soloist in Chopin's Concerto in F minor and in Liszt's Concerto in E flat. The first was played from a new version by Herr Burmeister, who has enriched the orchestral part in a judicious manner, and with more satisfactory results than accrue from Klindworth's similar interference with the composer's original work. M. Paderewski played with great artistic taste and the utmost brilliancy in both works, and Liszt's inspiriting music has seldom been more effectively interpreted. The vocalist was Mdlle. Martha Möller, and the programme was completed by Beethoven's "Pastoral" Symphony and Dvorák's concert-overture "Carneval," the second of the three overtures published together in 1893.

MONDAY AND SATURDAY POPULAR CONCERTS.

The record of these performances must commence with the Concert of February 22, at which Sgambati's String Quartet in C sharp minor (Op. 17) was introduced for the first time. The programme annotator rightly says that the composer "appears to aim less at absolute beauty than at diversity of structure and character. It abounds in varied *tempi*, rhythms, figuration, and expression." These words are true, and we cannot but think that the Italian musician would have done better not to have sought so freely to adopt the methods of the modern and advanced school of Germany, but to have kept himself to the more graceful Italian style.

Mr. Joachim made his first appearance this season at the Monday Concert of the 1st ult., and quickly proved by his share in the performance of Beethoven's "Rasoumowski" Quartet in C (Op. 59, No. 3) that the playing of the great Hungarian artist has not in the least deteriorated, as it was, if possible, more majestic than ever. In Brahms's Duet Sonata in G for pianoforte and violin (Op. 78), Mr. Joachim had a worthy coadjutor in Miss Fanny Davies.

A familiar programme, about which nothing need be said, except to note the regrettable absence of Signor Piatti, owing to illness, was presented on the following Saturday. However, Mr. Paul Ludwig showed himself a most efficient substitute as the violoncellist at this and following Concerts. Nor is there anything special to record concerning the Concert of Monday, the 8th ult.

On Saturday afternoon, the 13th ult., Lady Hallé, who was once more the leading violinist, owing to Mr. Joachim's engagement at the Crystal Palace, introduced a Sérénade Mélancolique by Tschaïkowsky, originally written for violin and orchestra. But, of course, the accompaniments of this characteristic piece by the deceased Russian composer were on this occasion played on the pianoforte by Mr. Henry Bird, who proved himself, as he always does, a faultless accompanist.

That most promising young pianist, Miss Katie Goodson, gave an admirable performance of Mendelssohn's Variations Sérieuses on Monday, the 15th ult. Mrs. Helen Trust contributed two charming ditties by Max Stange and an old French song, "Plainte de la Bergère."

There is little to be said concerning the last two Concerts we can note this month. That of Saturday, the 20th ult., included familiar works by Beethoven, Schumann, and Brahms, with Lady Hallé as leader and Miss Eibenschütz as the pianist. A selection of five of Robert Franz's beautiful songs were tastefully rendered by Miss Agnes Witting. On the following Monday Lady Hallé repeated Tschaïkowsky's impressive Sérénade Mélancolique, and Slavonic music, on which there seems to be a run just at present, was further represented by songs composed by Tschaïkowsky, Varlamoff, and Dvorák, which were acceptably rendered by Miss Sarah Berry.

SUNDAY CONCERTS.

The Sunday afternoon Orchestral Concerts, conducted by Mr. Randegger, at the Queen's Hall, have maintained their executive excellence and popularity. Beethoven's First Symphony, Mendelssohn's "Scotch" Symphony, and the attractive fourth work in this form by Dvorák have been played, with many other orchestral compositions of equal artistic importance. On the 21st ult. a brilliant and expressive Violin Concerto in D minor (Op. 26), by M. Emil Sauret, was heard, probably for the first time in London, the solo part being rendered with the utmost effect by the composer. The vocalists have been Miss Marie Elba, Madame Marie Duma, Madame Belle Cole, and Mr. William Ludwig; and the solo instrumentalists, Miss Toni Tholfus, Miss Adela Verne, M. Emil Sauret, and Mr. Ferdinand Weist-Hill.

Much musical interest has been attached to the programmes of the Chamber Concerts held in the evening, in the Queen's (Small) Hall. Señor Arbos and Messrs. Ferdinand Weist-Hill, Alfred Hobday, and W. H. Squire have given excellent interpretations of a commendable selection of Quartets by the great masters, and instrumental assistance has been given by Madame Amina Goodwin, Madame Ethel Sharpe, and Mrs. Norman Salmond. Vocal music has been interpreted by Miss Hulda Simons, Miss Kate Cove, Miss Maggie Davies, Mr. Reginald Brophy, and Mr. W. A. Peterkin.

The most remarkable performances, under the direction of Mr. Churchill Sibley, of the Sunday League, at the Queen's Hall, on Sunday evenings, have been those of Verdi's "Requiem," on the 7th ult., and Mendelssohn's "Elijah," on the following Sunday. The principal soloists in the former work were Madame Duma, Madame Belle Cole, Mr. Iver McKay, and Mr. Bantock Pierpoint; and in the oratorio, Madame Medora Henson, Madame Marian McKenzie, Mr. E. Branscombe, and Mr. Watkin Mills, able assistance being also given by Miss Gwen Cosslett, Miss Maud Robertson, Mr. T. Wills Page, and Mr. W. L. Cockburn.

The Sunday Concerts at the Royal Albert Hall have been distinguished by the admirable orchestral playing of the Royal Artillery Band, conducted by Cavaliere L. Zavertal. The programmes have also been of an attractive character, and have included some excellent singing by well-known artists and performances on the great organ.

THURSDAY SUBSCRIPTION CONCERTS.

In commencing another series of these Concerts of chamber music, Mr. Hans Brousil, the violoncellist, has adhered to the principle of devoting the first part of each programme to one master, whilst drawing from various composers for the remaining section. For the inaugural selection, on the 4th ult., at Queen's (Small) Hall, Mr. Brousil relied upon Beethoven, and with Messrs. Emile Sauret, Wallace Sutcliff, J. H. Waud, G. A. Clinton, E. F. James, and A. Borsdorf as companions, gave a satisfactory performance of the always acceptable Septet. The vocalist was Madame Bertha Moore, who did justice to "Ich liebe dich." In the second part both Messrs. Sauret and Brousil played solo pieces.

Homage was paid to Brahms on the 18th ult. The Trio in C minor (Op. 101) obtained worthy interpretation from Miss Muriel Elliott, Messrs. Richard Gompertz and Hans Brousil. Between this and the other instrumental piece representative of the German master's genius, the Second Rhapsody for pianoforte (entrusted to Miss Elliott), came the songs "Feldeinsamkeit" (No. 2, Op. 86) and "Es schäuen die Blumen" (No. 3, Op. 96), rendered with considerable taste by Miss Fillünger. Subsequently this expressive vocalist gave, in her best manner, Schubert's setting of "Who is Sylvia?" and Schumann's "Widmung." With a degree of finish that would have delighted the composer, Mr. Gompertz played the Romance from Joachim's "Hungarian" Concerto, and Miss Elliott played for pianoforte solo Chopin's Ballade in A flat. A bright performance by Mr. Brousil of Piatti's "Bergamasca" (Op. 14) ended the agreeable programme.

THE BOHEMIAN QUARTET.

A memorable feature of the present season to lovers of chamber music will be the recent performances of "The Bohemian String Quartet." This party, which had previously acquired considerable Continental reputation, was founded by Herr Hanus Wihan, the violoncellist of the company, of which the other members are Karel Hoffmann (first violin), Josef Suk (second violin), and Oskar Nedbal (viola). They gave their first Concert in London on February 19, at the Queen's (Small) Hall, when the programme consisted of Schubert's Posthumous Quartet in D minor, Dvorák's Quartet in G (Op. 78), and Beethoven's Quartet in F (Op. 18); the interpretations of which, particularly of Dvorák's Quartet, showed them to be exceptionally finished *ensemble* players. A second Concert was given on the following Tuesday afternoon, when Quartets in A minor, E minor, and F (Op. 59, No. 1), respectively by Schubert, Smetana, and Beethoven, were rendered with a unanimity of attack and expression that confirmed the favourable opinions formed at the previous performance. The accommodation of the Queen's (Small) Hall proving too limited for the large attendance, a third Concert was given, on the 8th ult., at St. James's Hall, the programme on this occasion consisting of Haydn's Quartet in D minor, Dvorák's Quartet in A flat (Op. 15), and Brahms's Quintet in F minor (Op. 34), the pianoforte part in the last-named work being admirably rendered by Miss Fanny Davies. As at the previous performances, the party was most successful in its interpretation of Slavonic music, the fervour and rapid changes of sentiment and *tempo* of which were expressed with unsurpassable fidelity and perfection of detail. A fourth Concert was given at the same Hall, on the 15th ult. At this were played Brahms's Quartet in A minor (Op. 51, No. 2), Beethoven's Quartet in F minor (Op. 95), and a new Quartet in B flat (Op. 11), by Josef Suk, the last-named work being performed on this occasion for the first time in England. This proved to be a very attractive feature. The first movement is the best, both with regard to the thematic material and its development, which show the ability to invent expressive melody and considerable command of contrapuntal resource. The music, moreover, is instinct with an exuberance and fervour which makes it fascinating to the listener. The *Intermezzo*, which follows, is based upon an ear-catching melody of folk-song character, and it so pleased the audience that an endeavour was made to have the movement repeated. The *Adagio* is less satisfactory. It is rhapsodical in form, and gives the impression that the composer has not quite succeeded in expressing that which he desired. The *Finale* is an *Allegro giocoso* of the liveliest description, and concludes the work in a most vivacious and effective

manner. The music was played to perfection by the composer and his accomplished associates, its Slavonic spirit being expressed with the utmost sympathy. A very fine performance was also given of Brahms's Quartet in A minor (Op. 51, No. 2), the many beauties of which were set forth with unsurpassable fidelity and comprehension of their character. The afternoon was concluded with a masterly interpretation of Beethoven's magnificent Quartet in F minor (Op. 95). The last Concert of the series took place on the 23rd ult., when the selection consisted of Mozart's Quartet in D, No. 20 of Breitkopf and Härtel's edition; Schumann's Quartet in F (Op. 41, No. 2), and Dvorák's Quintet in A Op. 81). The romanticism of Schumann's work was very effectively expressed and the *ensemble* playing very fine, but, as on previous occasions, the greatest success was achieved in the music of Slavonic character, and Dvorák's emotional and inspiriting Quintet has probably never had a finer interpretation, no little of the merit of which must in fairness be ascribed to the brilliant manner in which the pianoforte part was rendered by Miss Fanny Davies.

THE WALENN QUARTET.

Much interest was attached to the fifth of Messrs. Walenn's Chamber Concerts, which took place on the 23rd ult., at the Queen's (Small) Hall, by the performance on this occasion, for the first time in London, of a Trio in D minor for pianoforte, violin, and violoncello (Op. 107), by M. E. Bossi, a professor of composition at the Bologna Conservatoire. The work shows unmistakably that its composer is an accomplished and talented musician. The opening and closing movements are based upon excellent thematic material, which is developed in a vigorous and very effective manner. The slow movement is entitled "Dialogo," which fairly indicates its character. It is very melodious and expressive, and contains an impassioned climax. The *Scherzo* is short and humorous, and leads without break into the *Finale*. The work was effectively rendered by Miss Dora Bright, Mr. Gerald and Mr. Herbert Walenn, these artists subsequently playing an excellent selection of music by Marcello-Piatti, Chopin, and Brahms-Joachim. The vocalists were Miss Thelma Knutsson and Mr. Arthur Walenn.

VARIOUS RECITALS.

Mr. Mark Hambourg, who came to London a few years ago as a juvenile prodigy, is now developing into an accomplished artist. This was clearly evinced by his Pianoforte Recital at the Queen's Hall, on the 2nd ult. Feeling and expression will come to him in due course, but already Mr. Hambourg is a master of the keyboard. This was clearly demonstrated by his rendering of Schumann's by no means easy "Faschingsschwank aus Wien," Beethoven's Sonata in E flat (Op. 31, No. 3), Brahms's Variations on a Theme by Paganini, and Chopin's Sonata in B flat minor (Op. 35).

The fourth Violin Recital of Mr. Theodore Werner, on the 4th ult., was noteworthy for the revival of a very pleasant example of the old violin school—namely, a Sonata in D, by Nardini, a clever pupil of the celebrated Tartini. A good performance was given, by excellent artists, of Beethoven's Septet. A further series of these agreeable Recitals should be given by Mr. Werner next winter.

Miss Amy Hare, who gave a well attended Pianoforte Recital, on the 9th ult., at St. James's Hall, is an executant of no mean capacity. Though her style is somewhat cold, her technique is sound, as was proved by her rendering of Haydn's Variations in F minor, Liszt's rarely played "Ricordanza," and Schubert's terribly difficult "Wanderer" Fantasia (Op. 15). Miss Amy Hare was joined by M. Johannes Wolff in Grieg's Sonata for pianoforte and violin in C minor (Op. 45).

Messrs. Plunket Greene and Leonard Borwick gave their last Song and Pianoforte Recital for the present season on Friday afternoon, the 5th ult. They offered as usual a most interesting programme, and it was pleasant to note that musical amateurs can be drawn in large numbers to entertainments very superior to ordinary ballad concerts. The two artists we have named avoid stereotyped compositions, and present the public with songs and pieces for the most part unfamiliar, but not on that account unworthy of performance. It may be hoped that Messrs. Greene and Borwick will see their way to give a further series of Recitals in the ensuing autumn.

A Pianoforte Recital, consisting wholly of compositions by Brahms, was given by Miss Flora Eibenschütz, at St. James's Hall, on Friday afternoon, February 26. It was a somewhat arduous undertaking, but it was for the most part carried through in a very praiseworthy manner. We cannot altogether approve of the rendering by Miss Eibenschütz of the Rhapsodie in G minor (Op. 79), as it was taken at too quick a pace; but the early Sonata in F minor (Op. 5), the Ballade in B major (Op. 10), the Variations and Fugue on a theme by Handel (Op. 24), and various minor pieces were interpreted in a manner almost faultless.

Mr. Henri Kowalski, who is no stranger to London, took part with Miss Rosa Bird, who styles herself a "soprano sfogato," in a Pianoforte and Song Recital at St. James's Hall, on Tuesday afternoon, the 16th ult. Mr. Kowalski is not only a talented pianist, but a meritorious composer of light pianoforte pieces, and, on this occasion, he, perhaps wisely, did not include any works of length in his programme. Miss Rosa Bird was commendable in songs by Sullivan, Bishop, Schubert, and Meyerbeer.

Miss Margaret Wild and Mr. Robert Hausmann, assisted by Mrs. Speyer-Kufferath, an agreeable vocalist, gave a Concert of small proportions, at St. James's Hall, on Thursday afternoon, the 11th ult. The concert-givers rendered effectively familiar Sonatas by Beethoven and Brahms, as well as "Stücke im Volkston," Nos. 1, 2, and 4, by Schumann; and Mrs. Speyer-Kufferath's vocal contributions were three songs by Brahms and three by Schumann.

ROYAL ACADEMY OF MUSIC.

A meritorious Chamber Concert was given on the 1st ult., by the students of the Royal Academy of Music, at St. James's Hall. The most important works on the programme were Mendelssohn's Sonata in D for pianoforte and violoncello, the *Scherzo* and *Allegretto* from Schubert's String Quintet in C (Op. 163), and Svendsen's Octet in A minor, the last-named being played with admirable precision by the string *ensemble* class, under the conductorship of Mr. Sauret. Miss Ella Bull and Miss Florence Dawes played pianoforte pieces in a promising manner, and Messrs. Miles, Hurman, Addison, and Withers were the executants of the first movement of a Quartet in A by Mr. Percy H. Miles. The most successful of the vocalists was Mr. Haigh Jackson, who sang Goring Thomas's "Memories" with great taste. Miss Clara Williams and Mrs. Franks rendered Goetz's duet, "Still wie die Nacht," with much charm of expression, and other singers were Miss Ada Kempton and Mr. R. Witworth Mitton. A setting of three Cavalier songs, by Mr. Herbert W. Ivey, for tenor and baritone solo and male chorus, proved to be neatly written, but scarcely reflective of the spirit of the text. The solo parts were sung by Mr. Albert Bartleet and Mr. F. Baring Ranalow. The male choir were also heard in Grieg's "Land Ho!" the solo of which was sung by Mr. J. T. Watkins, and to the female choir was assigned Tschaïkowsky's choral setting of "Nature and Love," the soloists in which were the Misses Drinkwater, Hensler, and Handcock. The last-named work has been unjustly neglected, and it is to be hoped that its performance on this occasion will induce conductors of choral societies to cause it to be more frequently heard.

The students of the Royal Academy gave an admirable Concert on the 24th ult., at the Imperial Institute, attractive pieces on the programme being the beautiful vocal quartet, "Who goes home," and the chorus, "The Mistress we adore," from Sir A. C. Mackenzie's comic opera "His Majesty." The quartet was effectively sung by Miss Clara Williams, Mrs. Julia Franks, Mr. Haigh Jackson, and Mr. Frederick Ranalow, and the chorus was brightly rendered. The male choir gave a spirited version of Mendelssohn's "Vintage Song" and Jensen's "The Feast of Adonis," and two part-songs were excellently sung by the choir. Some tasteful pianoforte playing was contributed by Miss Marguerite Elzy, and violin and violoncello pieces were

rendered by Miss M. Hayward and Miss M. Mukle respectively in a promising manner. Some songs were also sung by Miss Jane Spicer and Mr. Robert Radford. Mr. H. R. Eyers conducted.

The following competitions have been held during March:—On the 8th ult., the Goldberg Prize was awarded to Jane Spicer (of London), the examiners highly commending Lizzie Davies; on the 15th ult., the Llewelyn Thomas Prize was awarded to Frances McCulloch (of Liverpool) and the Evill Prize to David Baxter (of Dundee); on the 22nd ult., the Robert Cocks and Co. Prize was awarded to George D. Cunningham (of London), the examiner highly commending Quintus S. H. James.

ROYAL COLLEGE OF MUSIC.

Some excellent work was done at the pupils' concerts given during the last few weeks. At the Chamber Concert of February 25, Beethoven's E flat Trio was played with considerable refinement by Marjorie Richardson, Samuel Grimson, and Ethel Uhlhorn Zillhardt; and Mendelssohn's String Quartet in E minor with exceptional vigour and "go" by William Read, C. Barré Squire, Edward Behr, and R. Purcell Jones. In fact, this was the best piece of *ensemble* playing we have heard at the College for some time, the young leader especially distinguishing himself by his fearless attack, perfect intonation, and dashing execution. Rosina Cerasoli gave a singularly able performance of Schumann's Allegro in B minor for pianoforte (Op. 8), while Robert Grimson and Edward Mason shared the honour of introducing a Suite for two violoncellos by Popper. They played well enough, but are there no other composers for the violoncello than the irrepressible, irritating Popper? Alice M. Hayden sang Bizet's "L'Hôtesse Arabe" with good intonation but throaty production. On the other hand, Hilda Foster's refined singing of Schumann's "Du bist wie eine Blume" and Schubert's "Who is Sylvia?" revealed natural gifts of a high order, her pure sympathetic voice and effortless production partaking of the "unpremeditated art" of a born singer.

At the following Concert, on the 10th ult., the *ensemble* pieces were Schubert's B flat Pianoforte Trio, charmingly played by Maud Gay, Mary Noverre, and Robert Grimson, and Brahms's Sextet in the same key. The interpreters of the latter work were Otie Chew, Samuel Grimson, Edward Behr, Maud Branwell, R. Purcell Jones, and Robert Grimson. Apart from a too hurried performance, the players deserve commendation for showing earnestness and a youthful enthusiasm delightful to behold. Ernest Swan, in two of Mendelssohn's Characteristic Pieces for the pianoforte (Op. 7), and C. Barré Squire, in Bruch's Violin Romance in A minor, displayed talent, but nervousness evidently caused the young violinist to adopt a too quick *tempo*. The singers were Athanasius Treweek, a genuine *basso profundo*, Esther Turner, and Rosina Beynon; but their training seemed not yet sufficiently advanced to enable them to do justice to their several tasks. The last Concert of the term was, as usual, orchestral. It took place in St. James's Hall, on the 19th ult.; there was good reason for the enthusiasm displayed by the audience, for the orchestra has never played better—in fact, the performance of Tschaïkowsky's very difficult Fantasia, "Francesca da Rimini," was extremely fine, even if judged by the highest standard. This work was new to London, and, to judge from its reception, it scored a great success. There is no denying the graphic power of the music, which attempts the impossible task of suggesting the awful scenes described in Dante's "Inferno" (Canto 5). The shrieking, wailing, and moaning of the damned, the howling of the "viewless winds," &c., are all reproduced with complete disregard of the long-suffering listener's tympanum and nerves. True, the middle portion, describing the passage beginning with the famous "Nessun maggior dolore" and dealing with the unfortunate lovers *Beatrice* and *Paolo*, is not devoid of some beauty. It is certainly very impassioned. But we confess that the work, which began by exciting us, bored us more and more as it proceeded. The orchestra also played, "for the first time in London," an Overture (in E minor, No. 7) by Schubert, a weak work, which lacks even the Schubertian quality of charm; and Smetana's merry "Lustspiel" Overture. That remarkable young fiddler, Samuel Grimson, played the exceedingly difficult and abnormally long Hungarian Concerto by Joachim with wonderfully finished technique, and, in the Romance, with good expression. Emlyn Davies, Helen Jaxon, and Muriel Foster sang, the first-named a dull air from Spohr's forgotten opera "Faust"; the ladies, Handel's "Let the bright Seraphim" and Goring Thomas's "My heart is weary" ("Nadeshda") respectively. Professor Stanford conducted, as usual.

TRINITY COLLEGE CONCERTS.

The Institution in Mandeville Place has exhibited notable activity during the month. In the concert-room, on the 9th ult., an interesting Bach Recital was given by Messrs. G. and H. Saint-George, whose talents were displayed to special advantage in the Concerto in D minor for two violins and in the Sonata in C major. Miss Lilly von Kornatzki assisted at the pianoforte. Tschaïkowsky's serenade "In the balmy light" and Chaminade's air "The Silver Ring" were tastefully sung by Miss H. Vivienne Ambrose.

Avowedly with the view of demonstrating the beauty and resources of the viola d'amore and the viola da gamba, Messrs. G. and H. Saint-George organised two Concerts, the first of which was held on the 17th ult. The opening piece was a Sonata in seven movements for two viole da gamba, by Aug. Kühnel, a seventeenth century composer. This work, which kindled much interest, was played with spirit by Messrs. H. Saint-George and E. van der Straeten, the accompaniment, constructed on the original bass, being by the latter. Correspondingly attractive to the majority of the listeners was a Sonata for viola d'amore, by F. W. Rust, daintily rendered by Mr. G. Saint-George, who was responsible for the accompaniment. As solos the Messrs. Saint-George contributed some telling pieces from their own pens. Miss Lilly von Kornatzki ably acquitted herself in pianoforte compositions, and Mdlle. Marie de Rohan's vocal efficiency pleasantly relieved the proceedings.

The students and choir of the College gave an interesting Concert at St. Martin's Town Hall on the 23rd ult., under the conductorship of Dr. Henry J. Pringuer, who has lately re-organised the choral body. The success of his exertions was manifested in Schubert's "The Song of Miriam" (with the original accompaniment for pianoforte), Gaul's "The Silent Land," Pearsall's "When Allan-a-Dale," Eaton Faning's "Daybreak" and "Song of the Vikings," Byrd's "While the bright sun," and Weelkes's "In pride of May," each of which was rendered steadily and with genuine taste. Mr. A. W. Kettelby's Quintet for oboe, clarinet, bassoon, horn, and pianoforte, which recently won the Costa Prize, was performed for the first time, and secured the approval due to a spirited and effective composition. The executants were Messrs. F. T. Lowden, E. H. Scott, W. Riches, W. C. Hayter, and the composer, the latter at the pianoforte. Misses Bessie Pridham, Suzanne Stokvis, H. Vivienne Ambrose, and Mr. Richard F. Tate were the solo vocalists, and Miss Lilly Evans neatly played Vieuxtemps's Ballade and Polonaise for violin.

HIGHBURY PHILHARMONIC SOCIETY.

The able body of vocalists and instrumentalists conducted by Mr. G. H. Betjemann gave an exceedingly interesting performance of "Athalie," at the Highbury Athenæum, on the 9th ult. Since Mendelssohn's incidental music to Racine's tragedy was introduced to London by the Philharmonic Society in 1849—two years after it had been performed before the Queen at Windsor Castle—it has been the custom in England to offer little more of the text than is absolutely necessary to usher in the choruses, the "War March of the Priests," and other musical numbers that on this side of the Channel have sustained interest in the French classic. But the Highbury Philharmonic Society determined to test the effect of giving more of the original play—of presenting such a version as Mendelssohn had in his mind when penning the noble choruses "Heaven and the earth display," "O Sinai, thou theme of never-ending story," "What star in its glory upriseth?" and "Where are the shafts Thou employest?" The result was success far exceeding the

most sanguine expectations. These numbers, for which the restored dramatic passages afforded adequate preparation, proved much more telling than before, inasmuch as their appropriateness was apparent to the whole of the audience instead of being restricted to the few who were acquainted with Racine's tragedy. The course adopted by Mr. Betjemann to enable Mendelssohn's inspiring and devotional music to be heard to the greatest advantage should henceforward be generally followed. The stirring speeches of *Joad*, the High Priest, were admirably declaimed by Mr. Charles Fry, who thus made his hundredth appearance as reciter in this work, and gave valuable assistance to Mr. Betjemann in the preparations for the performance under such unusual conditions. Madame Rose Dafforne (Mrs. Betjemann) delivered with convincing force the lines of *Athalie*, and the part of *Abner* obtained from Mr. Arthur Fayne the fullest significance. The secondary characters had satisfactory exponents in Misses Annie M. Child, May Cull, and Kate Reid Neill (who spoke the lines of the child-king *Joash* with charming simplicity), and Messrs. Adrian Harley and Percy Varley. Without exception the choruses were steadily sung, the band was on a corresponding level of excellence, and justice was done to the soli portions of the music by Miss Beatrice Stanley Lucas, Miss Gertrude Bevan, and Madame Dews. The performance was eminently honourable to all concerned.

PRINCE OF WALES'S THEATRE.

The production, on February 24, at the above theatre, of an English version, by Mr. Arthur Sturgess, of MM. Ordonneau and Edmond Audran's comic opera "La Poupée" promises to be one of the chief successes of the present season. The libretto is frankly declared to be based upon "an impossible story," but it rationally accounts for so many diverting situations and humorous incidents, and lends itself so well to musical illustration, that one is almost persuaded that the "impossible" element is possible. The music, while unpretentious, possesses a melodic interest and graceful vivacity admirably in keeping with the spirit of the work. The most memorable numbers are *Alesia's* doll song in the second act, several lyrics sung by *Lancelot* and *Father Maxime*, and the monks' choruses in the first act, which were excellently rendered. The part of *Alesia* was cleverly impersonated by Mdlle. Alice Favier, whose gestures as the doll were very amusing, and who, moreover, sang with much taste. Mr. Courtice Pounds as *Lancelot* has seldom appeared to greater advantage, and Mr. Norman Salmond interpreted the music of *Father Maxime* with the utmost effect. Mr. Willie Edouin personated *Hilarius* with striking life-like individuality, and the other parts were capably sustained. An efficient orchestra was provided, under the conductorship of Mr. George Byng, and the dresses and scenery, particularly in the second act, were most effective.

THE MUSICAL ARTISTS' SOCIETY.

We regret that we are again unable to speak favourably of the performances by this Society. At the Concert given at St. Martin's Hall, on the 15th ult., we do not hesitate to say that anything so ineffective as the performance of Mr. Gerard F. Cobb's new Quartet we have rarely heard. The composer played the pianoforte part and he would have done well to entrust it to some professional pianist with a brilliant technique and a broad, effective style. As for the strings, they were in the hands of two ladies and a gentleman who shall be nameless. No doubt, like the American "Wild West" pianist, they "did their level best," but they should have left the work severely alone. The Quartet is formed on themes of considerable strength and beauty, but the working-out portions of the various movements appeared weak and dull. However, we prefer not to judge Mr. Cobb's latest effort until we have heard it adequately performed. The Concert opened with Mozart's Sonata in D for two pianofortes, effectively played by Misses Llewela Davies and Maude Wilson. "Herr" Karl Henkel essayed Sir A. C. Mackenzie's "Benedictus." He produced an unlovely, rasping tone on his G string, and, through accidentally omitting some bars, so completely bewildered his accompanist that for quite a considerable time he had to proceed *minus* accompaniment. Mr. Albert and Mr. Algernon Ashton played four pieces for violoncello and pianoforte by the last-named gentleman—viz., two Phantasiestücke (Op. 12) and a Gigue and Scherzo (Op. 84). The former were of but little interest, but the two movements from the latter Opus bore that stamp of perfect musicianship to be found in all Mr. Ashton's riper works. They were, moreover, highly effective and inspiriting. Mrs. Charlton T. Speer sang a tuneful, piquant setting, by Mr. Stewart Macpherson, of "What does little birdie say?" and a weak ballad by Mr. Courtney Gale, that gentleman joining the lady in a duet, "Life of my heart," by Mr. Charlton Speer, "effectively" written in the most approved pseudo-French *ad captandum* style. The programme was completed by Gade's "Novelletten" (Op. 29).

THE MUSICAL GUILD.

To those who, like ourselves, have regularly attended the Concerts of the above Society for a number of years, the announcement of their discontinuance after the present Easter season will have come with painful surprise mingled with genuine regret. We connect these excellent entertainments with many hours of the purest enjoyment of our art in its most intellectual, refining, and elevating form. If the performances given by the enthusiastic young English artists were rarely exciting or sensational, they were never unworthy of the many noble masterpieces presented to an indifferent public, while the majority rose to a very high level of excellence. But on this score we have nothing to add to what we said in our last issue. The reasons given for the present lamentable step are "the failure to obtain genuinely wide and substantial support" and "the ever-increasing difficulty of obtaining sufficient rehearsals, owing to the fact that the members have constantly to relinquish good paying engagements to attend rehearsals." In connection with the latter statement it must be borne in mind that for years the members not only received no fees for playing, but contributed towards defraying the expenses. Now the end has come it remains but for us to thank the members of the Guild for the enjoyment they have given us, and to wish them God-speed. We shall hold them in grateful remembrance. We can only quite briefly refer to the last three Concerts. On February 23 Dr. C. H. H. Parry's fine Partita in D minor for violin and pianoforte was beautifully played by Miss Isabella Donkersley and Miss Annie Fry; Mr. Julian Pascal gave a not altogether successful performance of Chopin's B flat minor Pianoforte Sonata, and songs by Mrs. Hutchinson and Brahms's Sextet in B flat completed the programme. On the 9th ult. a new String Quartet in D minor (Op. 64), by Professor C. V. Stanford, a masterly and effective work, was introduced by Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig, who gave a most excellent account of it. Schumann's "Märchenerzählungen" for clarinet and pianoforte, finely played by Messrs. C. Draper and Herbert F. Sharpe, and a Beethoven Trio were the other concerted pieces, while Mr. Walter Ford sang six songs with great refinement. The farewell Concert took place before a wretchedly small audience. Beethoven's String Quintet in C (Op. 29) and Schumann's Pianoforte Quintet were excellently played, the latter, especially, going with rare spirit and brilliancy. The performers were, in Beethoven's work, Miss Isabella Donkersley, Messrs. Wallace Sutcliffe, Percy Kearne (the able and enthusiastic Hon. Sec.), Ernest Tomlinson, and Arthur Williams; while that accomplished pianist, Miss Ethel Sharpe, did the fullest justice to the pianoforte part in Schumann's masterpiece; Miss Donkersley, Messrs. Sutcliffe, Tomlinson, and Williams being associated with her in what was one of the finest performances ever heard at these Concerts. Mr. Arthur Bent, who has shared with Miss Donkersley the arduous post of leader during many seasons of the Guild's Concerts, was heard at his very best in a Violin Sonata by Tartini, and Miss Lucia Fydell, a new singer with a fine, well-trained alto voice, gave great pleasure in a number of songs.

MUSICAL ASSOCIATION.

The fifth meeting of the present season of the Musical Association was held at the Royal College of Organists on the 9th ult., when Mr. George Langley read a paper entitled "The Triune Element in Beethoven, as specially exemplified by his Pianoforte Sonatas." The lecturer divided the various forms in which the triune element appeared into three classes, severally consisting of the repetition of a complete idea, repetition of a smaller section, and complex or modified repetition. An example of the first class was seen in the last eight bars of the exposition of the first sonata. Many other examples were given of this kind from other sonatas. In the second class the latter part of the repeated phrase was sometimes heard twice, and in the third division the repetition was still more modified by change of harmony and other devices. The method, however, although constantly employed up to and including the "Appassionata" Sonata in F minor (Op. 57), was not used in the subsequent works in this form. The lecturer had calculated that in the first twenty-three sonatas the device was apparent no less than 252 times. An interesting comparison was made with the sonatas of Clementi, Dussek, Haydn, Schubert, Mozart, and Hummel, from which it was shown that the nearest approach to Beethoven in this matter was Clementi, who, in his fifty-eight sonatas, introduced the triune element 110 times, the next in order being Schubert, whose eleven works in sonata form contained twenty-eight instances of triple repetition. The lecturer thought that the superiority of Beethoven's sonatas was in great measure due to this triune principle, which, however, was not so observable in his orchestral and chamber music. In the discussion which followed Mr. Southgate, who occupied the chair, Mr. J. S. Shedlock, Dr. Warriner, and Mr. Gilbert Webb expressed their doubts concerning Beethoven's employment of this device more than that of other idiomatic forms of musical expression. The meeting concluded with the exhibition and explanation by Mr. John C. Ward of his "Tonal Modulator," designed to facilitate reading at sight from the Staff Notation.

SOCIETY OF ARTS.

Mr. J. Spencer Curwen read an interesting paper, entitled "Music in London at the Queen's Accession," on the 17th ult., at the Society of Arts, Sir William C. F. Robinson occupying the chair. The lecturer said it was pleasant to recall the musical observances which welcomed the young Queen of 1837 to the throne. They were interesting not only as a proof of the loyalty of our fathers, but as shedding light upon the musical ideals and tastes of the period. The Queen was born at seven o'clock in the morning, and at ten minutes before that hour upon the day of her legal majority, May 24, 1837—William IV. still reigning—a party of thirty-seven gentlemen entered the enclosed area round Kensington Palace to serenade the Princess Victoria, heir-presumptive to the throne. Mr. Weippert was in command, and the party consisted of the band of the Italian Opera and four vocalists. The band probably played by themselves; the vocalists, true to old English habit, were glee singers, and they sang three glees, "Wake, royal maiden," "The fairest flower of May," and "Victoria's natal day," all composed by George Herbert Rodwell, a prominent musician of the time, the performance concluding with "God save the King." In social life music was not much cultivated. Nevertheless, it was highly esteemed by a few, and some high-class concerts were given in London to small and select audiences. In the first rank were the "Antient Concerts," the "Philharmonic," the "Società Armonica," an orchestral body, and some vocal concerts. Next to these came a group of societies, the greatest of them being the Sacred Harmonic Society, founded in 1834. Of the clubs that combined dining with music, there was the Madrigal Society, which was then the oldest musical organisation in Europe, having nearly reached its centenary. The dark period for English music, which began with the death of Purcell, was coming to an end. Two overtures by the young English school were played for the first time in 1837—Sterndale Bennett's "Naiades" and Macfarren's "Chevy Chase." Mendelssohn's "St. Paul" was performed at the Birmingham Festival, the English version of which, pianoforte score, was published by Alfred Novello at thirty-two shillings and the vocal parts at five shillings each! The most notable death of the year 1837 was that of Samuel Wesley, the significance of whose personality had not been lessened by time. In pianoforte music it was the period of the Fantasia and the variations of Thalberg, Herz, and Burgmüller. There was much talk of the low condition of the music in St. Paul's Cathedral. In parish churches the majority of the services were read, even the Canticles being spoken. In towns the usual accompaniment was an organ fitted with a barrel which the sexton turned to produce the tunes. In the absence of such an instrument, the accompaniment was supplied by some stringed instruments, wood-wind, and brass, played by amateurs—most of them working men. Hymn tunes were of a florid nature, and grace notes were unblushingly inserted, the general rule appearing to be to add passing notes and scale passages wherever they could be got in. Ladies played the pianoforte, harp, and guitar, but not the violin; on the other hand, the pianoforte was considered unmanly. The accordion and concertina were invented, and afterwards developed into the harmonium and American organ. The *Morning Chronicle*, of December 11, 1837, announced, as a great novelty, "The American Minstrels, self-taught men of colour from Philadelphia, in a series of morning concerts of national music." The street ballad flourished greatly at this time; within a few hours of any event of public interest, a song, written to fit an old tune, was ready for distribution. The democratisation of music was just beginning. Two years previously Lord Brougham, in giving evidence before the House of Lords on education, had urged that the rudiments of singing should be taught in the national schools, a proposal which was supported by the musical magazines, which prophesied a new order of feeling and sentiment when the love of music should take possession of the hearts of the young.

M. VINCENT D'INDY'S "FERVAAL" AT BRUSSELS.

(From our special Correspondent.)

A journey from London to Brussels and back during the wet, windy weather of last month, in order to hear a new opera, did not seem a very pleasant prospect. "Fervaal," however, as I shall endeavour to show, deserves mention. Further, the comfortable steamship *Colchester*, plying between Harwich and Antwerp, commanded by an affable captain and manned with an obliging crew, reduced to a minimum whatever discomfort is caused by travelling.

The Théâtre de la Monnaie has had the honour of producing more than one French opera for the first time. M. Vincent d'Indy, whose *drame lyrique*, entitled "Fervaal," was performed at Brussels on the 12th ult., is one of the foremost composers of what is known as *La jeune école française*. In 1884 his dramatic legend "Le Chant de la Cloche" won a prize offered by the city of Paris, while his "Wallenstein" trilogy has won for him a good name in France and Germany. The composer wrote a small work in one act in 1882, but "Fervaal" may be considered his first serious attempt for the stage. M. d'Indy, following the example of Wagner, has written both libretto and music.

The subject of this music-drama is legendary. *Fervaal* is the last descendant of a race of chiefs of divine origin, and in him are centred the hopes of his native country, Cravann, which is occupied by the Saracens. One day he is attacked by a troop of these barbarous enemies and wounded. *Guilhen*, the daughter of the Emir who has conquered the country, happens to see him, takes compassion on him, and desires to remove him to her father's palace, in order that he may be properly tended. *Arfagard*, a venerable Druid priest, who is watching over *Fervaal*, vehemently rejects the proposal, and the youth himself, by injunction of the priest, utters curses on woman and love. The kind intentions and lovely face of the damsel, however, win the day, and *Fervaal* is carried off on a litter. This incident forms the subject-matter of the prologue. The music is dramatic,

and two of the principal themes of the drama—for it is worked out on strict Wagnerian lines—are heard: the one is typical of *Fervaal*, the other of *Guilhen*.

The first act opens with soft, sensuous music from the orchestra. *Fervaal* is reposing in the garden of the castle, whither he was borne by the enchantress. A new passionate theme, that of love, is now heard; and this, together with a "curse" motive, and the two already mentioned, form the material whence is evolved the music which accompanies the conversation between the youth and *Arfagard*. The latter comes to persuade *Fervaal*, now that he is convalescent, to exchange the sweets of repose for the hardships of war, and to fulfil the high hopes excited by his high birth and pious training. *Arfagard* departs and *Fervaal* commences to don his armour. But *Guilhen* enters, and with sighs and caresses tries to persuade the warrior to remain with her. There follows a long love duet, which seems to have sprung from head rather than heart. Neither of the interpreters, however, was quite satisfactory. Madame Raunay and M. Imbart sang well, but the former was cold in her acting and the latter lacked dignity of gesture. Probably a more fervid, noble rendering of the duet would reveal beauties in it at first latent. *Fervaal* has the courage to leave her, and then, on the entry of a troop of Saracens, *Guilhen* bids them go and devastate the country in which *Fervaal* lives.

In the second act the chiefs of Cravann are assembled for the purpose of choosing a "brenn de guerre." *Fervaal* is unanimously elected, but, during the religious ceremonies, the oracle, through the mouth of *Kaito*, the Celtic Erda, prophesies an end to the cycle of *Esus* if an oath has been violated. This act is striking if only for its weird stage effects before the apparition of *Kaito*. The music seems unequal; some of the choruses of priests and priestesses are, however, interesting.

In the third and last act *Fervaal*, whose army has been defeated, seeks death at the hand of *Arfagard*. He wishes to be the sacrifice to appease the angry gods. Yet, though man proposes, woman disposes. *Fervaal* hears the voice of *Guilhen*, rushes to meet her, and slays *Arfagard* who tries to prevent him. *Guilhen*, however, sad at heart and benumbed with the cold mountain air, dies. Mysterious voices announce a change in the order of things, while *Fervaal*, bearing in his arms the lifeless body of the maiden, ascends the mountain steep. The sun shines forth, nature thus joining in *Fervaal's* prophecy of a new and brighter era. This act, the finest section of the work, is masterly and impressive.

The score of M. d'Indy is remarkable for its workmanship, which is of a high order. He works on Wagnerian lines—that is to say, he has a number of representative themes which are metamorphosed, developed, and combined after the manner of Wagner. But the French composer indulges in harmonies which often appear strange, and sometimes forced. Of course, one must remember the old cry against Wagner's discordant, harsh harmonies, and, having to deal with a composer of acknowledged merit, it is necessary to be cautious. I feel inclined to think that horror of the commonplace has tempted M. d'Indy to err in the opposite direction; at the same time, until the ear has become accustomed to his peculiar progressions, sudden modulations, also to the dissonant effects produced by passing notes and long appoggiaturas, it is impossible to decide whether composer or listener is at fault. Schumann in one of his articles wisely advises musicians when reading a new work to try and grasp its general work without dwelling on details. Now in M. d'Indy's music the details are so novel that the ear of an attentive listener is at once attracted by them and his attention thus turned away from the general character and meaning of the music.

The performance, under the able direction of M. Flon, was praiseworthy. The chief *rôles* were taken by Madame Raunay and MM. Imbart, de la Tour, and M. Seguin. At the close the composer was called and vociferously applauded.

We understand that the Nonconformist Choir Union are expecting a great concourse of singers at their annual Festival, to be held at the Crystal Palace in June. No less than 7,000 copies of the festival book have been printed, and these have all been practically applied for.

REVIEWS.

Annals of the Norfolk and Norwich Triennial Musical Festivals. MDCCCXXIV: MDCCCXCIII. By Robin H. Legge and W. E. Hansell. With portraits and *facsimiles*. 1896. [London and Norwich: Jarrold and Sons.]

The authors of this attractive volume have produced a valuable contribution to English musical literature. The story of the Norwich Musical Festival is here told with an agreeable lightness of style that greatly enhances the pleasure of the reader. In an interesting preface to the work, Mr. Fuller Maitland (whose name does not appear on the title-page) says: "The compilation of histories of the various festivals is a work of no slight value, provided only that it be undertaken in a really historical spirit and not with the desire of pandering to the vulgar taste of personalities concerning public performers. In the case of the Norwich Festival, this work has been undertaken none too soon; for a number of the minute-books, which are of course of the first importance as records, have disappeared, together with many of the autograph letters from musical celebrities of all kinds. The members of the older committees seem to have had no qualms of conscience when they appropriated such documents as the letter of Mendelssohn, reproduced on page 112. Unfortunately, one of the lost minute-books is that for the year 1852, which would have thrown much light on the circumstances attending the production of Pierson's 'Jerusalem,' an episode of special interest in the history of the Norwich Festivals." While fully endorsing these remarks, we are very glad that Mr. Fuller Maitland has sounded a note of warning on the subject of old minute-books generally. We have a strong suspicion that some of the earlier Birmingham records are "missing"; and it would be reassuring to know that all the Philharmonic minute-books are safe in the Society's archives.

But to return to Norwich. The earliest Festival, as at present constituted, was held in 1824. Norwich is, therefore, the third in point of age of the existing provincial music meetings—that of the Three Choirs (Gloucester, Worcester, and Hereford) and Birmingham being its seniors. It appears, however, that in 1788 and onwards there were Musical Festivals—of a kind—at Norwich; but these were simply "private money-making institutions got up by London concert-agents, as they would now be called, for their own profit." The names of two men stand out pre-eminently in connection with the initiation of the Festival proper—Richard M. Bacon and Edward Taylor. Bacon, to whom musical writers owe a debt of gratitude for his *Quarterly Musical Magazine and Review* (1818-28), was editor of the *Norwich Mercury*, in which capacity he became assiduous in arousing his fellow-citizens from their lethargy in musical matters, and in urging them to establish the Musical Festival which now holds such an honoured position. He was ably seconded in his efforts by Edward Taylor, who, from beginning life in his native city of Norwich as an ironmonger, became Gresham Professor of Music, and who was also for many years musical critic of the *Spectator*. Taylor was a master in the art of "tinkering." Re-writing the trumpet parts of "Israel in Egypt" is mild in comparison with his "arrangement" (*de*rangement) of Mozart's "Requiem," which he called "Redemption," but in which there were no redeeming features. He added, or interpolated, the *Andante* from the Overture to "Don Giovanni" as an "Introduction," an air from Mozart's "Tito," a recitative from "Idomeneo," another from Spohr's "Faust," and a chorale from a "Passion" by Bach! Even in those unregenerate days, it is no wonder that such "gallimaufry gave rise to much cavil and objection." We may be thankful that in the present state of musical opinion such an outrageous atrocity would be impossible. With one exception (1852 for 1851, the Great Exhibition year), the Norwich Festivals have been held triennially since 1824. The conductors have been Sir George Smart (1824-36), Edward Taylor (1839 and 1842), Benedict (1845-78), and, since 1881, Mr. Randegger, the most capable of them all, who still holds the post. Spohr, who was a personal friend of Taylor's, added lustre to the Norwich Festival, as did Mendelssohn to

Birmingham. His "Last Judgment" had its first hearing in England at the Festival of 1830. He conducted his oratorio "Calvary" at the meeting of 1839, which in Norwich is still known as "Spohr's year." In this connection an amusing incident is recorded. On the Sunday preceding the Festival, Spohr, who knew not English, attended the service in the Cathedral. In the course of the sermon, preached by a certain Mr. Storr, Spohr repeatedly heard the name of his oratorio mentioned, and, thinking that the reverend gentleman was speaking favourably of his work, the composer very naturally smiled. Judge of his feelings when he was afterwards informed that the preacher had boldly declared his conviction that all those who should go to St. Andrew's Hall to hear the performance of "Calvary" would be "*eternally damned*"!

The temptation to quote details of the various Festivals must be resisted, owing to the exigencies of space. We gladly refer our readers to the book itself, where they will find much to interest and amuse. One or two of the lighter touches may, however, be noticed. We read that in 1828 there was ordered "eight gallons of beer for the chorus after a capital practice." In 1830 the roof of St. Andrew's Hall was so defective, and rain poured into the orchestra so heavily, that Robert Lindley played a violoncello concerto while seated underneath an umbrella, which a kind friend held over him to keep him and his instrument dry! A minute-book records "a *duet* for *four* violoncellos," and one of the letters to the conductor was endorsed "Miss Julia Benedict." At a final choral rehearsal of his oratorio "Abraham," Molique showed his appreciation of the rendering of his work by "hugging J. F. Hill, the chorus-master, in the presence of the chorus, and imprinting a kiss upon both cheeks." Twenty-four years later (in 1884), when Sir Alexander Mackenzie produced his "Rose of Sharon," the chorus pelted "the composer with the roses with which they had decorated themselves for the occasion." In 1863 Tietjens would only sing "on the sole condition that Madame Adelina Patti was not engaged." How these great singers love one another! The rare instance of an attempt to bribe *The Times*—which a Norwich paper called "our gigantic contemporary"—occurred at the Festival of 1869, when Pierson's "Hezekiah" was produced. At the end of a notice of one of the concerts, *The Times* printed the following note: "Mr. Barclay, who gives no address except London, and who has insulted our musical reporter at Norwich by writing him a letter, enclosing £20 in notes, in order to influence his criticism on some of the performances at the Festival, is desired to call at our office for those notes." It will be observed that at Printing House Square the late Mr. J. W. Davison was officially designated a "musical *reporter*"—not a "musical critic." In conclusion, these "Annals" are not only remarkably well compiled, but seem to be comparatively free from errors, though there is an inexcusable misprint (p. 112) of "Davidson" for "Davison." We venture to think that for the purposes of reference the detailed programmes should have been grouped together at the end of the book, and not scattered throughout its pages. This suggestion might be considered in a future, and, we hope, cheaper edition, as comparatively few people can afford to pay £2 17s. 6d., which is the lowest cost of the complete work. At the same time some of the quoted criticisms on living performers and composers might with advantage be omitted. The book is admirably got up and reflects great credit upon the publishers. It is enriched with two *facsimile* letters from Spohr and Mendelssohn, in addition to many portraits and two views of St. Andrew's Hall; and, *summum bonum*, there are two capital indices.

Novello's Octavo Anthems. Nos. 554-560.
[Novello, Ewer and Co.]

Notice of the present instalment of a series of church music widely esteemed must commence with "Behold, I send the promise," by J. Varley Roberts. This is an anthem for Whitsunday. It is written for tenor solo and chorus. The opening is somewhat declamatory, but when the chorus enters the music becomes quiet and devotional, the whole, however, ending with a jubilant outburst in F major, "Praised be the Lord daily." The next two, "Unto us a Child is born" and "Open to me the gates," are by Frank Adlam. The former is obviously for Christmastide, and consists of joyous choruses alternating with *soli* for either soprano or tenor voice, the whole ending appropriately *piano* with the words "the Prince of Peace." The latter is for Easter, Ascension, or Dedication Festivals. It is full throughout, and is bold, broad, and mainly diatonic in style and phraseology, with a slight infusion of fugal writing. No. 557 consists of another composition by J. Varley Roberts. It is a setting of the beautiful poem by the Rev. E. Monro, "The Story of the Cross." Simple and hymn-like, with short interludes giving opportunity for meditation, it is eminently suitable for Good Friday, which will shortly be with us again. The next is a somewhat elaborate anthem, "Not unto us, O Lord," by John E. West. A quiet opening chorus leads up to an effective fugal passage at the words "Wherefore shall the heathen say." Then there swiftly comes a solemn but brief bass solo and chorus, "The dead praise not Thee, O Lord," after which we arrive at a jubilant chorus, "But we will praise the Lord," worked up with much vigour and with considerable freedom in the accompaniments. No. 559 is the late Sir George Elvey's pathetic and devotional little anthem "The souls of the righteous," eminently suitable for funeral or "In Memoriam" services. No. 560 is the late Sir Joseph Barnby's "Hail to the Christ." This is described as a carol-anthem, and of course is intended for Christmas; but it is more varied than an ordinary carol, and is expressively written in the key of E minor, with a close, according to ancient custom, in the tonic major.

The Wagner Story Book. By William Henry Frost.
[T. Fisher Unwin.]

Wagner doubtless dreamed of many audiences, but it is questionable if he ever anticipated the librettos of his great music-dramas being converted into "firelight tales" for children. This, however, is what Mr. W. H. Frost has done, and it may be said with entire success. The author creates a "certain little girl" to whom, seated by the fire, he relates the stories of "Tannhäuser," the "Flying Dutchman," "Lohengrin," the "Ring," "Tristan and Isolde," and "Parsifal"; and from the glowing embers and dancing flames conjures up pictures of the chief scenes. The language is happily chosen, the myths and legends make charming tales, and they are told in a manner which is well calculated to appeal to the imagination of the young mind, and arouse in it admiration for truth and goodness. There is also evinced a "grown up" knowledge and a quiet sense of humour which will increase the interest of those who may read the stories to little folks; as, for instance, in the following passage: "For these people here about the king are a peculiar sort of people who shout very loud about justice and their own rights, but seldom do anything unless they feel sure that they are on the side that is going to win. There are no such people now-a-days, of course; but there were once." It should be added that what is seen in the fire is pictorially illustrated.

Imperial March (1837—1897). Composed by Edgar Elgar. (Op. 32.) Arranged for pianoforte solo by the composer.

Victoria — our Queen. March for Full Orchestra. Arranged for pianoforte solo by John E. West.
[Novello, Ewer and Co.]

To write an original march is almost as difficult as to write an original chant, but Mr. Elgar has made a bold and, in a considerable degree, successful attempt to impart freshness to a stereotyped form. The music possesses considerable dignity, and the melodious nature of the themes is enhanced by the harmonic freshness of their setting. The work is effectively laid out for the domestic instrument, and the piece may be recommended—especially at this period of royal and patriotic celebrations—to the attention of pianists of average abilities. Mr. John E. West's March is founded on themes from Barnby's patriotic chorus, of which admirable use is made. Mr. West is rather given to somewhat inconvenient stretches for the hands, but with this exception the music presents little executive difficulties and possesses a vivacity which makes it very attractive. Apart from its application to the present mutual congratulatory days, the work forms an effective and inspiriting piece.

Original Compositions for the Organ. Nos. 247-251. [Novello, Ewer and Co.]

In reversion to deceased masters we have here a most interesting series of numbers of a publication that has probably proved very valuable to organists. In the first we have three of Schumann's Fugues on the name of Bach, and in the next the other three (Op. 60). These were originally written for organ or pedal pianoforte; but the pedal pianoforte has gone out of fashion, and the Fugues are certainly more suitable for the "king of instruments." Musicians who know Wagner's "Meistersinger" will recognise the curious coincidence between the principal theme of the fourth Fugue in B flat and that of the Prelude to the third act of Wagner's comic opera. The present edition is edited by Mr. John E. West, who has done his work well; his directions for registration of the stops are in every respect judicious. In No. 249 we have a "Festal March" in D by the late Sir George Elvey, written in the somewhat simple but, generally speaking, jubilant manner of the late esteemed organist of St. George's Chapel, Windsor. In the next two numbers for mention at present we have six Fugues by Handel dated 1735—that is to say, when the great master was approaching the zenith of his career. They are stated as being for organ or harpsichord, and as the latter instrument is to some extent out of date, it is as well to have a new edition for the organ, and this has been well done by Mr. J. W. D. Pillow. The Fugues are, on the whole, simpler in harmony than those of Bach, and are eminently characteristic of the Anglo-Saxon master.

O'er the Hill-side. Graceful Dance. Composed by Milton Wellings.
Chant d'amour. For the Pianoforte. Composed by Francis Thomé.
[Metzler and Co.]

The first of the above pieces is an excellent example of the gift its composer has of writing graceful and ear-catching melodies. The music presents no executive difficulties and possesses much charm of a simple kind. The "Chant d'amour" is one of those expressive little sketches which Mr. Thomé knows so well how to write. It is extremely melodious, and would provide an admirable study for the cultivation of *legato* touch. Pianists should note, however, that all rights of public performance are reserved.

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. No. 55. *Violin Makers.* By C. Stainer. [Novello, Ewer and Co.]

In these days of haste the compilation of a reliable book of reference is a boon to mankind, and many musicians will be grateful for the excellent dictionary of violin makers which has been written by Miss C. Stainer, a daughter of Sir John Stainer, whose assistance the author acknowledges in her preface. The dictionary has been compiled from the best sources and the works referred to or quoted amount to thirty-eight. The paragraphs not only give the chief incidents in the lives of violin makers, but also include particulars of the peculiarities of their instruments, and much information concerning the gradual development of the violin and various experiments which have been tried in its manufacture. The book will be of special interest to connoisseurs of the universal instrument, around which cling so many romantic tales and pleasing associations.

Three Remembrances. For Violin and Pianoforte. By J. Jacques Haakman.
Lullaby. For Violin and Pianoforte. By Alex. S. Beaumont. [Charles Woolhouse.]

These are decidedly pleasing remembrances. The first, an *Andante*, may be described as a meditation on an agreeable incident; the second, a *Moderato*, in A minor, is less engaging; but the third piece, an *Allegretto*, makes amends for its predecessor and is graceful and attractive. The music is of moderate difficulty for both instruments and deserves the attention of amateur violinists.

The "Lullaby" is tender and melodious, as such ditties should be. It is also written as a Trio for pianoforte, violin, viola, or violoncello.

Two Sketches for the Pianoforte. By Franz Oberlin.
Hornpipe for the Pianoforte. By Arthur Somervell.
[Edwin Ashdown.]

Mr. Oberlin's two sketches are respectively entitled "Dreaming" and "Awaking," and the latter is as pleasant as the former, which is not always the case. The composer revels in rich harmonies that impart much distinctiveness and attractiveness to these pieces, which will well repay any practice that may be necessary for their adequate performance. Mr. Somervell's Hornpipe is as gay and irresponsible as hornpipes should be. It provides excellent practice for independence between the hands, and specially for neatness of execution by the left hand. Played with due accentuation and verve, it would be decidedly inspiriting.

Masque. From the music to "As you like it." Composed by Edward German. Arranged for the pianoforte by the composer.
It was a lover and his lass. Duet for soprano and contralto. From the music to "As you like it." Composed by Edward German.
[Novello, Ewer and Co.]

Those who attended the production, at St. James's Theatre, by Mr. George Alexander, of Shakespeare's "As you like it," will doubtless have a pleasant recollection of Mr. German's music, and those musically inclined are now enabled to make intimate acquaintance with the Introduction and the three Dances which contributed so greatly to the effectiveness of the last act. These pieces are in the same style as the well-known "Henry VIII." Dances by the same composer, and though less distinctive than the last-named measures, they are easier to play, which may render them more acceptable to some pianists. The duet, "It was a lover and his lass," was the best number which Mr. German provided for "As you like it." It is a charming setting of the familiar words. The music is thoroughly in sympathy with the text, and the vocal parts, with their imitatory passages, are grateful to sing and, if well sung, delightful to hear. It is music which breathes of the forest "In the springtime . . . when birds do sing."

Hurrah! Hurrah! for England. A Four-part Song. Composed by J. Frederick Bridge. (No. 762. Novello's Part-song Book.) [Novello, Ewer and Co.]

The requirements for special music written in commemoration of the remarkable reign of our Queen promises to be well met, and a very bright and spirited example of a patriotic part-song will be found in Professor Bridge's "Hurrah! Hurrah! for England." The words attribute to us everything that we should be, and pay graceful homage to "England's daughter, Our Lady and our Queen." The music admirably reflects the spirited nature of the text, and will present no difficulties to fairly well trained choirs.

The Queen—God bless her. A Patriotic Part-song. The words written by May Byron. Composed and arranged for Male Voices by Myles B. Foster. (The Orpheus. No. 307.)
[Novello, Ewer and Co.]

The words of this part-song are of a more thoughtful character than the majority of those which have been written to celebrate our Queen's long reign, but they are by no means lacking in spirit or in the self-congratulatory element which characterises lyrical effusions of this class. The music, while appropriately bold in character, is solidly written and contains many passages which reveal the hand of the experienced composer. The part-song may be warmly recommended to all male-voice choirs.

The organ-case on the North side of the choir in Westminster Abbey, which has been erected as part of the memorial to Henry Purcell as a result of the celebration in honour of that composer in 1895, is now practically completed, and will be on view in a few days. Mr. Pearson's design is one of great beauty and distinction, and there can be no doubt that as soon as it is seen, it will offer a strong incentive towards the efforts which will now have to be made to complete the case on the South side.

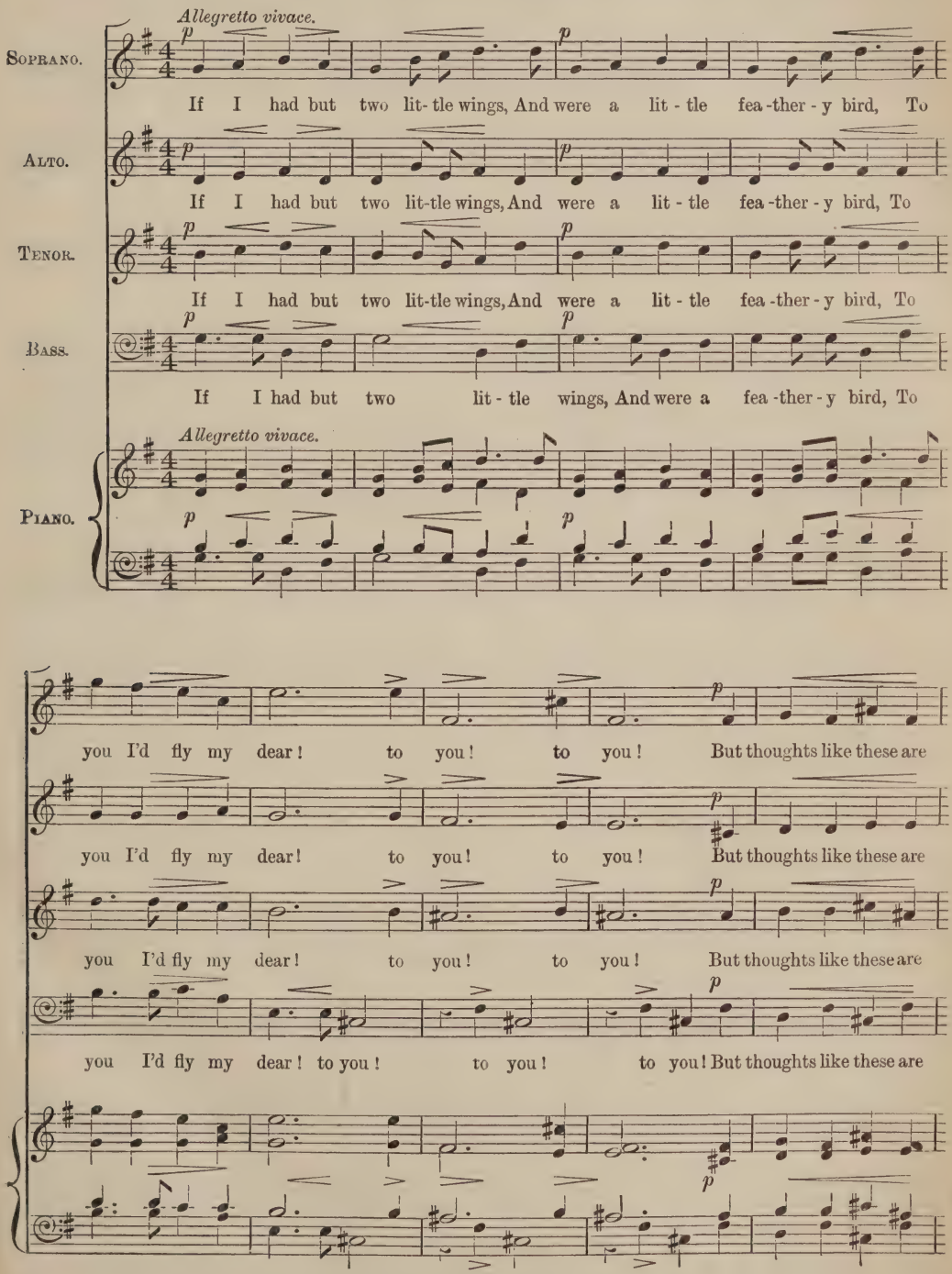
If I had but two little wings.

FOUR-PART SONG.

FROM A SET OF SIX PART-SONGS DEDICATED TO THE MAGPIE MADRIGAL SOCIETY.*

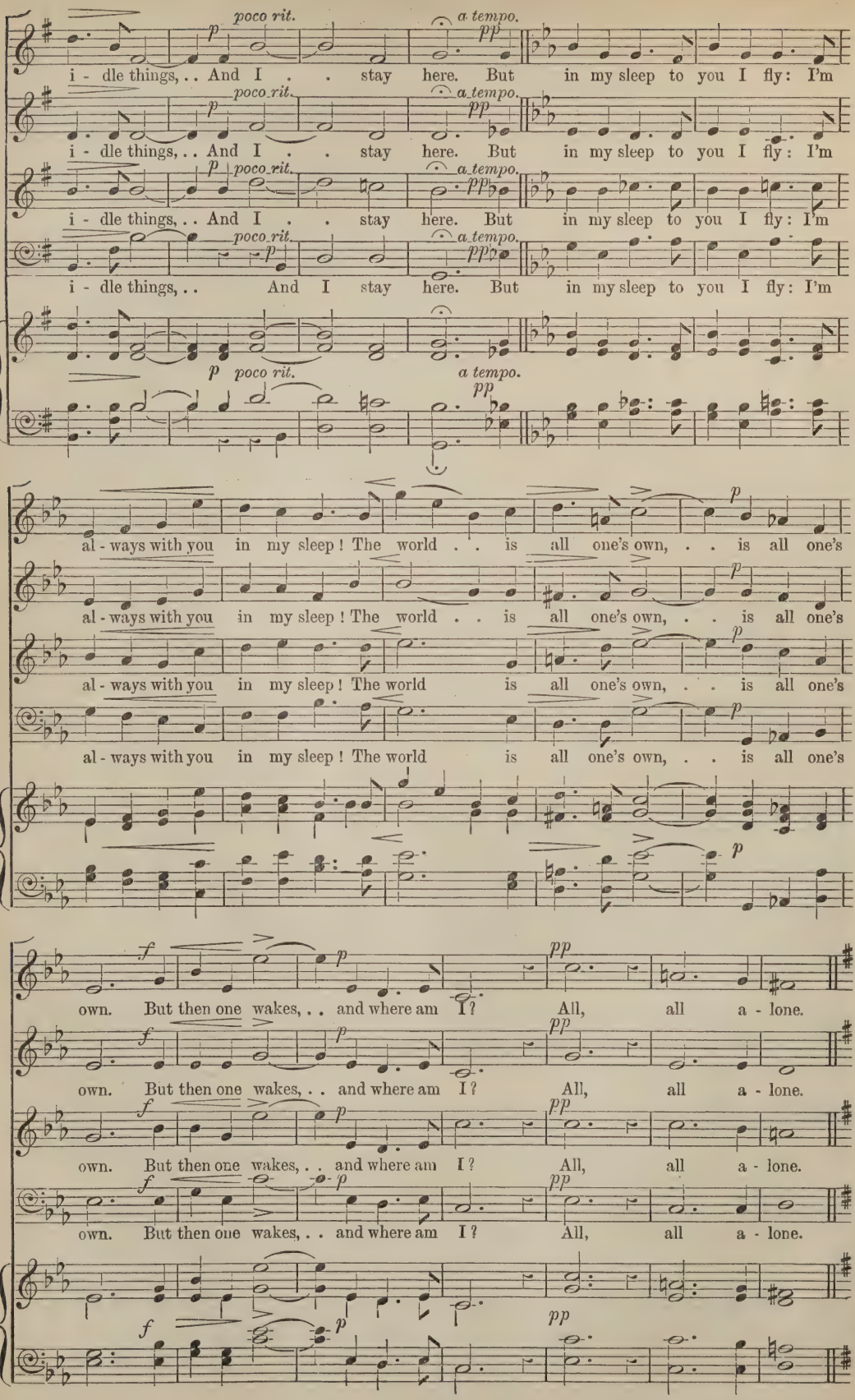
Words by S. T. Coleridge. Music by C. Hubert H. Parry.

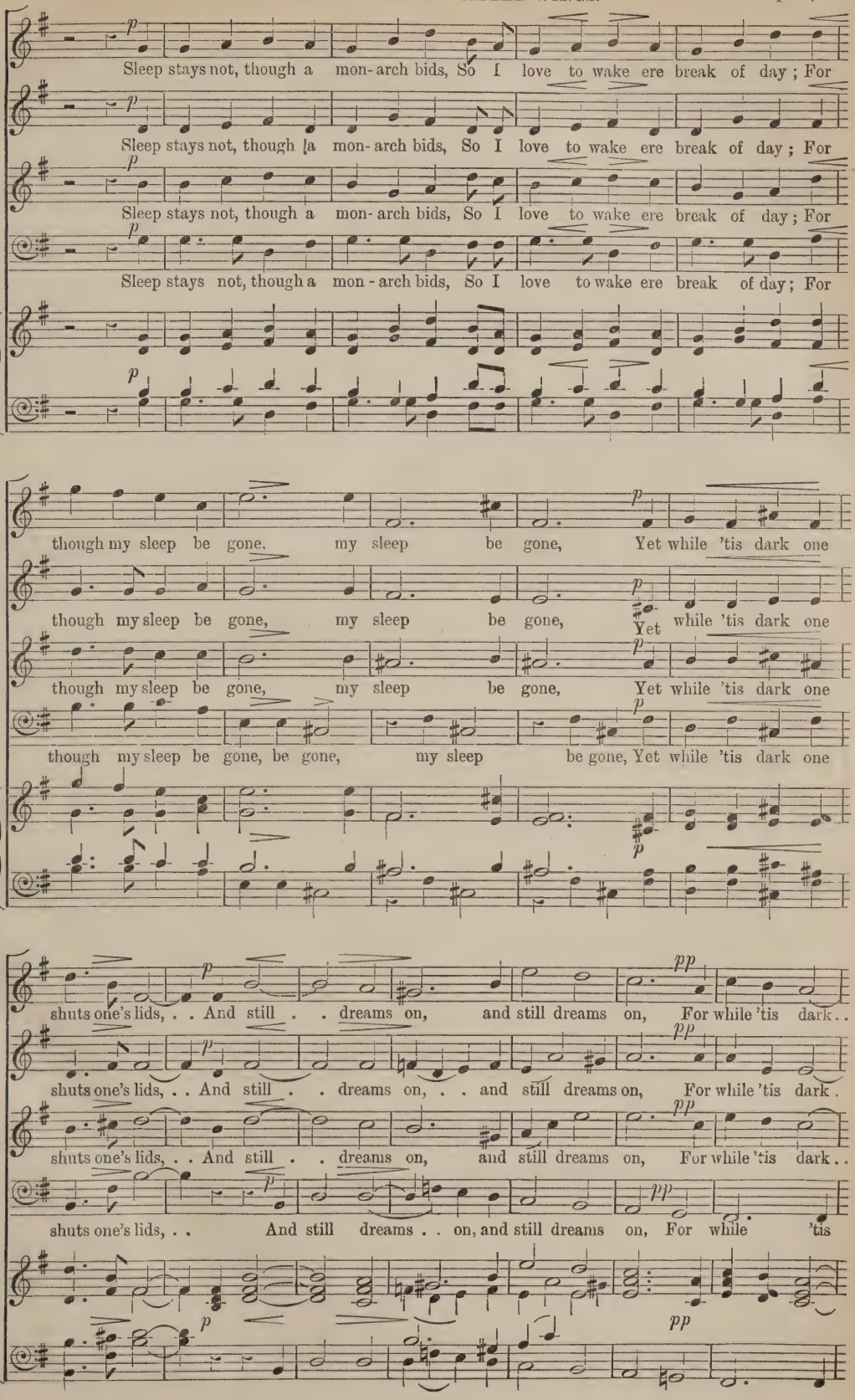
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

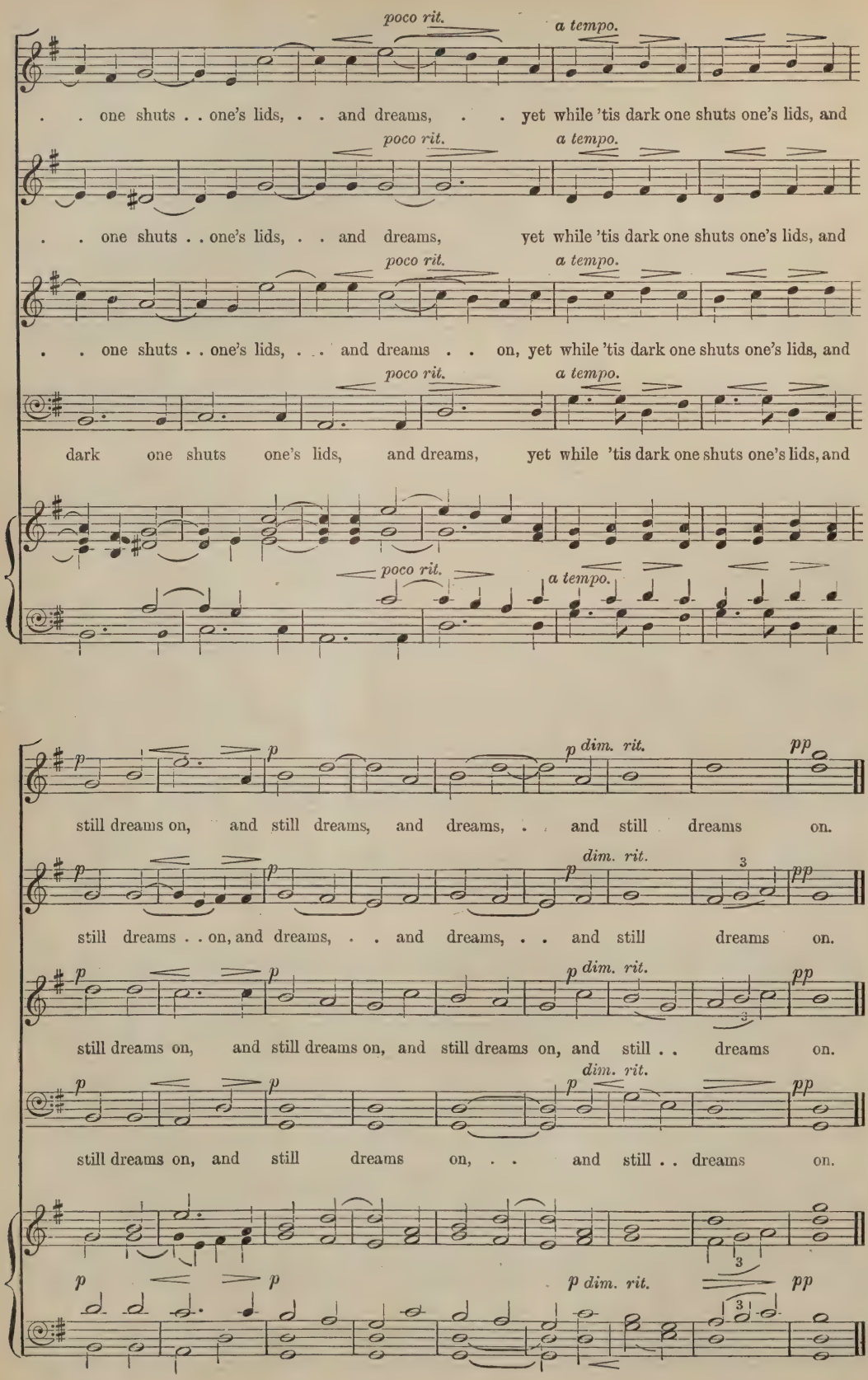


* The remaining numbers will appear in Novello's Part-Song Book.

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poco rit.
a tempo.
i - dle things, . . And I . . stay here. But in my sleep to you I fly: I'm
al - ways with you in my sleep! The world . . is all one's own, . . is all one's
own. But then one wakes, . . and where am I? All, all a - lone.


Sleep stays not, though a mon- arch bids, So I love to wake ere break of day ; For
Sleep stays not, though a mon- arch bids, So I love to wake ere break of day ; For
Sleep stays not, though a mon- arch bids, So I love to wake ere break of day; For
Sleep stays not, though a mon - arch bids, So I love to wake ere break of day; For
though my sleep be gone. my sleep be gone, Yet while 'tis dark one
though my sleep be gone, my sleep be gone, Yet while 'tis dark one
though my sleep be gone, my sleep be gone, Yet while 'tis dark one
though my sleep be gone, be gone, my sleep be gone, Yet while 'tis dark one
shuts one's lids, . . And still . . dreams on, and still dreams on, For while 'tis dark . .
shuts one's lids, . . And still . . dreams on, . . and still dreams on, For while 'tis dark .
shuts one's lids, . . And still . . dreams on, and still dreams on, For while 'tis dark . .
shuts one's lids, . . And still dreams . . on, and still dreams on, For while 'tis


poco rit.
a tempo.
. . one shuts . . one's lids, . . and dreams, . . yet while 'tis dark one shuts one's lids, and
. . one shuts . . one's lids, . . and dreams, yet while 'tis dark one shuts one's lids, and
. . one shuts . . one's lids, . . . and dreams . . on, yet while 'tis dark one shuts one's lids, and
dark one shuts one's lids, and dreams, yet while 'tis dark one shuts one's lids, and
p
dim. rit.
pp
still dreams on, and still dreams, and dreams, . . and still dreams on.
still dreams . . on, and dreams, . . and dreams, . . and still dreams on.
still dreams on, and still dreams on, and still dreams on, and still . . dreams on.
still dreams on, and still dreams on, . . and still . . dreams on.
3



BERTHOLD TOURS.

1838—1897.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The third of Mr. Max Mossel's Drawing-room Concerts was given at the Grand Hotel, on February 25, and proved a musical treat. Madame Ivan Mossel (pianoforte), Mr. Max Mossel (violin), and Professor Ivan Mossel (violoncello) combined in a truly artistic rendering of Saint-Saëns's Trio, Op. 18, in F. Professor Ivan Mossel, in his violoncello playing, has in him the true elements of a great artist. The songs of Mrs. Helen Trust secured the well-earned plaudits of the audience.

Mr. Mark Hambourg, who now returns to us as a fully equipped pianist, having already appeared here when a juvenile prodigy, in 1891, gave a Pianoforte Recital, in the Masonic Hall, on the 8th ult. If in his interpretations he lacks the poetry of feeling which must come with riper years, he can lay fair claim to be one of the most marvellous executive pianists of the day. He created quite a *furore* by his rapid and facile octave playing.

The Birmingham Amateur Orchestral Society, which is now incorporated with the Midland Institute, gave a Concert, on February 22, under Mr. George Halford's direction. The programme included Schubert's C minor Symphony, of which two movements were given, and Beethoven's Pianoforte Concerto in G major, the latter played by Miss L. M. Scott, a pupil of Miss Fanny Davies. Miss Scott proved herself an able and scholarly pianist and exhibited a sympathetic touch and clear technique.

The Birmingham Choral Union, under Mr. Thomas Facer's able conductorship, gave Handel's "Judas Maccabæus," in the Town Hall, on February 20, with full band, chorus, and the following principals—Miss Nellie Wiseman, Madame Florence Bourne, Mr. William Molineaux, Mr. William Bennett, and Mr. C. W. Perkins (organ). The performance showed considerable advance on previous efforts.

Active preparations are now in progress to make our Triennial Musical Festival of 1897 one of interest and importance. Of novelties we shall only have a few: a "Requiem" by Professor Stanford, an "Ode to the Sea" by Somervell, and an Orchestral Suite by German. Purcell's music to "King Arthur," Brahms's "Song of Destiny," and Parry's "Job," which has not been heard in Birmingham, are included in the scheme. "Elijah," "The Messiah," and Schubert's Mass in E flat will each find a place.

The sudden announcement that Mr. W. C. Stockley would make his farewell appearance attracted a large audience to the Orchestral Concert, at the Town Hall, on the 11th ult. At the conclusion of the Concert the veteran conductor received quite an ovation, the audience rising *en masse*. Mr. Stockley has just completed his twenty-fourth series of annual Orchestral Concerts, which he founded in 1872, and his long services in the cause of musical art cannot be over-estimated. I am glad to state that the Festival Committee have resolved to express in a tangible way the esteem in which their able choral conductor is held by all classes of Birmingham citizens.

The Birmingham Festival Choral Society's fourth and last Concert of the thirty-seventh series was given in the Town Hall, on the 18th ult., under Dr. C. Swinnerton Heap's direction. The programme was entirely devoted to selections from the works of Handel, the first part being from "Israel in Egypt"; the second, "Acis and Galatea," and one air each from "Semele," "Theodora," and "Alexander's Feast"; the last part included two choruses and one aria from "Solomon." In the absence of Miss Anna Williams, through illness, Miss Emily Squire, at a short notice, undertook the soprano solos. The other principals were Miss Ada Crossley, Mr. Edwin T. Morgan, and Mr. David Hughes. Mr. Perkins presided at the organ. The singing of the chorus was particularly distinguished by superb tone power. Next season's scheme will include orchestral Concerts, in addition to choral performances.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The customary very high degree of artistic excellence attended the singing of the Bristol Orpheus Glee Society at its annual Concert, on February 25, under Mr. George Riseley's direction. The absolute novelties were "To Music" and "Lost Time," the words taken from Tom Moore's "Irish Melodies" and set to music by Mr. C. Lee Williams and conducted by the composer. They both proved to be exceedingly clever and captivating. Dr. Benjamin Cooke's "Ode to Handel," although first performed at the Handel Commemoration dinner in London, in May, 1785, had never before been given by the Bristol Orpheonists. Laurent de Rille's descriptive piece, "The Destruction of Gaza," was now, strange to say, included in a programme of this Society for the first time. Tom Cooke's "Strike the lyre," Ambroise Thomas's "The Tyrol," Walmisley's "I wish to tune," and Mendelssohn's "Waken, lords and ladies gay," were among the other pieces in the list; and the loyalty of the Society was exemplified by the singing of an arrangement by Mr. Riseley of the National Anthem and Spofforth's "Health to the Queen," adapted from the glee "Health to my dear."

On the same date the Æolian Male Choir, a very much younger association of vocalists, who nevertheless sing remarkably well, gave a Concert at Easton.

At the Lent Concert of the Bristol Choral Society, on the 20th ult., Verdi's "Requiem" and Spohr's "Last Judgment" were performed with magnificent results by the splendid body of 500 well trained singers. They had previously zealously studied the works under the direction of Mr. Riseley, who led them triumphantly through the public performance. The soloists were Miss Esther Palliser, Miss Jessie King, Mr. James Leyland, and Mr. Charles Copland.

Gratifying results attended the Concerts given on February 24 by the Choir and Orchestral Society of the Cathedral School; by the Great Western *employés* on February 22; and, on the same date, by the Bristol section of the Crystal Palace Temperance Choir, who were joined by the Langton Street Orchestra.

At the second popular Chamber Concert, on February 27, Raff's Trio in G (Op. 112) for pianoforte and strings, Brahms's Sonata (Op. 108, No. 3) for pianoforte and violin, and Chopin's Sonata in B flat minor (Op. 35) were the chief works, the executants being Messrs. Milani (violin), Pavey (violoncello), and Herbert Parsons and Miss Payne (pianoforte). Miss Boucher was the vocalist.

Miss Lock's last Chamber Concert of the season took place on the 15th ult., when Beethoven's String Quartet (Op. 59, No. 3) and Rheinberger's Pianoforte Quartet in E flat (Op. 38) were performed by Messrs. Carrington, Duys, Wetten, Van Gelder, and Miss Lock, with taste and finish.

Downend Choral Society, on the 8th ult., performed Barnby's "Rebekah," MacCunn's "Lord Ullin's Daughter," and Eaton Faning's "The Vikings," under the guidance of Mr. Harold Bernard, the spirit and clearness of the singing giving much satisfaction.

Midsomer Norton Choral Society and the Mid-Somerset Ladies' Orchestra united in a well performed Concert on the 2nd ult., under the direction of Mr. Walter J. Kidner.

Portishead Ladies' Choral Society sang Smart's bright cantata "The Fishermaidens," and other pieces, under the direction of Mr. Hamilton Clarke, on February 24.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The "Feis" prizes for compositions have been awarded to the following works: Irish cantata, "Deirdre," by Michele Esposito, Dublin; concert-overture, "Greenoge," by J. C. Culwick, Dublin; Anthem by C. Habdebeck, Belfast; Part-Song by C. S. Craddock, Clonmel; Song on Irish Subject by Mrs. Beckett, Dublin (commended, F. St. J. Lacy, London, and Mrs. Houston, Coleraine); violin and pianoforte duet, "Barcarolle," by George F. Bell, Dublin; Irish Air arranged as part-song, by Rev. E. Whelan, Bray. The performance of these works during the "Feis" week (May 18-21) is looked forward to with interest.

The Dublin Musical Society gave an extra Non-Subscription Concert on the 8th ult., consisting of Haydn's "Creation" and Rossini's "Stabat Mater," with Miss Agnes Molteno, Miss Alex Elsner, Mr. Hirwen Jones, and

Mr. Charles Kelly as principal vocalists. Mr. Horan was organist, Mr. Darley, leader, and Dr. Joseph Smith conducted.

Sterndale Bennett's "May Queen" was announced for performance at the Rotunda, on the 27th ult., with miscellaneous second part, under the direction of Dr. W. H. Collisson, in aid of Clonliffe Church Fund.

The St. Patrick's Past Choristers' Society announced a performance of "Judas Maccabæus" for the 31st ult., in the Antient Concert Rooms, under the direction of Mr. Charles G. Marchant.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The members of the Norwich Church of England Young Men's Society should be grateful to the Cathedral organist (Dr. Frank Bates) for the highly interesting Lecture with which he favoured them, on the 1st ult., on "Wagner: his life and influence on music." Dr. Bates entered into many interesting particulars of the plots of the master's music-dramas, showing Wagner's marvellous care for detail in all departments of his work. Vocal illustrations were given by Mrs. Bates, Miss Orams, Miss Waley, and Mr. W. E. Hansell. Pianoforte excerpts were excellently played by Mr. Cuthbert L. Hawley, who has made such a study of Wagner that he is able to play most of his music from memory.

Miss Trixie Barrett gave a well attended Vocal Recital on February 25. This highly gifted young lady, who has lately completed a course of instruction at the Royal College of Music, was heard in nine songs sufficiently varied in character to display her excellent capabilities in different styles with remarkable success.

The Saturday Evening Popular Organ Recitals by Dr. Bunnett, at St. Andrew's Hall, continue as popular as ever and are doing a valuable educational work. On the 13th ult. a novelty was introduced, Mr. Charles Fry being engaged to recite Longfellow's "King Robert of Sicily," accompanied on the organ with the music specially composed for Mr. Fry by Mr. John E. West. The result was very gratifying, the large audience showing their appreciation by loud and continued applause.

Smart's cantata "The Bride of Dunkerron" was well rendered at the Great Yarmouth Musical Society's Concert on February 18, under the conductorship of Mr. Haydon Hare. Miss Teresa Blamy, Mr. Henry Piercy, and Mr. Robert Grice were very successful in the principal parts, and the chorus sang with commendable precision.

The Lowestoft Musical Union gave its second Concert, on February 22, when Handel's "Alexander's Feast" was performed. Founded last year, this society, under the direction of Mr. H. D. Flowers, already numbers nearly 100 choristers, whose share in the above work was highly commendable. The soloists were Miss Cecilia Gray, Miss Penley, Mr. Sawford Dye, and Mr. A. Appleby. The band was led by Mr. F. W. B. Noverre, and Mr. E. Tuttle presided at the harmonium.

The North Walsham Musical Society gave Sullivan's "Golden Legend" and a selection from Randegger's cantata "Fridolin," on February 24. The choruses were given with fair precision. The soloists were Miss Amy Rayson, Miss May Seiber, Mr. Lewis Thomas, Mr. A. Strugnell, and the Rev. H. D. Barrett.

The Ipswich Choral Society gave Mendelssohn's "Elijah," on the 9th ult., under the energetic conductor, Mr. Burton. The principal vocalists were Lady Bedford, Miss Ada Crossley, Mr. Lawrence Fryer, and Mr. Andrew Black. The minor parts were ably sustained by Mr. Bernard, Miss Kathleen Walton, Mr. G. King-Smith, Mr. H. Baker, Mr. Dalby, and Mr. J. H. Brockbank (Norwich Cathedral).

An interesting Lecture was given at Ipswich, on the 10th ult., by Mr. Frank Woolnough, Curator of the Ipswich Museum, entitled "The Evolution of Music." Illustrations were rendered by a choir under Mr. Maurice Cooke, and photographs of ancient instruments were thrown on a screen by Mr. W. Vick.

St. Paul's Choral Society gave selections from the Oratorios of Handel, Mendelssohn, and Haydn at St. Paul's Church, on February 25, before a crowded congregation. The choruses were well sung, as were also the solos by Master W. Wills, Master F. A. Collis, Mr. T. Peck, and Mr. A. C. W. Tracy. Mr. H. Clayton was at the organ, assisted by an orchestra. Mr. F. C. Baker, the founder, ably conducted.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Considerable interest was excited in musical circles by the first appearance of Mr. Moonie's Choir, on the 19th ult., in the Music Hall, and a crowded and enthusiastic audience assembled to give the new venture a hearty welcome. This latest development of choral organisation in Edinburgh is partly the consequence of the discontinuance of the older and very popular Male Voice Choir, led so many seasons by Mr. Moonie, and is also due to the spread of a taste for choral singing among Edinburgh amateurs. The new society, already a round hundred voices strong, is fortunate in its able and energetic conductor, and Mr. Moonie is certainly fortunate in his voices. The quality of the sopranos in particular is delightfully fresh and pure, and the balance of the chorus leaves little to be desired. But "the sin by which angels fell" exacted its inevitable penalty. The works chosen for the first Concert (Cowen's "Water Lily" and Saint-Saëns's "The Heavens declare") are not such as a young choir could hope to grapple with successfully, and the labour which would certainly have scored a great success in works demanding less experience failed on this important occasion to achieve its aim. One of the most capable little orchestras ever got together from local sources here suffered from the same cause. Cowen's Festival composition requires a festival orchestra. The soloists were only comparatively successful, owing to colds and other obvious disabilities; but Miss Kate Gray was warmly applauded for her rendering of the part of *Ina*, and Mr. Stronach, as *Sir Galahad*, was also well received. Mr. T. H. Kennedy sang his comparatively unimportant part (*Merlin*) in his usual artistic style, and Miss Reid infused great expression into her interpretation of the lovely solo from the 19th Psalm, "Thou, O Lord."

The Edinburgh Choral Union gave a Concert, on the 15th ult., in aid of the Blind Asylum. The works produced were the Mass in G (Twelfth Mass), so widely accepted as the composition of Mozart, and Haydn's "Spring" (from the "Seasons"). The soloists were Miss Maggie Davies, Miss Sarah Berry, Mr. Hirwen Jones, and Mr. Robert Grice. A small orchestra supplied the accompaniments and Mr. Collinson conducted.

On the 17th ult. the last of the Historical Concerts given at the University, under the direction of Professor Niecks, was devoted to "Virtuosic Pianoforte Music." Mr. Leonard Borwick was the pianist, and the programme included compositions by Hummel, Field, Moscheles, Thalberg, Henselt, Chopin, and Liszt.

MUSIC IN GLASGOW.

(From our own Correspondent.)

March was ushered in by two delightful Concerts of Chamber Music. On the 1st ult. Mr. Willy Burmester's programme contained selections from Beethoven, Spohr, Bach, and Wieniawski. In each and all of the pieces essayed he once more showed his marvellous technique. In Mr. Ernest Hutcheson, Mr. Burmester had an excellent coadjutor, a pianist who will sure enough be heard again with much pleasure. A few nights later Mr. and Mrs. Henschel gave one of their welcome Vocal Recitals, when the programme was remarkable for its variety, the perfection of taste displayed in Mr. Henschel's pianoforte accompaniments, and the unique duet singing of the accomplished couple.

On the 8th ult. the Kyrle Choir gave a very good performance of Sir A. C. Mackenzie's cantata "The Bride." The seventh annual Concert of the Glasgow Athenæum School of Music took place on the 11th ult. The proceedings were opened by a short Organ Recital, given by three of the students. The programme included Schumann's Concertstück for pianoforte and orchestra, in which Mr. David H.

Wilson distinguished himself as the soloist. The large body of instrumentalists did infinite credit to the training of Principal MacBeth and his well-equipped staff of professors. The vocal pieces comprised *Edith's* song from the drama "Bruce," one of several exceptionally interesting pieces which Mr. MacBeth has written for the production of the dramatised version of "The Lord of the Isles."

Stainer's popular "Crucifixion" was given by the choir of Glasgow Free College Church, on the 17th ult., and Gounod's "Redemption" was announced for the evening of the 25th ult., under the auspices of Wellington United Presbyterian Church Choir.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The chief feature of the past month has been the visit, of only four weeks' duration, of the Royal Carl Rosa Opera Company. Up to the time of writing, the only novelty, so far as Liverpool is concerned, has been Wagner's "Die Meistersinger." The same composer's "Tannhäuser," "Lohengrin," and "Flying Dutchman" have been placed in juxtaposition with Balfe's "Bohemian Girl" and Wallace's "Maritana." The company, as at present constituted, is a good one, and it is a pity that from some cause or other a portion of the old glamour has departed from its advent to its earlier home.

The Philharmonic Society has concluded its fifty-eighth season. At the Concert on the 9th ult. there was nothing special to note, except that the programme was devoid of the usual Symphony. For the 30th ult. Berlioz's "Trojans in Carthage" was promised, and great things have been said in advance of this novelty, of which a brief description appeared in this column a few months ago.

The Sunday Concerts ended on the 7th ult., when Dr. A. L. Peace gave a delightful reading of the solo part of Handel's Fourth Organ Concerto in F. It is rarely that such a composition receives anything like a measure of justice, but with the fine instrument in St. George's Hall and the orchestra of the Sunday Society, which includes nearly sixty string performers, the inherent breadth of the work itself, as well as the strong contrasts of tone, proved something of a revelation.

On the previous evening the Orchestral Society, under Mr. Rodewald, gave a bright rendering of Mendelssohn's "Scotch" Symphony, and introduced to a Liverpool audience two novelties in the form of Dvorák's Légendes (Nos. 2 and 4) and the *Adagio* from the same writer's Symphony (No. 3) in D minor.

The Schiever Quartet (Messrs. Schiever, Akeroyd, Courvoisier, and Carl Fuchs) gave another excellent Recital of chamber music, on the 13th ult., before the members of the Liverpool section of the Incorporated Society of Musicians, and on the 20th ult. the third of their regular Concerts, with Mr. Leonard Borwick at the pianoforte, took place in the Concert Hall of the College of Music.

The third Subscription Concert of the Birkenhead Cambrian Choral Society took place on the 17th ult. The work selected was Mendelssohn's "Elijah," of which a highly creditable performance was given, under Dr. Reynolds.

At Runcorn, the closing Concert of the season, with an excellent programme of a miscellaneous character, was given by the local Musical Society, on the 15th ult., under Mr. F. K. Crossley.

There has lately been a run in the locality upon Smart's melodious "Bride of Dunkerron." The Wallasey Choral Society, under Mr. Argent, gave it on the 22nd ult.; Mr. Courvoisier is preparing it for an early date in April, at Ormskirk; and another suburban society at Hayton also has it in hand.

The Triennial Chester Musical Festival is announced for July 21, 22, and 23. The programme is to include music commemorative of the Victorian Jubilee, and it is expected that Dr. J. C. Bridge will write a new work for the occasion.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Too late in February to be noticed in the last report came the very enjoyable Concert of Mr. Max Mayer, given with the assistance of Mr. Brodsky, Mr. Hugo Becker, and Fräulein Petersen, and attended by an audience showing the greatly increased attraction which chamber music now exercises here. Two evenings later, at the fourth meeting of the Brodsky Quartet Party, the hall was crowded to listen to the Volkmann work in E minor (Op. 35), the Beethoven F minor (Op. 95), and the Dvorák Quintet in A (Op. 81), of which the clavier part was rendered by Miss Olga Néruda with the greatest clearness and judgment, and without that prominence which so often transforms such works into mere accompanied pianoforte solos.

To the Hallé gathering of February 25, Mr. Hugo Becker gave the charm of his pure round tone and refined cantabile style in Marcello's Violoncello Sonata (edited by Piatti), and in the concert piece of Saint-Saëns he exhibited great dexterity and finish of execution. The sisters Salter sang some duets, specially two delightfully fresh ones by Mr. Cowen, "What the birds say" and "Violets." The orchestral novelties included Dvorák's too lengthy Serenade in E for strings and Tschaïkowsky's Suite de Ballet "Casse Noisette." A work full of vivacity and variety, with its bustling and exciting little Overture, its brightly scored Russian Dance, contrasted with the vague and shadowy Arab movement; the whole set afforded the most instructive lessons to students of orchestral colouring. Its early repetition would be extremely welcome. On the 11th ult. the season closed with a performance of the great Ninth Symphony of Beethoven, which gave the conductor no reason to be ashamed of his choir and justified pride in his band. During the winter Mr. Cowen's growing popularity has been shown by the larger audiences which have been attracted by purely orchestral programmes. The conclusion of the Choral Symphony was followed by most enthusiastic applause. Coming among us to fill the position so long occupied by one who had peculiar claims to our esteem, Mr. Cowen had a part to play of unusual difficulty. He had to gain the command of an orchestra of which he was not—as Sir Charles Hallé was—the absolute proprietor; to win the sympathy of those old subscribers to whom any change, however unavoidable, was distasteful; and he had to convince the general public of his power to carry on with increasing lustre the most important series of orchestral concerts ever attempted in this country. And he has thoroughly succeeded. It may be advisable to point out some important changes which Mr. Cowen has effected, of which hitherto no mention has been made. In the arrangement of the programmes great discrimination has been shown. Instead of crowding together in the first part three sternly classical works, all demanding serious attention, he has frequently reserved the most important orchestral novelty until after the interval, thereby securing for it a fresher attention. And he has boldly claimed respect for the art he represents by insisting upon the doors being closed during the performance of orchestral works. There are two additional services which we hope Mr. Cowen will next season undertake, and which we are sure he would be able to render. We would not desire to restrain that judicious applause which tends to diffuse life and stimulation through the evening's enjoyment; and such welcome approval would be all the more abundantly bestowed did the larger portion of the audience feel secure that advantage would not be taken of such evidence of good will by those hard-handed and strong-umbrella'd members who are always eager to testify their own personal satisfaction and to encore everything, without regard to the length of the programme or to the feelings of other people. Different societies in Manchester have successfully combated the encore nuisance, and it is time to put an end to an evil for which there is not the least excuse. But especially hateful is the disturbance which interrupts the continuity of a work of several movements, causing the interest of the listener to lapse, and totally disregarding the evident intention of the composer. Mr. Cowen has only to pass on more quickly through the several sections of a symphony, and to ask that during an oratorio applause

should be restrained until the close of each scene, and he would soon find how thoroughly loyal to his wish the audience would become.

The Concerts of Dr. Watson's Vocal Society continue to be as excellent as ever. At the last (the 17th ult.) Samuel Wesley's motet "In exitu Israel" was the principal choral effort. Mr. Lane's Philharmonic Choir always draws a crowded host of admirers, and, on the 6th ult., sang several accompanied and unaccompanied works with intelligence and vigour. At the Town Hall Mr. J. K. Pyne's Organ Recitals, and at the Memorial Hall the varied entertainments provided by Mr. Cross, continue to be well supported.

The concluding Concert at the Schiller Anstalt formed a fitting termination to the series so well arranged by Mr. Carl Fuchs. During the winter both the style of the programmes and the selection of executants have been most judiciously varied, and, on the evening of the 16th ult., to the refined singing of Mrs. Helen Trust and the restrained rendering of the Sonata Pastorale by Mr. Leonard Borwick, was added the novelty of Mr. Sauret's skilful violin playing; the climax of the enjoyment being attained when the two gentlemen, in association with Mr. Fuchs, repeated the great Trio of Tschaïkowsky, which, at the first of the Brodsky Concerts, created such an intense interest.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Sunderland Philharmonic Society gave the final Concert of its thirty-seventh season in the Victoria Hall, Sunderland, on the 2nd ult. The principal works selected for performance were Gade's "Crusaders" and Dvorák's Te Deum (Op. 103). Gade's popular cantata presented no difficulties to the performers, but the Te Deum taxed the resources of both choir and orchestra to an unusual degree. Notwithstanding the exacting nature of the work, it was performed in a most creditable manner. The soloists, Miss Maggie Davies and Mr. David Hughes, were particularly successful, both in the Te Deum and in Gade's cantata, in which latter work they were joined by Mr. Lloyd Chandos with admirable results. The chorus and orchestra numbered about 200, and formed a most capable body of performers. Mr. N. Kilburn conducted.

On the 8th ult. the Seaham Harbour Musical Society gave a successful performance of Mr. J. F. Barnett's cantata "The Building of the Ship." The principal vocalists were Mrs. Inch, Miss Bowmaker, Mr. N. Davidson, and Mr. W. Lyall, and Mr. Oscar Cohen conducted. There was a small orchestra, led by Mr. W. W. Lax, of Sunderland.

The Gosforth (Newcastle) Vocal Society gave its third Invitation Concert on the 9th ult., when Sterndale Bennett's "May Queen" was performed, with Miss Janet Reed, Miss Clara Cole, Mr. T. H. Armstrong, and Mr. W. Lyall as principal vocalists. Mr. J. J. Hobkirk conducted.

The Sunderland Chamber Music Society gave its final Concert of the season on the 12th ult. Beethoven's Quartet in E flat (Op. 16) and Dvorák's Quartet in E flat (Op. 87), both for pianoforte and strings, were very creditably played by Messrs. B. W. Carrodus, L. A. Nicholson, J. F. Carrodus, and Oscar Cohen. The vocalist was Mr. J. M. Hardwich, and the accompanist Mr. G. I. Simey.

Dr. Rea's Amateur Vocal Society gave an Invitation Concert in the Town Hall, Newcastle, on the 16th ult. The principal works performed were Cherubini's Mass in C and Gade's "Spring's Message," both of which were brought to a very successful hearing. The chorus and orchestra numbered about 200 and the soloists were Madame Adelaide Mullen, Madame Marie Bellas, Mr. Henry Beaumont, and Mr. William Lyall. Dr. William Rea, the veteran conductor of the Society, occupied his customary place.

A performance of "The Messiah" was given in the Victoria Hall, Sunderland, on the 22nd ult., under the auspices of the Sunderland and District Sunday School Union. The soloists were Miss Laura Barnes, Miss Jenny Atkinson, Mr. D. S. Macdonald, and Mr. Duncanson, and the conductor was Mr. John Porteous.

The fourth Harrison Concert of the season was announced to take place in Olympia, Newcastle, on the 26th ult., with the following artists: Mrs. Helen Trust, Madame Belle Cole, Mr. Andrew Black, Miss Ilona Eibenschütz (pianoforte), Miss Alice Elieson (violoncello), Signor Bisaccia (accompanist), and the Manchester Orchestral Association, composed exclusively of members of the late Sir Charles Hallé's band.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The last Concert of the Midland Orchestral Union took place on the 5th ult., under the direction of Dr. William Lemare. A much larger audience greeted the orchestra, but this tardy recognition of its efforts has failed to save the organisation from extinction. The heavy loss on this undertaking forced Mr. Allen to announce that this Concert must be the last. The orchestra showed considerable improvement, the Overture to "Rienzi" being finely played, and the whole Concert proved most enjoyable. Miss Jaxon was the vocalist, and earned considerable applause.

Dr. E. H. Turpin gave two Organ Recitals at the Mechanics' Institution on the 6th ult.

Messrs. Ellenberger and Thorpe's third Chamber Concert, on the 18th ult., was probably the most enjoyable of the season. Commencing with Haydn's Quartet in G major, which, at the hands of Mr. Ellenberger, Miss Clark, Messrs. Johnson and Thorpe received a capital rendering, the programme included Mozart's Violin and Pianoforte Sonata in E minor and Dvorák's Quintet for pianoforte and strings. Miss Ellenberger was the pianist, and gave Beethoven's "Moonlight" Sonata in admirable style.

The West Bridgford Choral Society performed Cowen's "Rose Maiden" on the 19th ult. Miss Crisp, Miss Laura Bissill, Mr. Dunkerton, and Mr. Roland Hill were the soloists. The conductor, Mr. J. S. Derbyshire, must be congratulated on the singing of the choir, a part-song for ladies' voices, "Spring is coming," by Mr. H. S. Irons, in the second part of the Concert being especially admired.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Collegiate Orchestral Society gave the second Subscription Concert of the season, in the Cutler's Hall, on the 1st ult., when Schumann's Symphony (No. 4), Mendelssohn's "Military" Overture, Dvorák's "Slavische Tanze," the Prelude to the third Act of "Lohengrin," and Sullivan's "Macbeth" music were excellently performed, under the direction of Mr. S. Suckley. On the same evening Mendelssohn's "St. Paul" was performed in St. Mary's Church, under the direction of Mr. J. A. Rodgers.

The Sheffield Amateur Instrumental Society gave a successful Concert, on the 2nd ult., under Dr. Coward. Mr. Christopher Wilson's String Suite was the most interesting feature of the programme. The work is ambitious and bears evidence of distinct talent. Mr. E. P. Reynolds played Weber's "Concertstück" and Schumann's "Carnaval."

Mendelssohn's "Hymn of Praise" was performed in the Albert Hall, on February 28, by the St. Cecilian Musical Society, at one of a series of Sunday evening Oratorios contemplated by Mr. William Brown. On the 28th ult. Handel's "Judas Maccabæus" was performed, under similar conditions.

On the 8th ult. Mendelssohn's "Elijah" was presented by the Attercliffe Zion Choral Society, under the baton of Mr. W. W. Chisholm. The principals were Miss Coates, Miss Lilian Hovey, Mr. A. Dawes, and Mr. J. Lyutt.

The Chapeltown and District Sacred Harmonic Society gave "St. Paul," on the 17th ult., with Mr. J. Peck as leader of the band, and Miss Maggie Jacques, Miss L. Grundy, Mr. T. H. Brearley, and Mr. William Thornton as principals. Mr. Thomas Bool conducted.

On the 17th ult. the Heanor and District Choral Union performed Handel's "Samson," in the Town Hall. A very successful rendering of the work was given, under the direction of Mr. W. G. Taylor. The chorus numbered

100 voices. The principals were Miss A. Norledge, Miss E. Sinclair, Mr. E. Dunkerton, and Mr. J. G. Howson. Mr. Jos. Ward was organist.

Dr. Parry's "Job" was performed by the Sheffield Musical Union, on the 23rd ult., under Dr. Henry Coward. The principals were Mr. Bantock Pierpoint, Mr. W. P. Lewis, Mr. Harry Stubbs, and Master Eddie Lowe (of the St. Mary's Church Choir). Mr. J. H. Parkes led the band, and Mr. W. S. Jessop was organist. In the miscellaneous programme, which filled up the Concert, Mr. E. P. Reynolds played pianoforte solos, including Schumann's Concerto in A. The chorus-singing was the feature of the performance, and in this respect the Society outshone all its previous records. Many of the choristers had sung in the work under Dr. Parry at the recent Festival. Under Dr. Coward's careful training they were thoroughly certain of their work, and in vigour, expression, and accuracy their singing left nothing to be desired. The principals acquitted themselves successfully, and the playing of the band was excellent.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

On the 1st ult., at Bournemouth, Mr. Dan Godfrey, Jun., gave his 100th Symphony Concert, in the Pavilion of the Winter Gardens, when Tschaïkowsky's "Symphonie Pathétique" was included in the programme and received a fine rendering. At the conclusion of the Concert a valuable presentation was made to Mr. Godfrey in recognition of his work.

Madame Newling announced her annual Concert to take place on the 27th ult., the programme including Cowen's "A Daughter of the Sea" and Tschaïkowsky's "Nature and Love," sung by a choir of ladies, under the conductorship of the Concert-giver. Other artists engaged were Miss Craigie Ross, Miss Alice Harding, and Mr. Ernest Meads.

The Chippenham Harmonic Society is to be commended for its creditable performance of Sterndale Bennett's "May Queen," on the 2nd ult. The choruses were very well sung, and the orchestra, under the leadership of Mr. W. Duys, left little to be desired. Miss A. L. Burns, Miss Clara Spackman, Mr. H. E. Small, and Mr. Arthur Jupp were the principal vocalists, and Mr. W. T. Bradshaw conducted.

The Christchurch Choral Society, conducted by Mr. E. Walter Jenkins, gave Handel's "Judas Maccabæus," on the 2nd ult. The soloists were Mrs. Katherine Grant, Miss Florence Croft, Mr. Walter Clinch, and Mr. Robert Grant. Signor Bertoncini led the orchestra.

More than a passing word of congratulation is due to Mr. George H. Westbury for the successful efforts he has made to revive choral music in Andover. The performance of Romberg's "Lay of the Bell," under his direction, on the 4th ult., reflected much credit on all who took part in it, but particularly on the conductor, who had worked hard to get together and to train his forces. An efficient orchestra, led by Mr. A. C. Bennett, contributed to the success of the performance, as did also the singing of the soloists, Madame Eva Scorey, Mr. W. Sidney Blandford, and Mr. Smith.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

As is not infrequently the case, Bradford leads the way among Yorkshire towns in respect of the number of Concerts that fall to be chronicled. Foremost in interest was the performance of Tinel's "St. Francis" at the Subscription Concert, on the 5th ult. Unfortunately it was not so good as the reputation of the performers justified one in expecting. The chorus (that of the Bradford Festival Choral Society) sang the music not only without precision, but in a clumsy, heavy fashion, quite destructive of its peculiar charm. The Hallé band, under Mr. Cowen, of course did its work well, yet without distinction. Of the soloists, Mr. Ben Davies repeated his Cardiff success in the three "hymns," though in other parts he was hardly up to the same level, and Mr. Douglas Powell made a wonderfully fine effect of the small part of the *Watchman*. The others, Madame Henson and Mr. Bantock Pierpoint, did not get beyond efficiency. Altogether, the work was not placed in a sufficiently favourable light, owing to a general heaviness in the performance quite out of keeping with its character. The Bradford Permanent Orchestra has given two more Concerts. At the first, on February 20, Mr. Stott, a young musician who has just come back from studying abroad, played Rheinberger's C minor Organ Concerto, a fine work of its kind, and orchestrated very skilfully so as not to show up the weak points of the solo instrument. Mr. F. Norton played Weber's Clarinet Concerto most ably, and Miss Florence sang her favourite "Spring song" to an effective orchestral version of the accompaniment. At its last Concert, on the 13th ult., the Society gave a programme that in many ways was quite unworthy of its reputation. Though "My pretty Jane" as a solo for the cornet may rouse the noisy enthusiasm of the gallery, a Society whose aim is ostensibly not money making should not lend itself to such ignoble things. The best thing in the programme was Mendelssohn's Violin Concerto, but in it the soloist, Mr. John Dunn, by no means did himself justice, being guilty of exaggerations such as are particularly out of place in Mendelssohn's music. Happily he had a chance of redeeming his character a few days later, when he played the same work at a Dewsbury Concert—of which more anon—in a masculine and restrained fashion. The artistic playing of some pianoforte solos by the conductor, Mr. A. E. Bartle, was another feature of the Concert deserving note. On February 25 one of the Messrs. Harrison's miscellaneous Concerts took place, Miss Katie Goodson and Mr. Henley making their first appearances in Bradford as pianist and violinist, and making a good impression by their finished technique. Miss Ada Crossley, Messrs. Chilley and Watkin Mills were the vocalists, and Mr. Gérardy the violoncellist; the Royal Welsh Ladies' Choir contributing concerted vocal music, sung with admirable precision and intelligence. The Messrs. Haddock concluded, on the 12th ult., their course of historical Recitals of Pianoforte and Violin Sonatas, and on the 17th ult., at the Bradford Harmony Society's third Concert, Mr. Brodsky and Mr. S. Oppenheim introduced a Sonata by Paderewski (Op. 13) and a Suite by Schütt (Op. 44), both comparative novelties of more than ordinary interest. Miss Oldroyd joined Mr. Oppenheim in a duet for two pianofortes, and duets were sung by the Misses Dooley and Sewell.

At Leeds the chief musical event has been the performance, by the Philharmonic Society, of Schumann's "Faust" Epilogue, strange to say for the first time in the town, for not even at the festivals has Schumann's greatest choral work ever been heard. The chorus and band were, generally speaking, satisfactory under Mr. Beyschlag's conductorship. The soloists, Miss Thudichum, Mr. W. Green, and Mr. Watkin Mills, were, on the other hand, not quite at home in the not too grateful music, and were heard to greater advantage in sundry Schubert songs in the second part, which took the form of a Schubert commemoration. Another commemoration was that of the Choral Union, whose programme, on February 24, was of Mendelssohn's music, this being the fiftieth year since his death. Part I. of "St. Paul," part of the "Midsummer Night's Dream" music, "When Israel out of Egypt came," and the "Loreley" fragment were well if not very brilliantly performed, the soloists being Miss Ella Russell, Madame Dews, Messrs. Blagbro and Grice, and the conductor, Mr. Alfred Benton. The band was that of the Leeds Permanent Orchestra, whose last Concert was on the 20th ult., when Mozart's so-called "Jupiter" Symphony—*minus* the slow movement—was the chief thing in the programme. Mr. Ridding was the vocalist. On the 16th ult. Messrs. Haddock gave the last of their Musical Evenings for the season, a miscellaneous programme of more than ordinary value being performed by Miss Elandi, Miss Ada Crossley, and Mr. Lloyd Chandos as vocalists, with Miss K. Goodson and Miss Elieson as pianist and violinist respectively. Apart from a small proportion of the Subscription Concerts, the chief opportunities for hearing chamber music at Leeds are afforded at the excellent Concerts given by Miss Eisele and Mr. Rawdon Briggs. On February 22 Dvorák's fresh and vigorous String Quartet in F, together with Quartets by Haydn and

Schumann, and the *Largo* from Bach's Concerto for two violins were admirably performed, the concert-givers being assisted by Messrs. Bridge, Holme, and Hatton, artists whose *ensemble* improves year by year.

What has in many respects been the chief event of the month in the county has been the Concert given by the Dewsbury Choral Society, on the 16th ult., in celebration of its own private jubilee, having been founded in 1847. Mr. G. Hirst, who, as honorary conductor, has greatly raised the artistic status of the Society, and has, besides, fostered a local interest and pride in its doings, had succeeded in obtaining the co-operation of two such distinguished musicians as Dr. Hubert Parry and Mr. E. German, who conducted their works written for the last Leeds Festival: the stately "Invocation to Music" and the brilliant Suite in D minor. The soloists were Miss Agnes Nicholls, Mr. W. Green, and Mr. Douglas Powell, who did well, while the unusually well-manned orchestra was thoroughly up to its work, and the chorus sang admirably, with unflagging power and enthusiasm. Mr. Dunn played Mendelssohn's Violin Concerto finely, and the Concert ended in the most satisfying fashion possible with Dr. Parry's noble ode "Blest Pair of Sirens." As incidents of a more personal character attaching to the event must be mentioned a dinner given to the two composers, and a presentation to Mr. Hirst from the members of the chorus.

At Huddersfield two Subscription Concerts have taken place. On February 23 Miss Ethel Barns, as violinist, Miss Fabel, as pianist, and Mr. Gérardy, as violoncellist, formed a trio of youthful performers of more than ordinary promise —if, indeed, "promise" be applicable to so finished an artist as Mr. Gérardy. Miss Ella Russell and Mr. Ben Davies were the vocalists. On the 9th ult. Messrs. Burmester and Mark Hambourg were responsible for the chief part of the programme, Mrs. Fisk singing several songs. On the 19th ult. the Huddersfield Choral Society gave Handel's "Samson," with Miss Maggie Davies, Miss Marian McKenzie, Mr. W. Green, and Mr. David Hughes as principals, under the conductorship of Mr. John Bowling, and on the 16th ult. the Glee and Madrigal Society, under Mr. Ibeson, gave one of its pleasant programmes of concerted vocal music.

The Halifax Subscription Concerts came, on the 3rd ult., to an end, not only for the season, but altogether, unless pecuniary subsidies are promptly forthcoming. Their loss would be regrettable, for they have been as thoroughly enjoyable as any series of Concerts in the county. On this occasion Miss Fanny Davies, Messrs. Rawdon Briggs, Gibson, and Whitehouse were the executants, and took part in Pianoforte Quartets by Schumann and Rheinberger. On the 18th ult. the Halifax Choral Society gave a Concert of very exceptional interest. Dvorák's "Stabat Mater," Schubert's "Song of Miriam," and Parry's "Blest Pair of Sirens" were performed in a fashion that was the more creditable to the Society since they have not yet recovered from the loss of a much-beloved conductor in the late Mr. W. H. Garland, whose place was taken for the nonce by Mr. H. Smith. The soloists were Madame Sherwin, Miss Sarah Berry, Mr. Hirwen Jones, and Mr. Douglas Powell. A young Society at Cottingley deserves credit for enterprise in giving, on the 6th ult., three recent works by native composers: Professor Stanford's "Phaudrig Crohoore," Mr. Somervell's "Forsaken Merman," and a Suite written for the Society by Mr. Akeroyd, a local composer. Added to these was a Schubert selection of a less hackneyed character than usual, all of which speaks well for the well directed enthusiasm of the conductor, Mr. H. J. Mason.

Only a bare chronicle must suffice for other Yorkshire towns. At Keighley, on February 19, Mr. Fred. Dawson gave the first Pianoforte Recital the town has known, and on the 16th ult. the Musical Union revived Macfarren's "King David." The Wakefield Choral Society chose the "Golden Legend" for its Concert on the 12th ult., and did fair justice to it, though the elaborate orchestration proved a rather hard nut for the scratch band got together for the occasion. On February 24 the Middlesbrough Musical Union, always enterprising, revived Schumann's "Manfred" music, rarely heard in its entirety, and made into a coherent whole by the recitations of Mr. Charles Fry.

At Harrogate, Concerts by local professionals have abounded: Mr. C. L. Naylor giving highly interesting Chamber Concerts on February 25 and the 6th ult., and the Messrs. Haddock ending their series of Musical Evenings on the 11th ult. The Batley and Morley Choral Societies have both been celebrating the fiftieth anniversary of Mendelssohn's death by giving, on February 23 and the 9th ult. respectively, his "Walpurgis Night." Gounod's "Faust" formed the programme of a Hull Harmonic Society's Concert on the 2nd ult., and one of the first contributions to what promises to be a "Creation" boom took place at Sowerby Bridge on the 1st ult.

MUSIC IN PARIS.

(From our own Correspondent.)

The long-deferred *première* of M. Bruneau's opera "Messidor" took place at last, on February 19, at the Opéra. The libretto, by M. Zola, is written in prose, which—though not in itself objectionable, since the dramatic composer can well dispense with the rhyme, and supply the rhythm in his music—has the drawback of being not infrequently very prosaic prose. M. Bruneau thus had some initiatory difficulties to contend with, but his score is very effective in not a few of its pages and interesting throughout, the two first acts (the work has four) especially being highly dramatic. The opera has been well mounted, and the principal interpreters—Mesdames Deschamps-Jehin and Berthet, MM. Alvarez, Renaud, and Delmas—brought their best efforts to bear to render the performance a success. M. Massenet's opera "Thaïs" is in course of being mounted, as well as a new ballet by M. Wormser, entitled "L'Etoile." A series of performances of Verdi's "Otello," with Signor Tamagno in the titular-part, is announced to take place this month. Rehearsals of "Die Meistersinger," which is to be brought out in October next, are about to commence at this house.

No new work has been brought out yet at the Opéra Comique, where Mdlle. van Zandt, after recent successes at Monte Carlo, was expected back at the end of last month to resume her representations here.

At M. Colonne's Concert of the 7th ult. Madame Mottl, the wife of the distinguished Carlsruhe conductor, was once more the chief vocalist and greatly charmed her audience in airs by Mozart and Wagner, besides taking a solo part in César Franck's "La Rédemption." Madame Roger-Miclos, just returned from a most successful tour in Russia, gave a remarkably fine rendering of Mendelssohn's now seldom-heard Pianoforte Concerto in G minor. The following Concert, on the 14th ult., included a first hearing of a short choral and orchestral work, with two solo voices, entitled "Jeunesse," written to verses from the pen of M. Hettich by a young composer, M. Georges Hüe; a melodious and effectively scored work, pervaded by a delicate poetic feeling. Señor Sarasate, who was the solo violinist, was, as usual, immensely applauded, particularly in his rendering of the Rondo Capriccioso by Saint-Saëns.

The Lamoureux Concert of the 7th ult. included the first performance of "Nôtre Dâme de la Mer," a setting for soli, chorus, orchestra, and organ of verses by M. Louis Gallet, by M. Théodore Dubois; a semi-sacred work, which the audience received with great favour. The solo portions were ably interpreted by Mesdames Passama and Eléonore Blanc, MM. Silvain and Engel. The Concert also included excerpts from M. Vincent d'Indy's "Wallenstein" and an excellent interpretation of Beethoven's C minor Symphony. With the Concert of the 14th ult. the present series came to a close. It brought a second performance of M. Dubois' new work just referred to, and concluded with a fine performance of Beethoven's Ninth Symphony, the solo quartet in which consisted of Mesdames Passama and E. Blanc, MM. Ghasne and Engel.

The library of the Conservatoire has been enriched lately by a most interesting addition—viz., the autograph score of a comic opera by Gluck, entitled "L'Arbre enchanté." It was written by the composer in Vienna, to the book of a French vaudeville by Vadé, and performed, under his direction, at the Court of Maria Theresa, in 1762. It was again produced in 1867, at the small theatre of the Fantaisies-Parisiennes, in Paris.

M. Vergnet, the well-known singer at the Opéra, has been appointed to the vocal professorship at the Conservatoire in the room of the late M. Saint-Yves Bax, whose pupil he had been.

M. Alexandre Guilmant's four annual grand Organ Concerts, with an orchestra under the direction of M. Gabriel Marie, and with the co-operation of the Saint Gervais Choir, are announced to take place in the course of next month. These Concerts have become quite a feature in the musical life of the capital, and it is largely owing to their initiative that the organ music of Bach, Handel, and other masters has become known to French audiences.

MUSIC IN AMERICA.

(From our own Correspondent.)

Home-brewed music seems to be making its way to the front. A good deal has been printed of late concerning the recognition which should be given to the American composer in his native land, and the exhortations of the newspaper critics seem to be having some effect. Of course, the Manuscript Societies of New York and Chicago proceed steadily with the work of bringing out American compositions; but they are handicapped by conditions which seem to force them into producing considerable chaff with only a moderate amount of wheat. The claims of members upon the favourable consideration of the programme committees, and the ever-present necessity of keeping such a society on good terms with itself, lead to the production of a good deal of material which is probably heard but once for all time. Lately, however, some professional people whose judgment is safe, and not influenced by prudential motives, have taken up the work of presenting American music that will stand on its own merits. For example, the Musical Quartet of Boston recently performed a new work by Mr. George W. Chadwick of that city. Mr. Arthur Whiting, also a Bostonian, recently had a Morning Communion and Evening Service of his sung at St. Bartholomew's Church, New York, and later the same Service, together with some anthems and an organ solo of his, were brought forward at a Recital. Still more recently Mr. Whiting was fortunate enough to get the Baton Orchestra to bring out a new Fantasia for pianoforte and orchestra, which has been highly commended. In New York, Miss Kate Percy Douglas, who has for many years been one of the most esteemed of New York's choir singers, and Mr. Henry K. Hadley, instructor in music at the Long Island Diocesan School, gave a Recital of American music at Mendelssohn Hall. Fifteen songs, by ten American composers, were sung, and Mr. Hadley contributed a Sonata for pianoforte and violin (playing the violin part himself), and two instrumental numbers by Mr. Arthur Foote, of Boston, were performed.

The Manuscript Society's last Concert programme included an Overture by Carl Feininger, some extracts from an unfinished opera by Rheinhold L. Hermann, a baritone solo by P. A. Schnecker, three movements from a Symphony by W. W. Gilchrist, of Philadelphia, a "Tone Poem," by Smith N. Penfield, and some songs by William R. Chapman. A ladies' string orchestra, which is working under the direction of Mr. Carl V. Lachmund, gave its first Concert early in February. Thirty players form the band, and their first efforts were made in an Andante Religioso by Massenet, a little Symphony by Jensen, and minor selections by Moszkowski and Krug.

The choir of the Church of the Holy Trinity, Brooklyn, has for years given special musical services once a month under the direction of the organist, Mr. Dudley Buck. At the service given on the first Sunday in February the following selections were performed: Processional Hymn 516 (Sullivan), Gloria in Excelsis (Henry Wilson), Magnificat and Nunc dimittis in A (G. C. Martin), Hymn 254 (Mason), Organ solo, *Largo* (Handel), Tenor solo, "Father on high, lend me Thine aid" (Gounod), Anthem to the Trinity (Abt), Duet, soprano and tenor (Mendelssohn), Anthem (Dudley Buck), Alto solo, "O rest in the Lord" (Mendelssohn), Chorus, "With glory clad" (Wagner). For eclecticism it would be hard to surpass this.

On February 24 a series of Vocal Chamber Concerts was begun in Boston, under the direction of Mr. George L. Osgood. At these Concerts Schumann's "Poet's Love" and "Woman's Love and Life," Schubert's "Winter Journey," Handel's "L'Allegro ed il Pensieroso," and Grell's Mass for sixteen solo voices are to be heard. The Handel and Haydn Society at Boston gave "Elijah," in the Music Hall, on February 7, with Mrs. Jennie Patrick Walker, Miss Grace Damian, Mr. Evan Williams, and Mr. Ffrangcon-Davies as the quartet; and on February 11 "St. Paul" was sung by the Oratorio Society of Baltimore, under the direction of Mr. Joseph Pache.

Speaking of Boston, there have lately been radical changes in the *personnel* of the faculty of the New England Conservatory of Music, the latest of which is the retirement of Mr. Carl Faelten, who has been the director of this Institution for a number of years. Mr. Faelten's place has been filled by the appointment of Mr. George W. Chadwick—a selection which seems to give general satisfaction. It has been known for some time that there was friction among the faculty and trustees of the Conservatory, but details have been kept from the public with most commendable discretion. A rival institution has been started in Boston.

It is said that the annual music festivals which have for so many years made the city of Worcester, Mass., prominent, are in danger of being killed by the excessive salaries which the management have been paying to "star" artists. It is alleged that singers like Mesdames Melba and Nordica are beyond the means of such an organisation as the Worcester Festival Association, and that their engagements have forced up the price of seats to a point where the public refuse to respond—hence a considerable balance this year on the wrong side. Those who are dissatisfied with the present state of things are calling upon the authorities of the Association to make more of the chorus and less of the soloists in future—a suggestion which seems timely, for the Worcester Festivals have certainly lost something of the character which they had when the Association relied more upon its own good work and less upon costly imported "attractions."

The number of special musical services given by church choirs has fallen off greatly within the past year or two, especially in and about New York. Many choirs which made a regular monthly practice of giving a cantata or short oratorio have abandoned the custom altogether. This, perhaps, is partly due to the necessity for economy which has overtaken so many churches of late. The only notable service of this kind given recently was that rendered by the choir of Calvary Church, New York, in February, when Sterndale Bennett's "Woman of Samaria" was sung. The second public Service of the American Guild of Organists was given in St. George's Church on February 25. Except in so far as the organ playing was concerned, the Service was not calculated to encourage either the members of the Guild or its friends. The anthem work was limited to Barnby's "King all glorious" and Woodward's "The radiant morn." Except these two numbers and a solo from "The Hymn of Praise," everything was of the simplest and most commonplace kind. A good deal of disappointment was expressed amongst the members of the Guild, who have been anxious that its Services should take a much higher place than they have so far done, and it is to be hoped that a decided improvement may result.

Miss Marie Motto, one of the most promising violinists of the Royal College of Music, gave her first Concert, on February 22, at St. James's Hall, when she made a most favourable impression on a numerous audience. Miss Motto has yet to acquire greater volume of tone, but it is pure in quality and delightfully sympathetic. She moreover phrases with clearness and intelligence, and has considerable command of expression. These qualities were advantageously displayed in Beethoven's "Kreutzer" Sonata, in which she had the valuable co-operation of Mr. Leonard Borwick. The young artist also gave a finished and refined rendering of the *Andante* and *Rondo* from Lalo's "Symphonie Espagnole," and subsequently, with Messrs. Leonard Borwick, Alfred Hobday, and R. Purcell

Jones, led in a spirited and skilful manner an effective rendering of Brahms's Pianoforte Quartet in G minor (Op. 25). Mr. Plunket Greene added to the enjoyment of the afternoon by his fine interpretations of Schubert's "Erl-King" and Professor Stanford's settings of the *Clown's* songs from Shakespeare's "Twelfth Night."

The final examination for twelve free open Scholarships at the Royal College of Music took place at the end of February. The total number of candidates throughout the United Kingdom applying to attend the preliminary examination was 445. Of these 380 were examined by the honorary local examiners at ninety centres, and reduced to 113. Four competitors subsequently withdrew, and the remaining 109 attended the final examination at the College. The following are the names of the successful candidates:—*Composition:* Thomas F. Dunhill (Canterbury), J. Nicholson Ireland (Manchester). *Organ:* Percival B. Kahn (Hoxton). *Pianoforte:* Edith F. Ridgeon (Windsor), Ada M. Thomas (Chelsea). *Singing:* Arthur McD. Davy (Sheffield), Muriel Foster (Sunderland). *Violin:* Haydn Wood (Douglas), Patrick J. Jordan (Bradford). *Violoncello:* Cyril J. Clensy (Clapham). *Hautboy:* Herbert C. Goldie (Chelsea). *Bassoon:* Ernest W. Hinchliff (Kennington).

The West Ham Philharmonic Society, recently established to further the cause of instrumental performances in the district, gave its first Concert, on the 18th ult., at the Stratford Town Hall, with encouraging results. Mr. H. A. Donald, the conductor, has formed an orchestra of about eighty performers, ladies being exceedingly well represented in the string department, and there is evidence of zeal and attention to duty among the members. The more substantial works in the opening programme included Schubert's "Unfinished" Symphony, portions of the same master's "Rosamunde" music, Mendelssohn's Pianoforte Concerto in G minor (the solo played by Miss Elsie Horne) and "Ruy Blas" Overture, these and other pieces being interspersed by songs rendered by Miss Clara Williams and Mr. Samuel Masters. Mr. G. Bernard Gilbert was the accompanist. The performances generally were highly creditable to the new Society and were well received by a large audience.

Messrs. Ross and Moore, two clever young English pianists who have already made for themselves on the Continent a reputation as finished artists, gave a Pianoforte Recital, on the 1st ult., at the Queen's (Small) Hall. These gentlemen have made a specialty of duet playing, and they have cultivated this branch of the art to near approach to perfection. Mozart's Sonata in D and a dainty little Barcarolle by Moszkowski (the latter specially arranged by the composer for the concert-givers), and Henselt's familiar study, "Si oiseau j'étais," were rendered with the utmost delicacy of charm and expression combined with a unanimity of attack rarely heard in such performances. Sinding's Variations in E flat minor and Rubinstein's Staccato Study in C showed that Messrs. Ross and Moore's executive abilities were of a high order, the performance of the last-named piece being of a virtuoso-like character. Some songs were contributed by Miss Bertha Oppenheimer.

Five members of Mr. Tobias Matthay's class at the Royal Academy of Music gave a Pianoforte Recital, on the 3rd ult., at the Queen's (Small) Hall. The most promising pianist, whose playing possesses considerable attraction, was Miss Gertrude Peppercorn, who interpreted Beethoven's Sonata in C (Op. 53) and Chopin's Barcarolle (Op. 60) with notable executive facility and intelligence. Miss Florence Dawes and Miss Lillie West rendered respectively Saint-Saëns's Caprice on airs from Gluck's "Alceste" and Chopin's Sonata in B minor in a meritorious manner, and Miss Josephine Taylor played in a style which also reflected great credit on Mr. Matthay's method of tuition. The interest of the afternoon was increased by the singing of Mrs. Tobias Matthay and Mr. Arthur Appleby, the latter introducing a graceful new song entitled "The Rose Message," by Mr. Matthay.

Mr. Louis H. Hillier, at his annual Concert held at St. James's Hall, on the 12th ult., appeared both as composer and quartet leader. In the former capacity he provided Mdlle. Irma Sethe with three pleasing violin pieces, one of which, "Mazourke Mélancolique," was heard for the first time. These solos were admirably played by this accomplished artist. To Mdlle. Bertha Balthasar, a highly promising young pianist, was assigned another effective composition, "Sulla Laguna," by Mr. Hillier, which, after Bach's Chromatic Fantasia and Fugue, offered no difficulties to the executant. Misses Constance Bolton and Marie Cabrera were the vocalists. The Hillier Belgian String Quartet party neatly played the first movement of a Quartet in A, by Borodin, and a Quartet in C (first time here), by V. Ewald, the latter a somewhat thin and colourless production.

The Lombard Amateur Musical Society can claim respect for age as well as for efficiency. It was founded in 1872 for the practice of male-voice part-music, and some of the original members are still on the roll, whilst the conductor, Mr. Arthur H. D. Prendergast, has held that office since 1874. Though it dates back a quarter of a century, the Concert given at St. Martin's Town Hall, on February 25, proved that the Society can still refute any charge of being old-fashioned. Several pieces were sung with admirable spirit and precision. Notably was this the case in regard to two excerpts from Mendelssohn's "Festgesang"—the chorale "Let all creation praise the Lord" and the chorus "The Word went forth"—Mr. Prendergast's neat setting of Shakespeare's "Take, oh take those lips away" (which had to be repeated), and Spofforth's bright "Health to my dear."

Mr. Johann Davids, a youthful violinist, made a good impression both in solo pieces and in duets at his Concert in Queen's (Small) Hall, on February 25. His tone was excellent and throughout he played with freedom and refinement. Command of sentiment was effectively manifested in Bazzini's "Elegy" and in Svendsen's elegant "Romance," whilst qualities of another description became apparent in his share with the pianist, Mdlle. Douste de Fortis, of a movement from Rubinstein's Sonata in A minor and a piece called "Le Départ," by G. de Coutin. Mr. William Nicholl sang with all his accustomed delicacy and finish Brahms's "Wie bist du, meine Königin," and Gounod's "Berceuse." In Tosti's "Mattinata" and Gomez's familiar "Mia piccirella" Miss Jeanne Douste exhibited equal ability in different styles.

Miss Edith Miller obtained the assistance of some popular artists for her Concert at the Queen's (Small) Hall, on February 25. Her own selections were marked by judgment, being attractive in themselves and excellently adapted to her powers. To Martini's "Piacer d'amor," Rousseau's "Se tu m'ami," and the air from "Samson et Delilah," "Mon cœur s'ouvre à ta voix," she imparted in ample degree the peculiar grace and feeling demanded for each. Madame Clara Samuell ably gave a couple of songs by Max Stange, Signor N. Zardo distinguished himself in an Italian version of Schumann's "Two Grenadiers," and Mr. Hayden Coffin also sang. In the performance of Wieniawski's Polonaise in D by the youthful violinist, Maurice Alexander, more than ordinary promise was manifested.

The sixth Welsh National Festival was held at St. Paul's Cathedral, on the evening of February 27. The Cathedral was crowded and the fervour with which the vast Welsh congregation sang the hymns was a noble example of what congregational singing should be. Before the anthem "Felly y carodd Duw y byd" ("God so loved the world"), by Mr. William Davies (the conductor), Mr. Ben Davies sang most impressively "O ye that love the Lord," from Dr. Joseph Parry's "Emmanuel," and immediately after the sermon "Be thou faithful unto death" ("St. Paul")—both in Welsh, of course. The Magnificat and Nunc dimittis were sung to the setting in F by Mr. David J. Thomas (organist at these Festivals), who had again specially trained the thirty boys who took part in the Service.

Miss Marie Olson, Miss Ethel Barns, and Mr. Charles Phillips gave a pleasing Pianoforte, Violin, and Song Recital on February 25, at St. James's Hall. The two ladies opened the Recital with a meritorious performance of Brahms's Sonata in D minor, and subsequently played several solos, the most important being Bach's familiar

Chaconne, which was interpreted with notable skill by Miss Barns, and Beethoven's "Appassionata" Sonata, which was intelligently rendered by Miss Olson. Mr. Charles Phillips, who possesses a baritone voice of pleasing quality, sang with admirable finish and refined expression an excellent selection of high-class songs, amongst them being a new and graceful lyric entitled "Like to the damask rose," by Mr. Edward Elgar.

Mr. Alfred Maurice gave a Concert at Steinway Hall, on the 17th ult., when the agreeable quality of his tenor voice was effectively displayed in several songs, of which sentiment was the main characteristic. Among these pieces were "My Queen" and "The last watch," each rendered with considerable taste. Miss Luranah Aldridge's contributions included Mrs. Raymond Maude's "As shines the sun" and Miss Allitsen's "A Song of Thanksgiving," and the two vocalists joined in a finished performance of the duet "Home to our mountains," from "Il Trovatore." Mr. Jasper Sutcliffe, the violinist, very successfully played Hauser's "Hungarian" Dance, and Mrs. Claude Ravenhill was of great service at the pianoforte, both as soloist and accompanist.

Mr. Randegger's Amateur Orchestra, which now consists of over 110 executants, more than a third of whom are ladies, gave a meritorious Concert on the 10th ult., at the Imperial Institute. The orchestral selection included the last two movements of Dvorák's genial Fourth Symphony in G (Op. 88), one of the most characteristic and pleasing of this composer's orchestral works; Moszkowski's vivacious suite "From foreign lands," and Auber's Overture to "La Sirène." Mr. E. James played a solo on the bassoon, in which the capabilities of that instrument, grotesque and otherwise, were cleverly displayed, and Mdlle. Aimée Ferdinand sang several solos with much acceptance.

A pleasing little operetta in one act, entitled "The Lady Lawyer," was produced, on the 8th ult., at the Garrick Theatre. The libretto, written by Mr. G. D. Lynch, sets forth in diverting fashion the consequences which are not unlikely to occur when ladies shall be licensed to practise as solicitors. The music, provided by Mr. J. Ivimey, is melodious and appropriately gay. It includes a tasteful song, entitled "What can a maiden do?" an amusing burlesque of an Italian serenade, and a well-written trio, all of which are neatly scored. The little work was brightly played by Miss Mary Collette, Miss K. Adams, Mr. Shallard, and Mr. F. Walsh, and had a cordial reception.

A Concert was given at the Constitutional Hall, Harlesden, on the 2nd ult., by Mr. H. G. Bensted, when the chief feature in the programme was the one-act opera, by Arthur Fox, entitled "The King of the Road," first performed some months since by the West London Conservatoire of Music. The parts were successfully undertaken by Miss Kate Bensted, Miss Gertrude Laurence, Mr. E. J. Bensted, and Mr. H. Lane Wilson, and the accompaniments were played by a small string orchestra, conducted by Mr. Stroud Wilson. The opera was preceded by a miscellaneous selection, in which Miss Agnes Wilson, in addition to the above-named artists, took part.

The Orchestral Concert given on Tuesday afternoon, February 23, by Miss Eileen O'Moore, at St. James's Hall, was justified by its results. The young artist has an excellent bow arm, and rendered pieces by Ernst, Spohr, and Tschaïkowsky with mingled vigour and refinement. Miss O'Moore is an executant who will be heard on the concert platform with pleasure whenever she elects to appear. The orchestra, which was skilfully conducted by Mr. G. H. Betjemann, gave effective renderings of Weber's Overture to "Oberon" and Mr. F. H. Cowen's four charming and dainty "English Dances in the Olden Style," which deserve to be more often heard.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on February 24, in St. Bride's, Fleet Street. The soloists were Miss Ella Bennett, Miss Keith Ferguson, Mr. John Probert, and Mr. Frederic Hosking. Mr. Herbert Cooke accompanied. A performance of Bach's "Passion" according to St. John was given by the Choir, on the 17th ult., in St. Augustin's, Bermondsey, followed by Mendelssohn's "Hear my Prayer" and "Judge me, O God." The soloists were Miss Cecilia Gray, Miss E. Morris, Mr. James Horncastle, Mr. Robert Greir, and Mr. Frederic Hosking. Dr. Turpin accompanied.

At the City of London College, on the 18th ult., Mr. F. Cunningham Woods's cantata "King Harold" was performed by the choir and orchestra of the College, having been scored for strings by Mr. W. P. Rivers. The solo vocalists were Miss Daisy Clarke, Miss Blake, Mr. Grant Fallowes, and Mr. F. W. Carter, and the conductor, Mr. W. G. Rothery. Among the choruses, the Camp Scene in Act 2, with its effective Monks' Chant, was specially noticeable. The miscellaneous selection which followed included Eaton Faning's "Song of the Vikings" and Barnby's patriotic chorus "Victoria—our Queen!"

The eighth season of Mr. Joseph Ivimey's Popular Chamber Concerts, at the Assembly Rooms, Surbiton, was concluded on the 13th ult., when the programme included Brahms's Trio in E flat (Op. 40) for pianoforte, horn, and violin, Schumann's Duet (Op. 70) for pianoforte and violin, and Beethoven's Septet (Op. 20). The players were Messrs. Joseph and John W. Ivimey, A. Hobday, A. Blagrove, J. Bishop, A. Borsdorf, W. H. Hall, and E. Hall. Miss Thudichum was the vocalist. This was the sixty-fourth Concert, and it is probably a "record" amongst suburban Chamber Concerts.

The People's Palace Choral Society at Mile End varied its commendable performances of sacred works by giving Gounod's "Faust," on the 13th ult. Mr. C. H. Allen Gill, the indefatigable conductor, must again be congratulated upon the discipline evinced by the choralists, who throughout sang with spirit and perception of the dramatic features of their task, whilst remaining well under control. The solos were creditably rendered by Miss Amy Sargent (*Margaret*), Miss Ethel Barnard (*Siebel*), Mr. Faithful Pearce (*Faust*), Mr. Daniel Price (*Mephistopheles*), and Mr. Arthur Walenn (*Valentine*).

Dr. Philip Armes delivered two Lectures at Trinity College, on the 16th and 17th ult. respectively, and chose for his subject, "Progress and toleration in art." The lecturer said little but what is perfectly well known to cultured music-lovers, but his remarks contained some good advice to students. His comments on the imperfections of musical instruments of former days might be questioned by antiquarian musicians, although some would be inclined to agree with him that our progress in certain branches of composition is not so great as is commonly imagined.

Mr. George H. Sothers was, on the 15th ult., the recipient of some gratifying testimonials on his retirement from the honorary choirmastership of St. Andrew's Church, Stoke Newington, the duties of which he has ably discharged during the last twelve years. The congregation presented Mr. Sothers with a grandfather's clock, and the gentlemen of the choir gave a richly embellished album containing their photographs and autographs, while Mrs. Sothers received a silver candelabra.

Mr. J. Spencer Curwen has just been addressing meetings of music teachers in people's classes and elementary schools at Newcastle, Durham, Leeds, Manchester, Bradford, Keighley, Harrogate, Barnsley, Dewsbury, Halifax, and Scarborough. Over 6,000 teachers attended these meetings, at which the processes of ear, voice, and eye training for musical perception and performance were illustrated. At each meeting a leading local professor tested the pupils.

Special performances of opera, similar to those so much appreciated by the public last year, are announced to take place in May next at the Royal Theatre of Wiesbaden, when Verdi's "Aïda," Wagner's "Tristan und Isolde" and "Rheingold," as well as Shakespeare's "Midsummer Night's Dream" with Mendelssohn's music will be given. All these works will have been entirely remounted, and will be under the experienced conductorship of Herr Schuch, of Dresden.

Under the direction of Mr. Maskell Hardy, the choir of the Stockwell Pupil Teachers' Centre gave a Concert, at St. John's Hall, Brixton, on February 25, when "The May Queen" was splendidly rendered, Madame Edwards, Mr. Nash, Miss Walsh, and Mr. Grier being the principal vocalists. Mr. Alfred Richards led a very efficient orchestra. Miss Lilian Gordon, Miss Maud Armstrong, and Miss Mildred Wood were at the pianoforte.

Madame Blanche Marchesi gave, on the 22nd ult., the first of two Vocal Recitals at St. James's Hall. This lady sang a comprehensive selection of songs by Handel, Schubert, Brahms, César Franck, Moret, and Blumenthal, with the utmost finish and refinement, and was several times called upon to repeat her charming interpretations. A feature of the afternoon was the brilliant and expressive rendering of some violoncello solos by Herr Henry Bramsen.

Miss Winifred Hewitt, a young English violinist and pupil of M. Johannes Wolff, made a very successful *début* at the Steinway Hall, on the 19th ult. This lady, who is only eighteen, played with marked ability and taste a comprehensive selection of violin music of various schools, and with further study should acquire a prominent position in her art. The vocalists were Madame Alice Gomez and Mr. Charles Copland.

At the weekly Lenten Services at St. Mark's, Kennington, performances have been given of Rossini's "Stabat Mater," on the 10th and 24th ult., and of Gounod's "Mors et Vita," on the 17th ult., both with full orchestra. The solos were sung by members of the choir, assisted by Miss Georgina Tear and Mr. Justin Bryant. The organist was Mr. Hamilton Robinson, and the conductor, Mr. Warren Tear.

The Royal Maundy Service will be held, as usual, in Westminster Abbey, on the 15th inst. The music to be sung on that occasion will include Handel's Coronation anthem, "Zadok the Priest," and a new anthem composed specially by Dr. J. F. Bridge, entitled "Sing unto the Lord a new Song," the words having been selected by the Rev. Dr. Troutbeck, Precentor of Westminster Abbey.

The choir of West Hampstead Congregational Church gave a successful performance of Gounod's "Out of darkness" and Rossini's "Stabat Mater," on the 10th ult., under the direction of the clever young organist of the church, Mr. G. D. Cunningham. The soloists were Miss Winifred Peake, Mrs. A. Williams, Messrs. Herbert Emlyn, Reynolds Wood, and F. Ranalow.

In the recent libel action, Benjamin *v.* Lindlar, tried before the Lord Chief Justice, in which the plaintiff claimed £3,000 damages, the jury stopped the case, and Lord Russell gave judgment in favour of the defendant, who is the London representative of Mr. Bechstein, the eminent pianoforte manufacturer.

A Handel Festival will be again held this year in Mainz, where, in July next, the master's oratorio "Esther," in Dr. Chrysander's version, is to be performed, as well as "Acis and Galatea" and the "Ode to St. Cecilia." The conductors will be Capellmeister Fritz Volbach and Professor Kretzschmar.

An Organ Recital was given by Mr. Harold E. Mackinlay, in Islington Presbyterian Church, on February 25, when the programme included pieces by J. S. Bach, Schubert, Mendelssohn, G. F. Kendall, E. F. Chipp, and S. S. Wesley.

Trinity College, London, will, in July, despatch two examiners to conduct examinations in instrumental and vocal music beyond the seas. Dr. Gordon Saunders will go to South Africa and Dr. Charles Vincent is to visit Australia and New Zealand.

The Guildhall School of Music, in order to encourage the study of good music amongst the *employés* in the city, has arranged to institute an evening orchestral class for both sexes, to be held on Monday evenings, at 6.30 p.m.

The University of Durham has instituted a Chair in music, to the occupancy of which Dr. Philip Armes has been appointed.

Mr. H. Warner-Hollis, the well-known flautist, has een appointed one of Her Majesty's musicians in ordinary.

FOREIGN NOTES.

Amsterdam.—Hans Sommer's remarkable opera "Der Meermann," with a Dutch translation of the libretto, was produced here on the 5th ult., and most favourably received.

Antwerp.—Humperdinck's "Hänsel and Gretel," in the excellent French version of M. Catulle Mendés, was produced, for the first time, at the Royal Theatre, on the 2nd ult., under M. Giraud's direction, and received, as elsewhere, with high favour.——At a Concert given on February 21, by the "Dames de la Charité," a most successful performance was given, under the composer's direction, of M. Tinel's "Te Deum" and the cantata "Drie Ridders," the solo part in which was interpreted by M. F. van Dyck, a brother of the Viennese tenor.

Athens.—An operetta with a patriotic subject, "The Isle of Crete," is the source of much demonstrative enthusiasm just now at the Royal Theatre. It introduces a number of popular airs, a leading feature being a chorus of Cretan insurgents in their picturesque national costume.

Augsburg.—A new opera, "Der Strike der Schmiede" ("The Blacksmiths' Strike"), by Max Josef Beer, the libretto by Victor Léon, after the poem by F. Coppée, was brought out here on February 28, and achieved a great success.

Berlin.—The last Philharmonic Concert of the season, conducted by Herr Nikisch, took place on the 8th ult., and included Schumann's Symphony in B flat major, Wagner's "Siegfried" Idyl, and Beethoven's C minor Symphony. Miss Camilla Landi, who was the vocalist on this occasion, was greatly applauded in songs by Berlioz, Fauré, and Grieg. The lady has appeared in several Concerts here, and has gained the favour of Berlin audiences to an altogether exceptional degree. Herr Nikisch, under whose baton these Concerts have again attained something of the popularity they enjoyed when under the direction of the late Von Bülow, received at the conclusion a perfect ovation from the numerous audience, in which the orchestral members joined. A first performance here of Tinel's "Franciscus" was announced to be given, on the 29th ult., by the Philharmonic Choir, under the zealous direction of Herr Siegfried Ochs.——A ladies trio, led by the excellent violinist, Frau Scharwenka-Stresow, has just been formed here, and gave its first Concert on the 5th ult.——Herr Adolph Wilhelmj, son of the eminent violinist, appeared at a charitable Concert recently organized at the Lessing Theatre, and created a very favourable impression as a violinist of considerable attainments. Among the numerous pianists giving recitals in the capital recently, the most successful has undoubtedly been M. Risler, of Paris, whose claim to be placed in the front rank of performers on his instrument is admitted on all hands.——Frau Amalie Joachim, who retires from her vocal professorship at the Scharwenka Conservatorium in October next, will be succeeded by Fräulein Lina Beck, for the last twelve years an esteemed teacher at Julius Stockhausen's Gesangschule, in Frankfort.

Bremen.—Humperdinck's new "dramatised fairy tale" "Die Königskinder" was brought out at the Stadt-Theater, on February 26, when it met with an even more enthusiastic reception than at its recent first production at Munich. There have been numerous subsequent performances of the charming work since.

Brussels.—The success, at the Théâtre de la Monnaie, of Miss Brema has been so complete, and the desire to retain her here longer so general, that she has abandoned a projected visit to Berlin, and has given a series of additional performances in "Die Walküre," "Samson et Dalila," and Gluck's "Orphée."——Herr Felix Mottl, who conducted several Concerts here recently, has been received with enthusiasm, and both he and his wife have gained many new friends during their stay in the Belgian capital.

Budapesth.—The 100th performance was signalised, on February 22, at the Royal Theatre, of Goldmark's opera "Die Königin von Saba." There was a most enthusiastic audience; the composer, a Hungarian by birth, was present and was made the recipient of a series of ovations on the part of his countrymen. Herr Erkel conducted a very excellent performance.——Herr Joseph Grossmann, formerly

conductor of the Opera here, has been engaged by the impresario Darval for an extensive concert tour, with an orchestra of seventy members, in France and Spain, for the purpose of introducing the works of Brahms, Bruckner, Dvorák, Liszt, and Smetana in those countries.

Coblenz.—An opera, "Meister Martin," by the late J. Lacombe, was produced here on the 7th ult., and very favourably received.

Cremona.—A new one-act opera entitled "Ranvald" was produced at the Ponchielli Theatre, on February 22, with considerable success. The composer, who conducted, is Signor Michele d'Allessander, a young musician of much promise.

Dresden.—In accordance with the annual custom, a Sacred Concert was given on Ash Wednesday, at the Royal Theatre, when, for the first time here, Berlioz's Requiem was performed by the members of the Philharmonic Choir, the Singakademie, and other Dresden Societies, under the conductorship of Herr Curt Hösel, the performance being greatly appreciated.——At the Royal Theatre a one-act opera, "Haschisch," was brought out on February 17, and, albeit not a very remarkable production, was received with some favour. The composer, who has adopted the pseudonym of Siegfried Berger, is Herr von Chelius, a cavalry officer, and one of the founders of the Berlin Wagner Society. The little work is also shortly to be produced at Berlin and at Carlsruhe by Herr Mottl. Herr Bungert's "Odysseus" continues to be an attraction at the Royal Theatre.——Mr. Frederick Fairbanks, a resident pianist of considerable reputation, has been appointed to a senior professorship at the Royal Conservatorium.

Düsseldorf.—The first German performance of Peter Benoit's "Lucifer" was given on the 3rd ult., by the Musikverein here, conducted by Herr Buths. The important choral portions of the work were very effectively rendered, the part of *Lucifer* being well sung by Herr van Eweyk, of Berlin, and the performance was a complete success.

Frankfort-on-Main.—Frau Schroeder-Hunfstaengl, the well-known *prima donna*, formerly of the Paris Théâtre Lyrique, and for the last fifteen years the leading soprano at the Stadt-Theater here, has just retired from the operatic stage. The lady, who was one of the most distinguished pupils of Madame Viardot-Garcia, will, however, continue to exercise her profession as a teacher.——Fräulein Frieda Simonson, a gifted young pianist, one of the last pupils of the late Madame Schumann, gave a Concert here recently, and in pieces by Schumann, Brahms, Chopin, and Liszt proved herself an artist of considerable attainments, in the opinion both of a numerous audience and of her critics in the press.——An excellent and life-like marble bust of the late Clara Schumann, the work of Professor Hausmann, has been presented by Herr M. W. Oppenheim to the Museum Society here. It has been placed in the Concert-room of the Saalbau, where, on January 23, 1891, the great artist gave her last public performance, taking part in her husband's Pianoforte Quartet in E flat major.

Hamburg.—A marble bust of the late Hans von Bülow, so closely associated with the musical life of this town, was unveiled in the *foyer* of the Stadt-Theater, on February 12, the anniversary of the death of the artist, the ceremony including the performance of the Funeral Dirge from "Götterdämmerung," under the direction of Herr Mahler. The bust, modelled by the sculptor Hermann Hars, is the gift of a distinguished amateur, Dr. H. Behn.

Lisbon.—The season at the San Carlos Theatre is now in full swing. On February 24 Massenet's "Manon" was given for the first time here, and received with great enthusiasm, Madame Darclée singing the part of the heroine.

Lyons.—Wagner's "Die Meistersinger," produced here for the first time in France, continues to be a source of attraction which augurs well for the forthcoming performance of the work in the capital.

Madrid.—Herr Fritz Steinbach, the well-known Meiningen musical director, conducted during the past month a series of six Symphonic Concerts of the Sociedad de Conciertos, before highly appreciative audiences, amongst whom was the Queen Regent of Spain.

Magdeburg.—The Brandt'sche Gesangverein celebrated the twenty-fifth anniversary of its existence on the 3rd ult., with a highly successful performance of Tinel's "St. Franciscus," under the direction of the founder of the society, Dr. Brandt.

Mainz.—Dr. Otto Neitzel's opera "Der alte Dessauer" was brought out at the Municipal Theatre, on February 24, with much success.

Mannheim.—In the presence of a crowded audience "Götterdämmerung" was given, on the 7th ult., newly mounted and uncurtailed, under Herr von Reznicek's direction, and with Herr Krug, of Munich, as an excellent *Siegfried*.——Mr. Eugene d'Albert, just returned from a most successful tour in Russia, is here, superintending the final rehearsals of his opera "Gernot."

Monte Carlo.—Mr. Isidore de Lara's new opera "Moina" was produced for the first time, on the 15th ult., at the theatre here, and with a cast including Signora Emma Bellincioni, MM. Van Dyck, Maurel, and Melchissedech, and an excellent orchestra conducted by M. Jehin, obtained a highly favourable reception. The scene of the opera is laid in Ireland, in the last century, and appeals largely to Irish sympathies, the libretto being from the pen of M. Louis Gallet. The score, on the other hand, is well written for the voice, and contains some very effective numbers. The composer met with a most flattering reception from the numerous audience, which included the Prince and Princess of Monaco and many members of the British aristocracy.

Munich.—At one of the recent "Kaim Concerts," under Herr Zumpe's able direction, the "Romantic" Symphony of the late Anton Bruckner was introduced for the first time to Munich audiences, and produced so deep an impression that its performance had to be repeated on two subsequent occasions. The prediction of the friends of the long neglected Viennese master, that appreciation would come with his death, would seem to be in a fair way of realisation.——The three-act opera "Theuerdank," by Professor Thuille, which obtained the first prize in the competition instituted last year by the Prince Regent of Bavaria, was produced at the Royal Opera for the first time, on the 7th ult., and well received. At the same establishment most interesting performances are now being given of Mozart's charming early opera "Die Entführung aus dem Serail," under the direction of Herr Richard Strauss. The work has been most carefully mounted by the intendant, Herr Possart, and is produced entirely in accordance with the original score.

Padua.—Ambroise Thomas's "Midsummer Night's Dream" was produced here for the first time on the 1st ult., with much success, many numbers being redemanded. Signor Coradetti was the *Shakespeare*, Signor Sottolana the *Falstaff*, Signora Annita Barone sang the part of *Queen Elisabeth* and Signora Ida Samper that of *Olivia*.

Palestrina.—A Musical Academy, founded by an amateur, Signor Cialdea, was opened last month with appropriate solemnities, in this the native town of the great master of polyphony, Giovanni Pierluigi da Palestrina.

Posen.—Excellent performances were given on February 16 and 18, by the Gesangverein, under Professor Hennig's direction, of Tinel's Oratorio "St. Franciscus," there being a crowded and enthusiastic audience on both occasions.

Prague.—An event of some interest was the first performance, on February 20, at the German Theatre, of August Enna's new opera "Aucassin und Nicolette," which had been looked forward to for some time past. It met, however, with but a lukewarm reception, and it would seem that the great hopes raised in many quarters by the Danish composer's successful first opera, "Die Hexe," were not destined to be fulfilled; at all events, with the present work. Another interesting novelty, now in preparation here, is the one-act comic opera entitled "Meister Petz," by Herr Kraft-Lortzing, a grandson of the composer of "Czar and Carpenter," and of many another still popular comic opera.

St. Petersburg.—The concert season of the Imperial Musical Society terminated on February 13, the programme being devoted entirely to Schubert, in honour of the centenary of the master. Herr Erdmannsdörfer, who had conducted the series, at the same time took leave of the public, greatly to their regret, to assume his duties as conductor at the Munich Opera.

Stockholm.—Herr Johannes Elmblad, for some years past manager of the Breslau Theatre, has been appointed Intendant of the Royal Opera. Herr Elmblad, who is a highly experienced operatic singer, took part in some of the Bayreuth performances under Wagner.

Stuttgart.—Special performances are announced to take place, from the 31st ult. to the 4th inst., at the Royal Conservatorium, in celebration of the fortieth anniversary of the foundation of that institution. Herr Max Pauer, of Cologne, has been appointed to the pianoforte professorship vacated by the recent death of Herr Dionys Pruckner.

The Hague.—Edward Grieg has been enormously *fêted* in recent Concerts in which he took part at Amsterdam, and in one given on the 3rd ult. by the Diligentia Society here, when he conducted a number of his orchestral compositions, while some of his pianoforte works and songs were interpreted by M. Raoul Pugno and Mesdames Blaauw and Carver respectively. The Norwegian master was elected an honorary member of this, the leading musical society of Holland, and received a decoration at the hands of the youthful Queen, who, with her mother, was present at the Concert.

Turin.—Wagner's "Tristan und Isolde," produced here for the first time on February 14, with considerable success, appears at last to be making its way on the Italian lyrical stage, the work being now in course of mounting at Rome, Milan, Florence, and Naples.

Vienna.—A very successful performance of the complete "Nibelungen" cycle was given in the last week of February, at the Imperial Opera, under Dr. Richter, with Mesdames Telecky and Von Ehrenstein, Herren Van Dyck, Grengg, and Horwitz in leading parts. The 150th performance of "Don Giovanni" was recorded at this house on the 9th ult., a significantly low figure, especially as compared with the 400th production of "Il Barbiere," signalised here a few days later. The tenor, Herr Giessen, of Wiesbaden, has been engaged at the Opera, after several trial performances. His real name, it may not be uninteresting to state, is Buff, he being a descendant of Charlotte Buff, the original of *Lotte* in Goethe's "Werther." —— Dr. Richter was the recipient of numerous felicitations on the occasion of his conducting his 200th Concert of the Viennese Philharmonic Society, on February 21, when a banquet was also given in his honour.——A three-act operetta, "The Cognac King," the libretto by Scribe, arranged by Victor Léon, the music by Franz Wagner, has been very successfully brought out at the Carl Theater.——Frau Amalie Materna, the celebrated *prima donna*, who last year retired with a considerable fortune from the lyrical stage, has, somewhat to the surprise of her numerous admirers, just established herself in the Austrian capital as a teacher of her art. The lady proposes to devote herself to the training of advanced female pupils for the operatic career, more especially as regards Wagnerian parts, in which she has been herself so eminently successful.——Dom-Capellmeister Gottfried Preyer, the distinguished theoretical musician, the friend of Schubert, celebrated his ninetieth birthday, on the 15th ult., in vigorous condition of both mind and body. He has been living in retirement for some years past.——The Schubert Exhibition was closed on February 28. All the copies of Herr Glossy's admirable catalogue of that unique collection have been disposed of, and are said to be now at a premium.——A new operetta by Johann Strauss, entitled "The Goddess of Reason," was brought out here on the 13th ult., and proved highly successful. The score, containing many effective and melodious numbers, is considered equal to some of the veteran composer's best work.

Weimar.—There is to be a fresh change in the second conductorship at the Court Theatre, Herr Wolfram, who had been appointed only some six months ago, being about to leave. The recent engagement here of Fräulein Marie Joachim, a daughter of the great violinist, is likewise shortly to be terminated, a fact the more inexplicable since the success of that lady in important parts, such as *Leonore* in "Fidelio," and *Brünnhilde* in "Die Walküre," has been considerable.

The Joint Hymnal Committee of the Presbyterian Churches has appointed Mr. Henry Frowde, of the Oxford University Press, to publish the new Hymnal.

OBITUARY.

We regret to record the death of Mendelssohn's last surviving son, which occurred at Brugg, Switzerland, on February 23. Carl Wolfgang Paul Mendelssohn Bartholdy (his second name probably after Mozart) was the eldest of the composer's five children, and was born at Leipzig, February 7, 1838. There are several charming references to him and his brothers and sisters in their father's characteristic letters. One of these, dated "Frankfort, January 29, 1845," may be quoted. "I always work in the morning. At ten Carl comes to me for an hour and reads and does sums with me. In the afternoon, at five, I try to teach him spelling and geography; but I find in trying to teach him that I have forgotten all I ever learnt. Marie is learning the scale of C. I had even forgotten that, and was teaching her to pass her thumb under the wrong finger, till Cecile [Mendelssohn's wife] came in and was quite shocked!" Having matriculated at Heidelberg, in 1857, the deceased became lecturer there in 1864. From 1867 to 1873 he was Professor of History at Freiburg, in Breisgau (Baden). Dr. Carl Mendelssohn had excellent literary gifts. He twice travelled in Greece, and wrote a "History of Modern Greece" (two volumes). In addition to historical articles regularly contributed to periodical literary reviews, he wrote a monograph on "Kapodistrias," "Letters to a Statesman," &c. In England he is best known as the joint-editor of his father's "Letters, from 1833 to 1847," and the author of "Goethe and Mendelssohn." The strain of his lectures and literary occupations compelled him to resign his Professorship in 1873. In the following year his health completely broke down, and he never recovered. Dr. Carl Mendelssohn, who was twice married, leaves a widow and two children. His son is very clever and very musical.

With regret we record the death, on the 4th ult., at West Norwood, at the age of seventy-five, of John Matthew Wilson Young, for forty-five years the esteemed organist of Lincoln Cathedral. He obtained his musical instruction as a chorister under Henshaw, then organist of Durham Cathedral, and in 1842 obtained a musical professorship at the York Training College. In 1850 he was appointed organist of Lincoln Cathedral, in which position he rendered most valuable service in organising the festivals of the Lincoln and Peterborough choirs. Two years ago, owing to failing health, he resigned. He was the composer of a cantata, "The return of Israel to Palestine," and of several anthems and other compositions for the Church. At the interment, which took place at Lincoln, a full choral service was held in the Cathedral, including the fine anthem "O Lord God of my salvation," composed by the deceased musician, impressively rendered by the choir, accompanied on the organ by Dr. G. J. Bennett, Mr. Young's successor at Lincoln.

Professor Woldemar Bargiel, one of the directors of the Royal Hochschule für Musik, an earnest musician and composer of some distinction, died at Berlin on February 23. He was born at Berlin on October 3, 1828, his father, a music teacher, having married the widow of Friedrich Wieck. He was thus half-brother to the late Clara Schumann. After studying at the Leipzig Conservatorium, under Moscheles and Gade, Bargiel for some years occupied a professorship at the Conservatorium of Cologne, and for ten years, from 1864-74, was the director of the Maatschappy tot Bevorderung van Toonkunst, in Rotterdam. In the latter year he was called to Berlin, as professor at the Hochschule, and eventually became director of the composition classes of that Institution and member of the senate of the Royal Academy of Arts. As a composer, Bargiel has followed in the direction pointed by Schumann, especially in the later compositions of that master; and though the work of a gifted and thoughtful musician, his numerous compositions cannot be said to have met with very general appreciation. They include a Symphony in C major, the Overtures "Prometheus" and "Medea," both of which have been occasionally produced at the Crystal Palace Concerts; a number of chamber works, including a Trio in D minor, played at the Monday Popular Concerts; an Adagio for violoncello, a favourite with virtuosos on that instrument; and the 23rd Psalm for female voices,

frequently heard in German concert-rooms. The deceased artist was a brother-in-law of the late Mr. Berthold Tours.

Paul Mériel, the director of the Toulouse Conservatoire, died in that town on February 24, at the age of seventy-nine. Born at Montdoubleau, in the department of Loir-et-Cher, he played the violin in provincial orchestras when only twelve years of age, and seven years later became an orchestral conductor at Lisbon. While in the latter place he went through a course of serious studies under the Italian Maëstro, Alessandro Napoleano, and on his return to his native France produced a number of works, including a Symphony entitled "Tasso"; a comic opera, "Cornélius L'Argentier"; the grand opera "L'Armorique," of which he had himself written the libretto; and an oratorio, "Cain." The success of these works procured him the post of *Maître de chapelle* at the Toulouse Cathedral, and in 1875 he was appointed director of the Conservatoire, an institution which by his zeal and devotion has been raised to a position of eminence in provincial France.

Teodulo Mabellini, distinguished composer of operas and of church music, one of the few remaining representatives of the older Italian school, died at Florence, on the 10th ult., having nearly completed his eightieth year.

The death is announced, on the 4th ult., at Lugano, where he had resided for the last few years, of Georges Fréderic Noufflard, an able and conscientious musical author and critic, aged fifty-one.

Madame Cornélie Malançon, better known as Cornélie Falcon, the once admired Paris *prima donna*, whose brilliant career was so short-lived, the original *Valentine* in "Les Huguenots," died in Paris, on February 26, at the advanced age of eighty-three.

The death occurred, on February 17, at Vienna, of Carl Pfeffer, the excellent chorus-director of the Imperial Opera. He was in his sixty-fourth year, and had held his responsible post for thirty years. He was the composer of a number of songs, some of which have obtained popularity, of a Mass, and of the operas "Harold" and "Das Nordlicht," which have not been unsuccessful.

A nephew of Franz Schubert, the landscape painter, Heinrich Schubert, died recently at Vienna. He was born in 1827. His father, Carl Schubert, likewise a painter, and a year older than his brother Franz, having died in 1855.

G. B. Rodway, promoter of the Winter Entertainments at Liverpool, and director of several similar enterprises in the locality, died at his residence in Birkenhead Park, after a short illness, on the 18th ult. Deceased was a member of the legal profession, but had been for many years intimately associated with music.

We have also to record the following deaths:—

On February 12, at Boston (Mass.), Edna A. Hall, concert singer and vocal teacher.

On February 13, at Rome, Enrico Tignani, violoncellist, professor at the Liceo Rossini, Pesaro.

On February 16, at Florence, Gaetano Coccetti, well-known operatic impresario, aged eighty.

On February 17, at Moscow, Carl Herdtmann, for sixty-two years organist at the Lutheran Church.

On February 17, at Naples, Luigi Mazzone, composer of church music, musical author, editor of the *Gazetta Musicale*, aged seventy-seven.

On February 18, at Gotha, Wilhelm Spittel, musical director, professor at the Seminary.

On February 18, at Loebau (Saxony), August Foerster, founder of the well-known pianoforte manufacturing firm, aged sixty-eight.

On February 25, at Mexico, Vicenzo Quintilio, director of the Conservatoire, a native of Italy.

On February 28, at Stockholm, Leonard Labatt, once highly popular tenor at Dresden and Vienna Operas, aged fifty-nine.

On the 2nd ult., at Pressburg, Joseph Thiard-Laforest, Capellmeister at the Cathedral, aged fifty-four.

On the 7th ult., at Agram, Albert von Stryga, famous interpreter of Croatian national songs, aged sixty-five.

Recently, at Heilbronn, Gerhard Ludwig Nagel, Court pianoforte maker.

On the 6th ult., at Toulouse, Baron Henri de Montarieu, successful composer of operettas, aged sixty-two.

On the 11th ult., at Paris, Jules Philipot, composer of the comic opera "Le Magnifique" and numerous pianoforte pieces, aged seventy-three.

On the 13th ult., at Leipzig, Heinrich Behr, formerly distinguished operatic basso, afterwards director of theatres at Cologne and Bremen, aged seventy-five.

ANSWERS TO CORRESPONDENTS.

G. T. (Ludlow).—*Thanks; but we have not space for your ode, "Hail! Victoria." It is more suitable for private circulation.*

Siegfried.—*Wagner first visited London in the year 1839, but he made no public appearance. In 1855, the occasion of his second visit, he conducted the Philharmonic Concerts.*

Candidate.—*You should address your complaint to the Director of the Institution in question.*

B. A.—*The song is probably out of print; but as there is a copy in the British Museum, a transcript could easily be made.*

J. K. (Glasgow).—*Read in advance and you will advance in your reading.*

Old Subscriber (Cape Town).—*Thanks for your suggestion.*

T. O'B.—*Samuel Lover is buried in Kensal Green Cemetery.*

Anon.—*We regret that we cannot trace the authorship of the verses ending "Good-bye."*

"Diplomée."—*It is a very good history; but in reading it you should take notes of essential points and thus epitomise the information. Write to the College and enquire for the "period" specially needed for the examination.*

T. H.—*We cannot say; but Tours's Violin Primer (Novello) is a very good instruction book, and quite modern in its method.*

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Calcutta.—A very successful performance of Mendelssohn's "St. Paul," with full orchestra, was given at the St. Paul's Cathedral Dedication Festival, under the direction of Mr. Ernest Slater, the organist. Mr. Arthur Hatchard, of Allahabad Cathedral, conducted.

Calverley.—The Choral Society, under the able conductorship of Mr. James Hall, gave meritorious performances of Mozart's "Requiem" and Barnett's cantata "The Ancient Mariner," on the 9th ult., at the Mechanics' Institute. The

principal vocalists were Madame Goodall, Madame Grew, Mr. T. H. Brearley, and Mr. W. Thornton. Mr. C. Fawcett was the principal violinist of an efficient orchestra, and Mr. H. Hartley and Mr. A. Grimshaw respectively gave valuable assistance at the pianoforte and harmonium.

Cheltenham.—Handel's "Acis and Galatea" was performed in the Assembly Rooms on February 24, by the New Philharmonic Society. The soloists were Miss Agnes Nicholls, Messrs. Eugene de Danckwardt, W. Stoker, and S. Russell. The principal of the band was Mr. Lewis Hann, and Mr. C. J. Phillips conducted. Mr. Lovell, the indefatigable secretary, also deserves a word of praise.

Christchurch, New Zealand.—Mr. Jesse Timson gave an interesting Organ Recital, on Messrs. Hill and Son's fine organ, in the Cathedral, early in January. The selections comprised Toccata and Fugue in D minor (Bach), Sonata, No. 2 (Mendelssohn), Toccata (Callaerts), Communion (Grison), Prière and Berceuse (Guilmant), Andante (Hoyte), and an arrangement of Handel's "Zadok the Priest." Mr. Hugh Reeves was the vocalist, and sang excellently Mendelssohn's "O God, have mercy," and Gounod's "Nazareth."

Coatbridge.—The Coatbridge Choral Union gave, on the 11th ult., a performance of Costa's "Eli." The chorus numbered 150 voices, and the orchestra forty-five performers, the leader being Mr. W. H. Cole, of Glasgow. The soloists were Miss Taggart (Glasgow), Madame Hooton, Mr. Edward Branscombe, and Mr. Lempriere Pringle; these were ably assisted by members from the chorus. Mr. W. Harvey presided at the organ, Mr. Thomas Dixon conducted.

Dorchester.—The Vocal Association gave a successful Concert, on the 2nd ult., at the Corn Exchange. The first part of the programme consisted of Weber's "Jubilee Cantata," the soloists in which were Miss A. Patterson, Mrs. T. Duke, Mr. V. Bennett, and Mr. E. V. Osmond. The band and chorus consisted of about 120 performers, who were ably conducted by Mr. E. A. Lane. Assistance was given at the pianoforte by Miss Osmond, at the harmonium by Mr. H. A. Hurdle, and Mr. W. Stone was the principal violinist of the orchestra.

Dunedin. — The Liedertafel gave another successful Concert early in December, when the chief part of the programme consisted of part-songs, and some of them were exceedingly well rendered. The solo vocalists of the Society were Messrs. J. Carter and J. Jago. Mrs. W. Manson gave excellent renderings of Gounod's "Jewel Song" and Sullivan's "Dear heart," Mr. W. E. Taylor contributed two pianoforte solos, and joined Mr. Jesse Timson in some pianoforte duets. The last-named gentleman, as usual, conducted.

Georgetown, Demerara.—A highly meritorious performance of Mendelssohn's "Elijah" was given on February 11, at St. Philip's Church, by a choir and orchestra under the conductorship of Mr. W. R. Colbeck. The principal vocalists were Miss Daly, Miss Henrici, Mr. A. Collier, and Mr. R. P. Stewart. Capable assistance was given in vocal solo passages by Mrs. Vyfhuis, Masters Luckie and Skerrett, and Messrs. Young, Elliott, Hollingsworth, Bollers, Jack, and Lees. Miss Vyfhuis rendered valuable service at the pianoforte, and the organist was Mr. Nusum.

Leicester.—The Philharmonic Society, under the direction of Mr. Ellis, gave, on February 25, an effective performance of M. Saint-Saëns's Biblical opera "Samson and Delilah." The principal soloists were Madame Fisk, Mr. Edward Lloyd, and Mr. Douglas Powell.——An effective performance of Handel's oratorio "Israel in Egypt" was given, on the 5th ult., in the Floral Hall, by the new musical society, under the conductorship of Mr. Charles Hancock. The principal soloists were Madame Monteith, Miss L. Hovey, Miss A. Lawrence, and Mr. Henry Piercy. The instrumental portion was meritoriously played by an orchestra, of which Mr. J. Kilby was the principal violinist.

Loughton.—The Operatic Society gave successful performances of "The Yeomen of the Guard," on February 24 and 25. The principals, and the chorus of twenty-four voices, sang very spiritedly. A small band accompanied well, and Mr. Henry Riding conducted.

Peebles, N.B.—Mr. Tait's select choir gave an effective rendering of Gade's "Erl-King's Daughter" on February 23. The principal vocalists were Miss M. Rough, Miss H. W. Peden, and Mr. P. Glencorse. In the second part of the programme Miss Rough sang Mozart's *scena ed aria* "Non temer, amato bene!" and the orchestra played a selection from Grieg's music to "Peer Gynt." Mr. John Tait conducted.

Poole.—A successful Concert, organised by Mr. and Mrs. Gerald Lee, was given, on February 24, at the Amity Hall, under the auspices of the Musical Association. The principal works performed were Professor Bridge's ballad "The Inchcape Rock" and Mendelssohn's unfinished opera "Loreley." The Apollo Glee Singers sang "The Goslings" (J. F. Bridge), "Phyllis dyes her tresses black" (Prendergast), and "The Old Folks at Home" (Blackshaw). The solo vocalists were Miss A. L. Burns, Mrs. Cadman, Miss A. Scratchley, Mr. Herbert Sims Reeves, Mr. Leonard, and Mr. Mannell. Violin and violoncello solos were respectively contributed by Signor Bertoncini and Mr. S. Burton. Mrs. Lee was the pianoforte accompanist, and Mr. Lee conducted.

Southport.—The Choral Society, conducted by Mr. J. C. Clarke, gave a Concert performance of Wallace's "Maritana," on the 2nd ult., at the Cambridge Hall. The principal parts were sustained by Miss L. V. Dalle, Miss A. Layton, Mr. H. St. Just, Mr. W. H. Burgon, and Mr. F. Swinford. The choral numbers were sung with admirable precision, and the accompaniments were played by an efficient orchestra.

Trinidad.—A performance of Sterndale Bennett's sacred cantata "The Woman of Samaria" was given on February 23, by the Choral Society, at Greyfriars Church. The principal soloists were Mrs. Doorly, Mrs. Edwin Legge, the Rev. E. J. Holt, and Mr. J. H. Collins. The accompaniments were played by Herr Nothnagell's orchestra, and Mr. Adamson conducted with marked ability.

Whitchurch.—The Orchestral Society, under the conductorship of Miss F. Fidler, gave its second Concert on February 24, at the National Schools. The orchestral pieces included the *Allegro* from Haydn's Symphony in D (No. 2) and Meyerbeer's "Coronation" March. Mr. Webb and the Misses Watson, Pratt, Arkwright, and Chattock played three movements from Schumann's Pianoforte Quartet in E flat, Miss L. Pamphilon contributed a clarinet solo, Miss Chattock and Miss I. Flint played a duet by Romberg for two violoncellos, and several songs were rendered by Miss Helen Chattock, Mr. F. Ball, and the Rev. J. H. Hodgson.

Wincanton.—The Choral Society gave its annual Concert in the Town Hall on the 2nd ult. Van Bree's "St. Cecilia's Day" was the principal work performed, the accompaniments to which were well rendered by pianoforte and string band, the leader of the latter being Miss B. Heginbothom. Miss Maud Gullick sang the solos admirably. The second part of the programme comprised several vocal solos by Miss M. Gullick, Miss Cummings, and Mr. R. T. Hughes, and some admirable violin playing by Miss B. Heginbothom. The pianists were Miss Winifred Shepherd and Miss J. Hoskins, and Mr. E. H. Melling conducted.

Organ Appointments.—Mr. John Symons, Organist and Choirmaster to Mildmay Park Wesleyan Church.—Mr. F. J. Dugard, Organist and Choirmaster to the Parish Church, Helmsley, Yorks.—Mr. Percy Ibbs, Organist and Director of the Choir to Goulburn Cathedral, New South Wales.—Mr. Arthur S. James, Organist and Choirmaster to St. Peter's, Mill End, Rickmansworth.—Mr. Leonard Barton, Organist and Choirmaster to Flowerhill Parish Church, Airdrie, N.B.—Mr. Percy G. Langdon, Organist and Music-master to Bedford Modern School, and School Organist and Choirmaster to St. Peter's, Bedford.—Mr. Hugh Percy Allen, Organist and Choirmaster to St. Asaph Cathedral.—Mr. J. Edis Tidnam, Organist and Choirmaster to Wimborne Minster.—Mr. E. Harold Harris, Organist and Choirmaster to St. Mary's Church, Wallingford.

Choir Appointments.—Mr. T. M. Scott (Solo Bass) to St. Saviour's, Southwark.—Mr. Sadleur Brown (Solo Tenor) to St. Saviour's Cathedral Church, Southwark.

DURING THE LAST MONTH.

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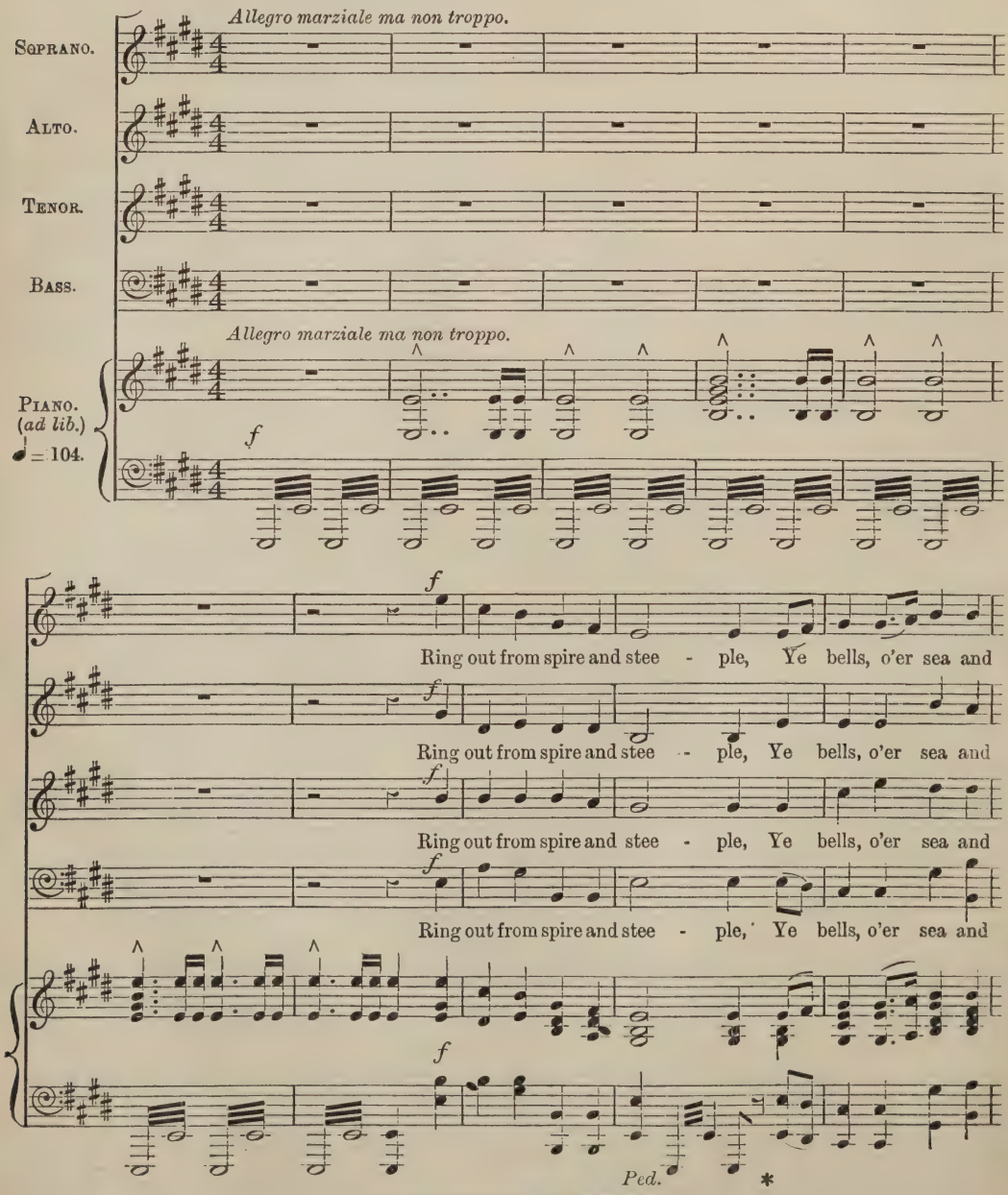
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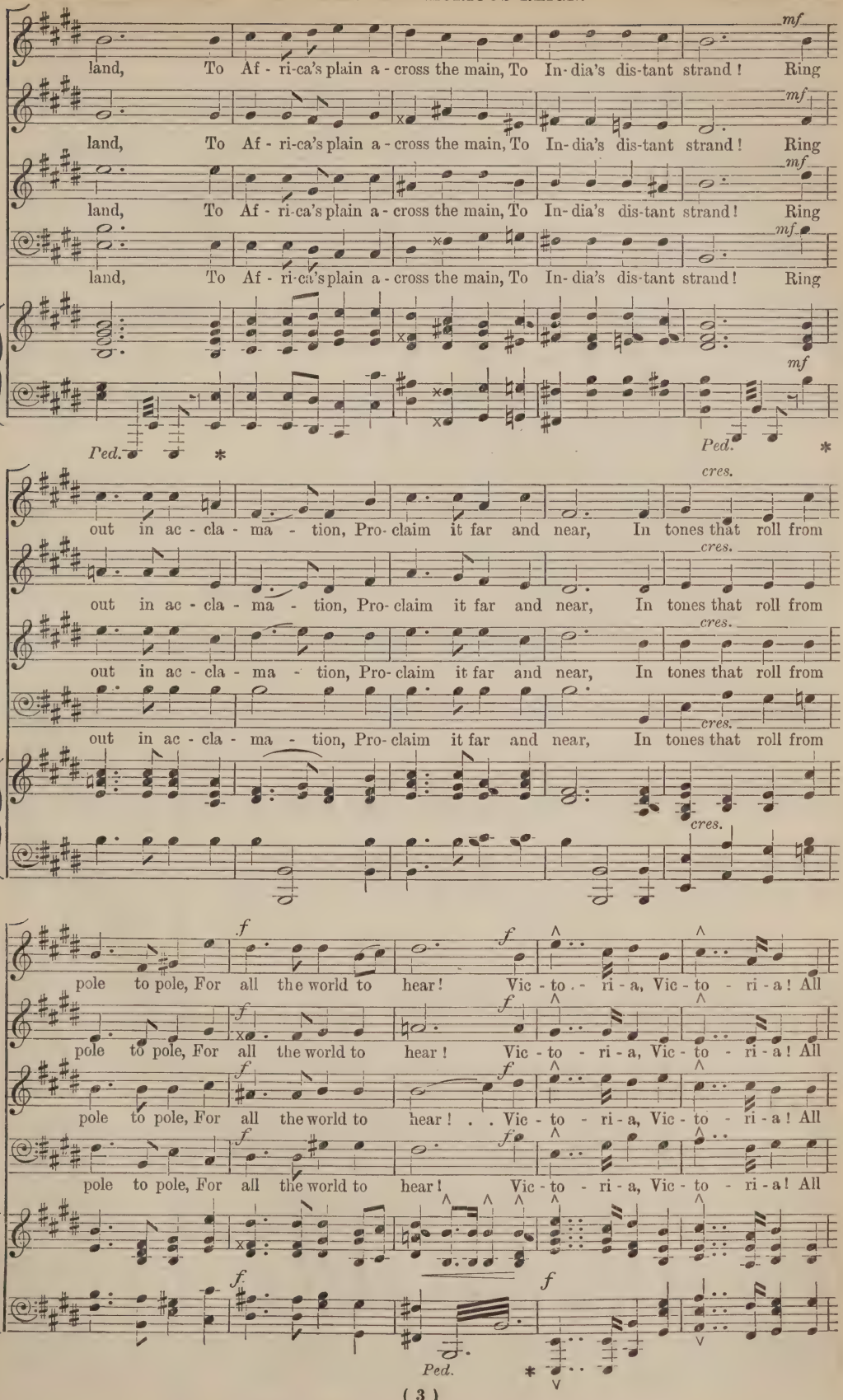
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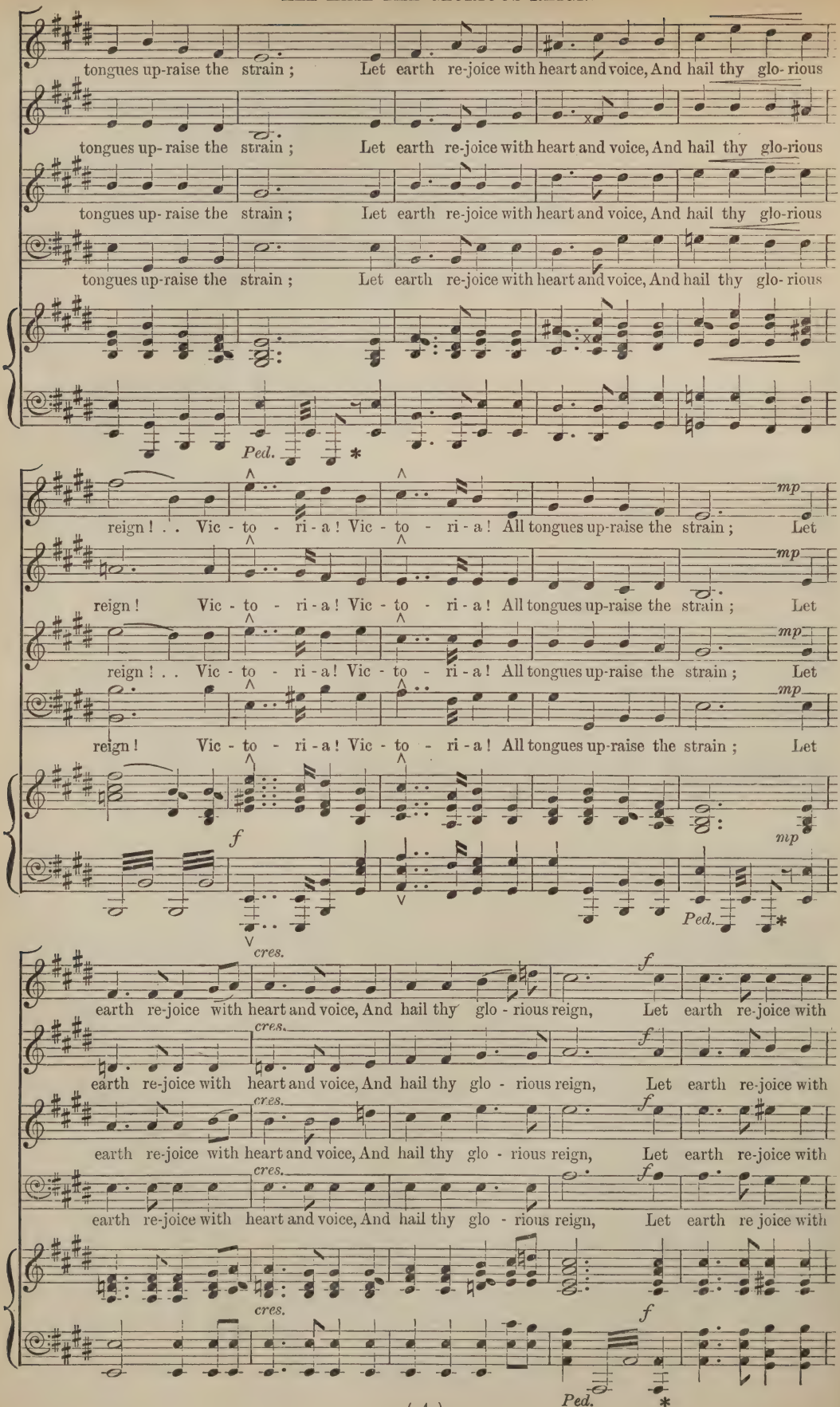
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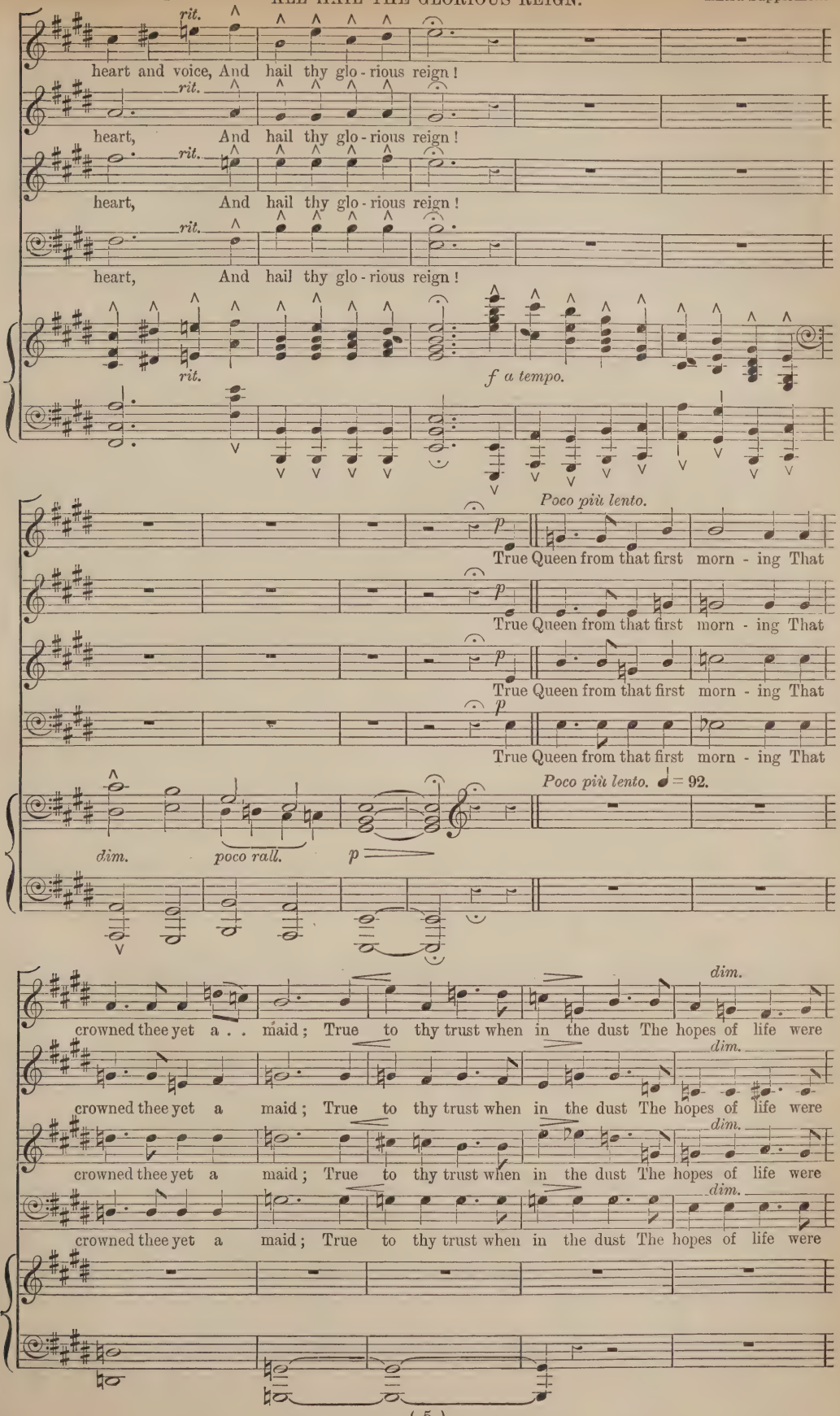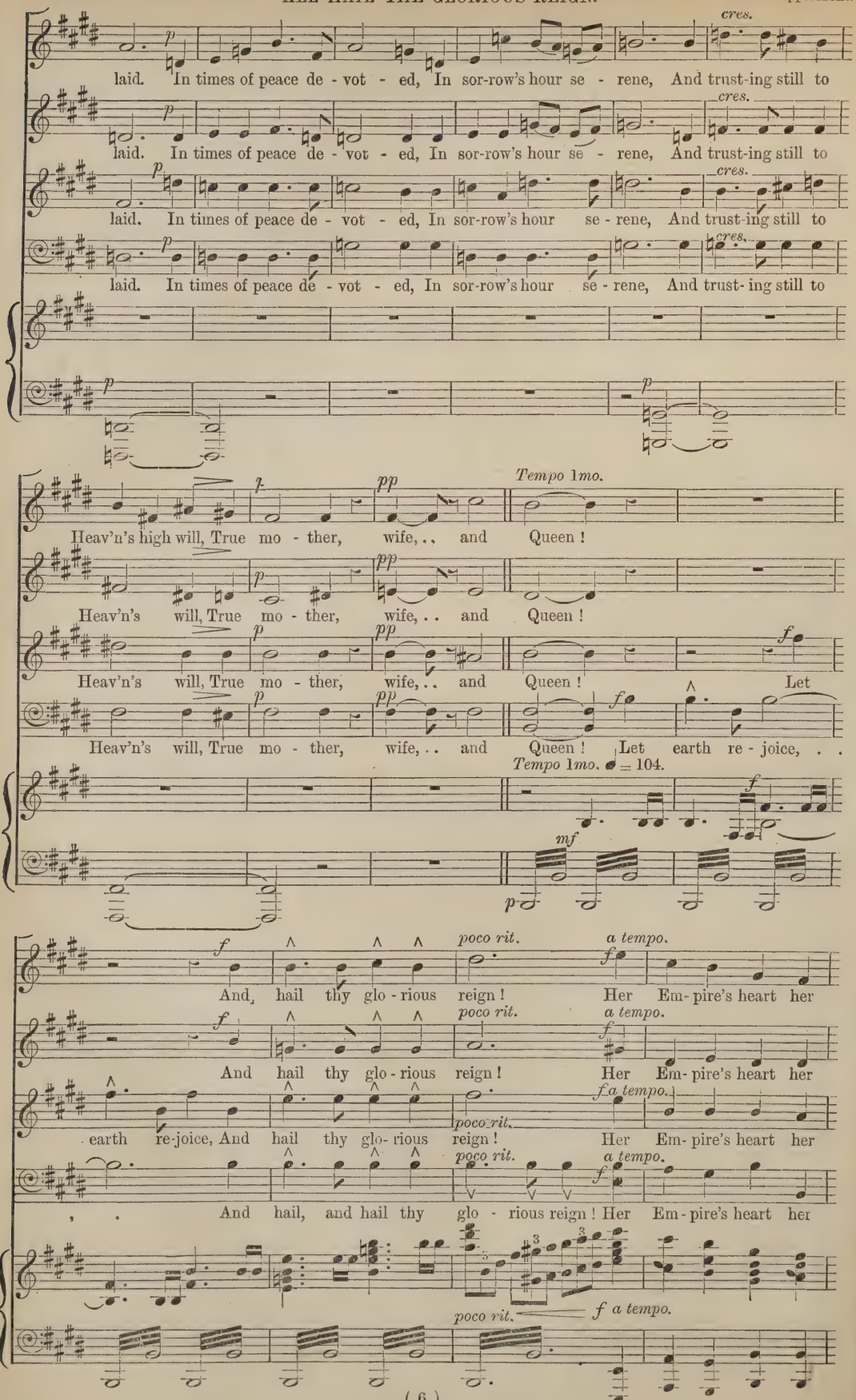


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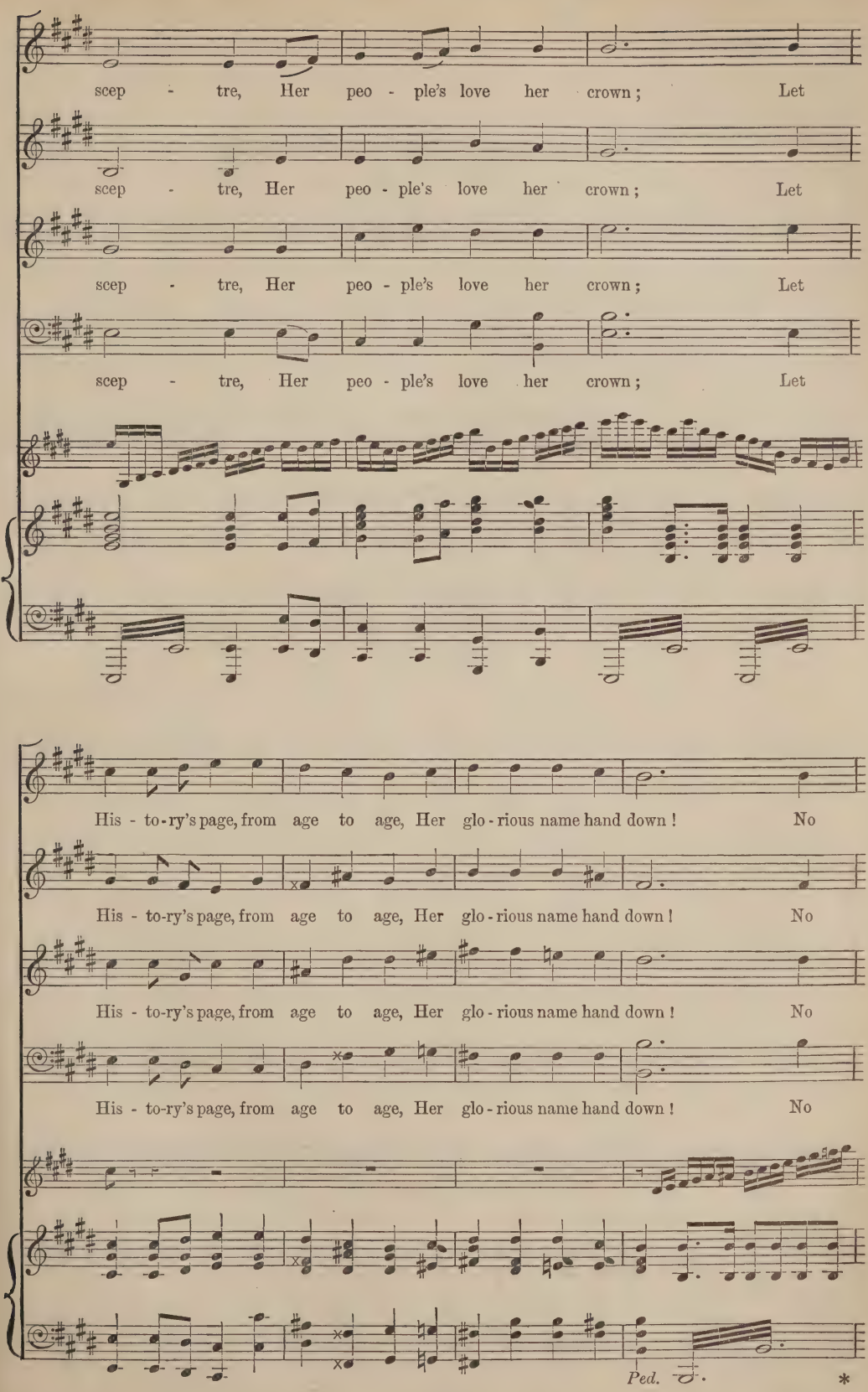
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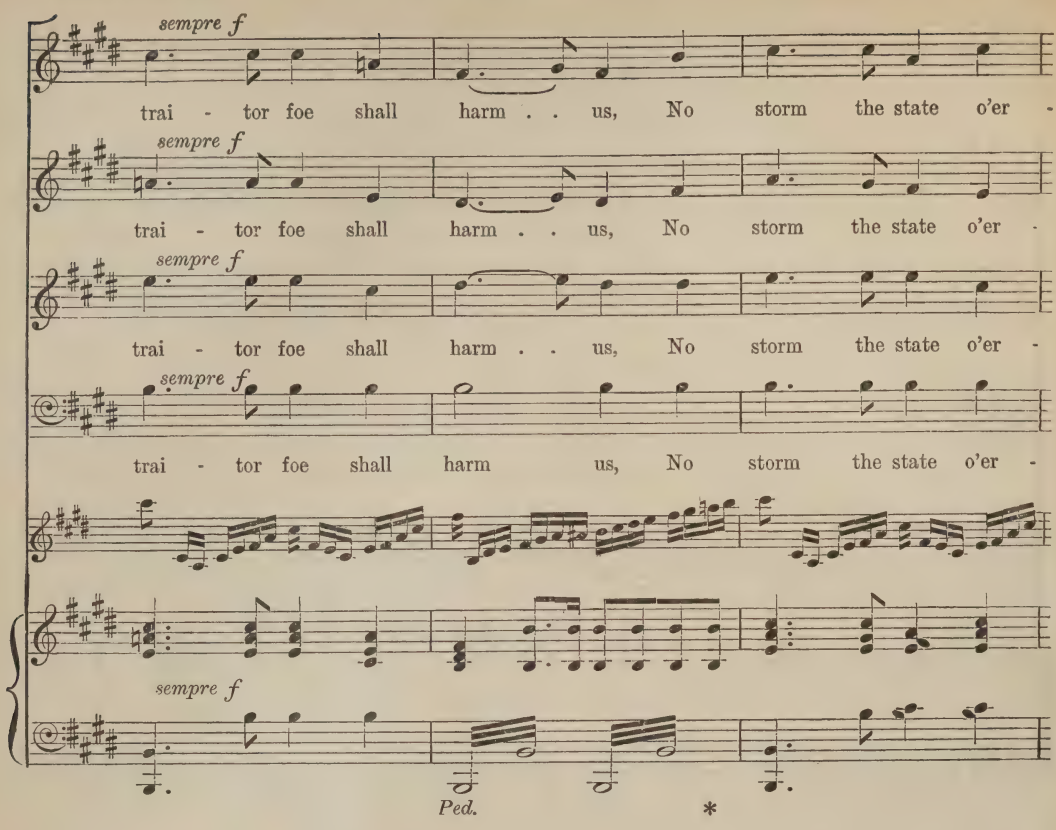

mf
land, To Af - ri-ca's plain a - cross the main, To In-dia's dis-tant strand! Ring
land, To Af - ri-ca's plain a - cross the main, To In-dia's dis-tant strand! Ring
land, To Af - ri-ca's plain a - cross the main, To In-dia's dis-tant strand! Ring
land, To Af - ri-ca's plain a - cross the main, To In-dia's dis-tant strand! Ring
Ped. * Ped. *
cres.
out in ac - cla - ma - tion, Pro-claim it far and near, In tones that roll from
out in ac - cla - ma - tion, Pro-claim it far and near, In tones that roll from
out in ac - cla - ma - tion, Pro-claim it far and near, In tones that roll from
out in ac - cla - ma - tion, Pro-claim it far and near, In tones that roll from
f
pole to pole, For all the world to hear! Vic - to - ri - a, Vic - to - ri - a! All
pole to pole, For all the world to hear! Vic - to - ri - a, Vic - to - ri - a! All
pole to pole, For all the world to hear! Vic - to - ri - a, Vic - to - ri - a! All
pole to pole, For all the world to hear! Vic - to - ri - a, Vic - to - ri - a! All
Ped. *

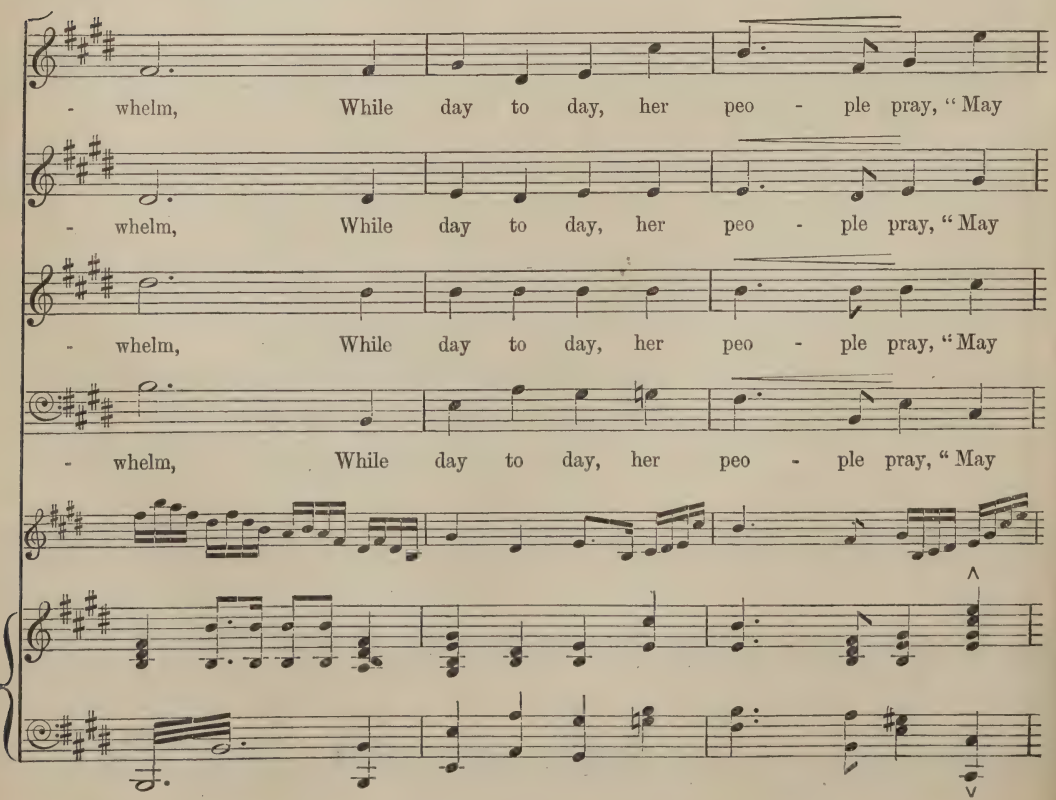

tongues up-raise the strain ; Let earth re-joice with heart and voice, And hail thy glo- rious
tongues up- raise the strain ; Let earth re-joice with heart and voice, And hail thy glo-rious
tongues up- raise the strain ; Let earth re-joice with heart and voice, And hail thy glo-rious
tongues up-raise the strain ; Let earth re-joice with heart and voice, And hail thy glo- rious
Ped. *
reign ! . . Vic - to - ri - a ! Vic - to - ri - a ! All tongues up-raise the strain ; Let
mp
reign ! Vic - to - ri - a ! Vic - to - ri - a ! All tongues up-raise the strain ; Let
reign ! . . Vic - to - ri - a ! Vic - to - ri - a ! All tongues up-raise the strain ; Let
reign ! Vic - to - ri - a ! Vic - to - ri - a ! All tongues up-raise the strain ; Let
f
mp
Ped. *
cres.
earth re-joice with heart and voice, And hail thy glo - rious reign, Let earth re-joice with
f
earth re-joice with heart and voice, And hail thy glo - rious reign, Let earth re-joice with
earth re-joice with heart and voice, And hail thy glo - rious reign, Let earth re-joice with
earth re-joice with heart and voice, And hail thy glo - rious reign, Let earth re joice with
Ped. *

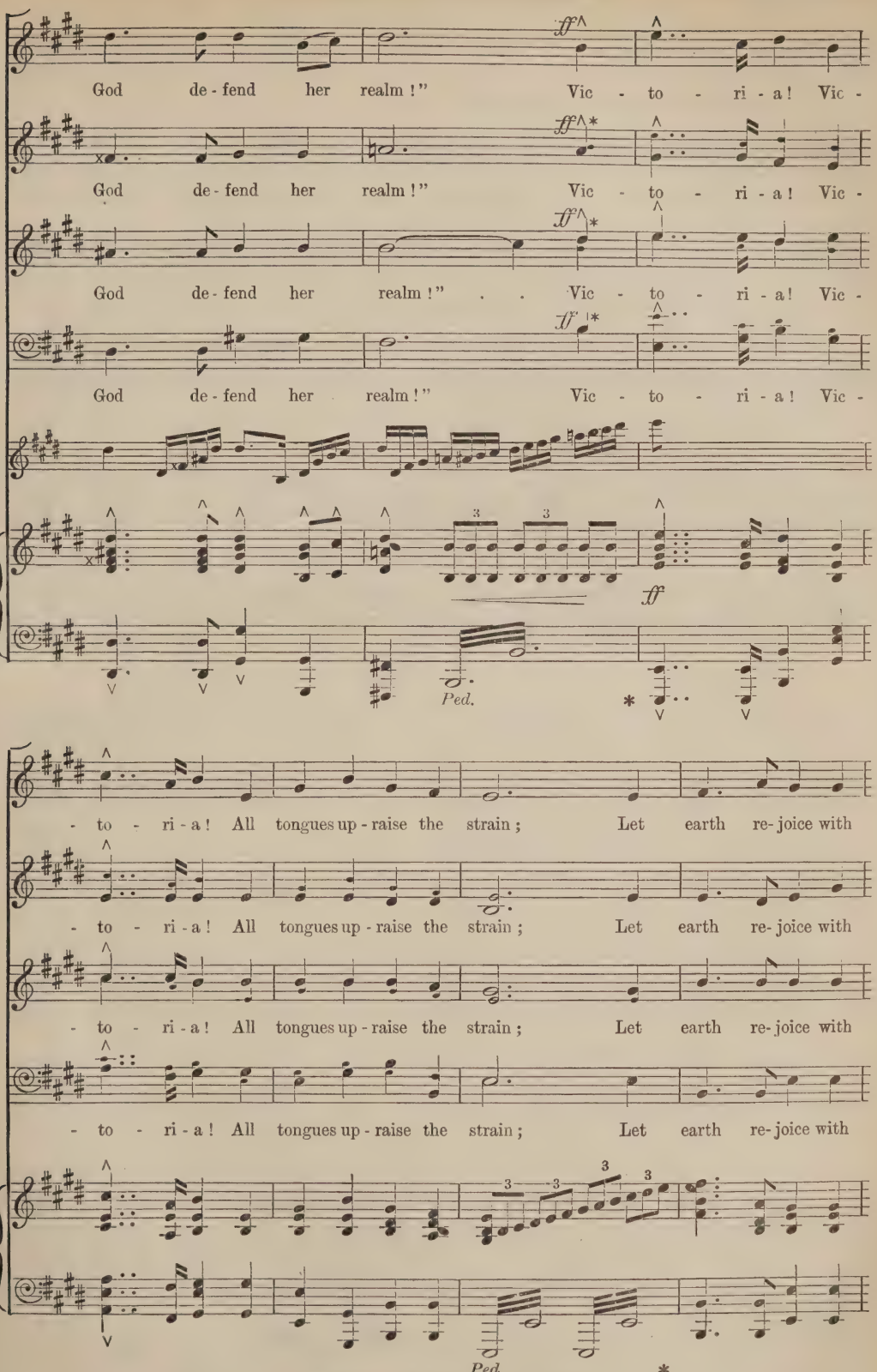

rit.
heart and voice, And hail thy glo - rious reign!
heart, And hail thy glo - rious reign!
heart, And hail thy glo - rious reign!
heart, And hail thy glo - rious reign!
f a tempo.
Poco più lento.
p
True Queen from that first morn - ing That
dim.
poco rall.
Poco più lento. ♩ = 92.
crowned thee yet a . . maid; True to thy trust when in the dust The hopes of life were
crowned thee yet a maid; True to thy trust when in the dust The hopes of life were
crowned thee yet a maid; True to thy trust when in the dust The hopes of life were
crowned thee yet a maid; True to thy trust when in the dust The hopes of life were


cres.
laid. In times of peace de - vot - ed, In sor-row's hour se - rene, And trust-ing still to
laid. In times of peace de - vot - ed, In sor-row's hour se - rene, And trust-ing still to
laid. In times of peace de - vot - ed, In sor-row's hour se - rene, And trust-ing still to
laid. In times of peace de - vot - ed, In sor-row's hour se - rene, And trust- ing still to
Tempo 1mo.
Heav'n's high will, True mo - ther, wife, . . and Queen !
Heav'n's will, True mo - ther, wife, . . and Queen !
Heav'n's will, True mo - ther, wife, . . and Queen ! Let
Heav'n's will, True mo - ther, wife, . . and Queen ! Let earth re - joice, . .
Tempo 1mo. ♩ = 104.
poco rit.
a tempo.
And hail thy glo - rious reign ! Her Em- pire's heart her
And hail thy glo - rious reign ! Her Em- pire's heart her
earth re-joice, And hail thy glo- rious reign ! Her Em- pire's heart her
And hail, and hail thy glo - rious reign ! Her Em - pire's heart her
poco rit.
f a tempo.
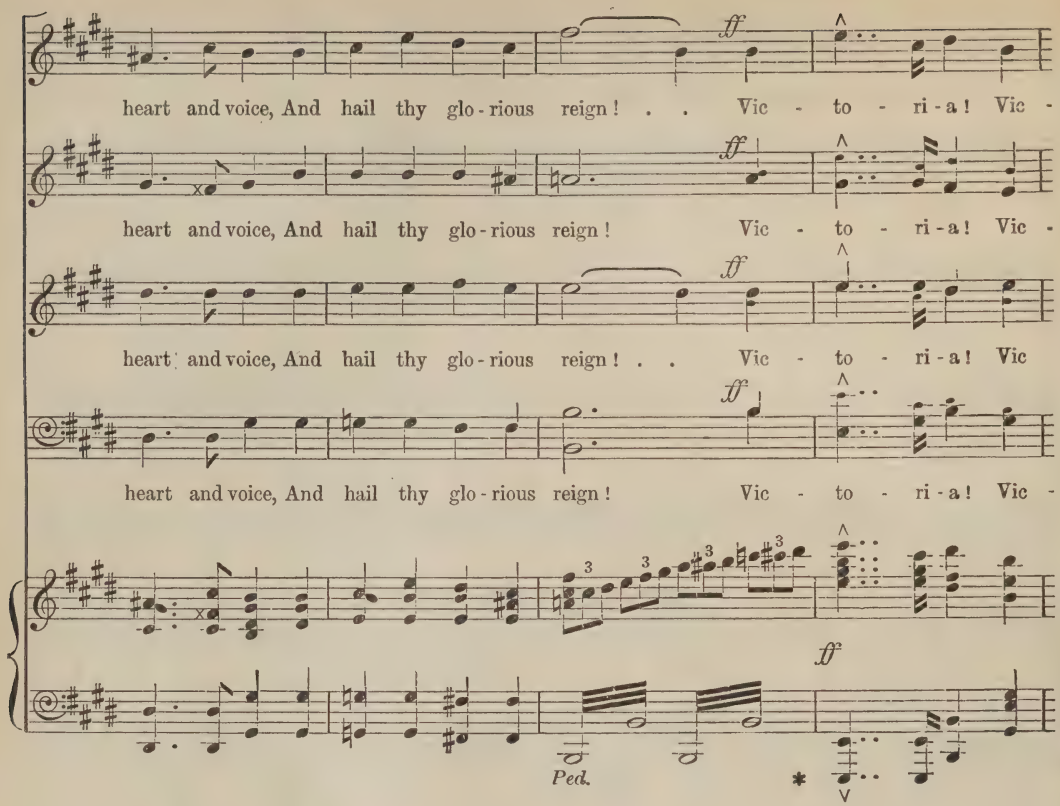

scep - tre, Her peo - ple's love her crown; Let
scep - tre, Her peo - ple's love her crown; Let
scep - tre, Her peo - ple's love her crown; Let
scep - tre, Her peo - ple's love her crown; Let
His - to-ry's page, from age to age, Her glo - rious name hand down! No
His - to-ry's page, from age to age, Her glo - rious name hand down! No
His - to-ry's page, from age to age, Her glo - rious name hand down! No
His - to-ry's page, from age to age, Her glo - rious name hand down! No
Ped.
*

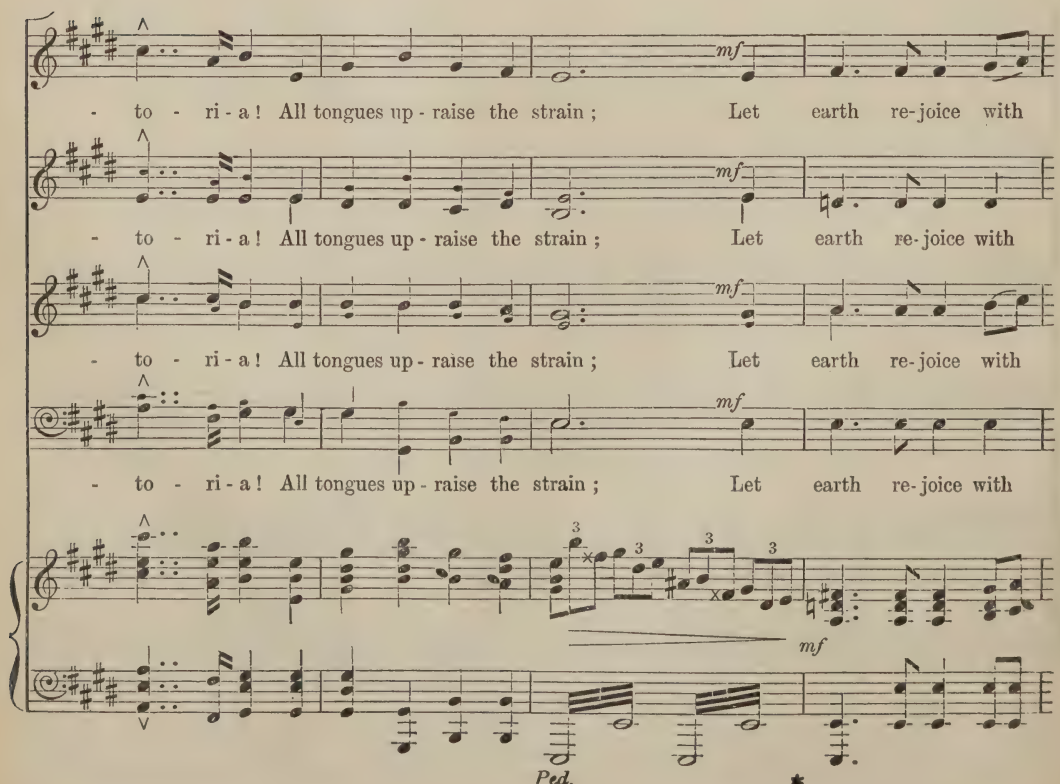

sempre f
trai - tor foe shall harm . . us, No storm the state o'er -
sempre f
trai - tor foe shall harm . . us, No storm the state o'er -
sempre f
trai - tor foe shall harm . . us, No storm the state o'er -
sempre f
trai - tor foe shall harm us, No storm the state o'er -
sempre f
Ped.
*

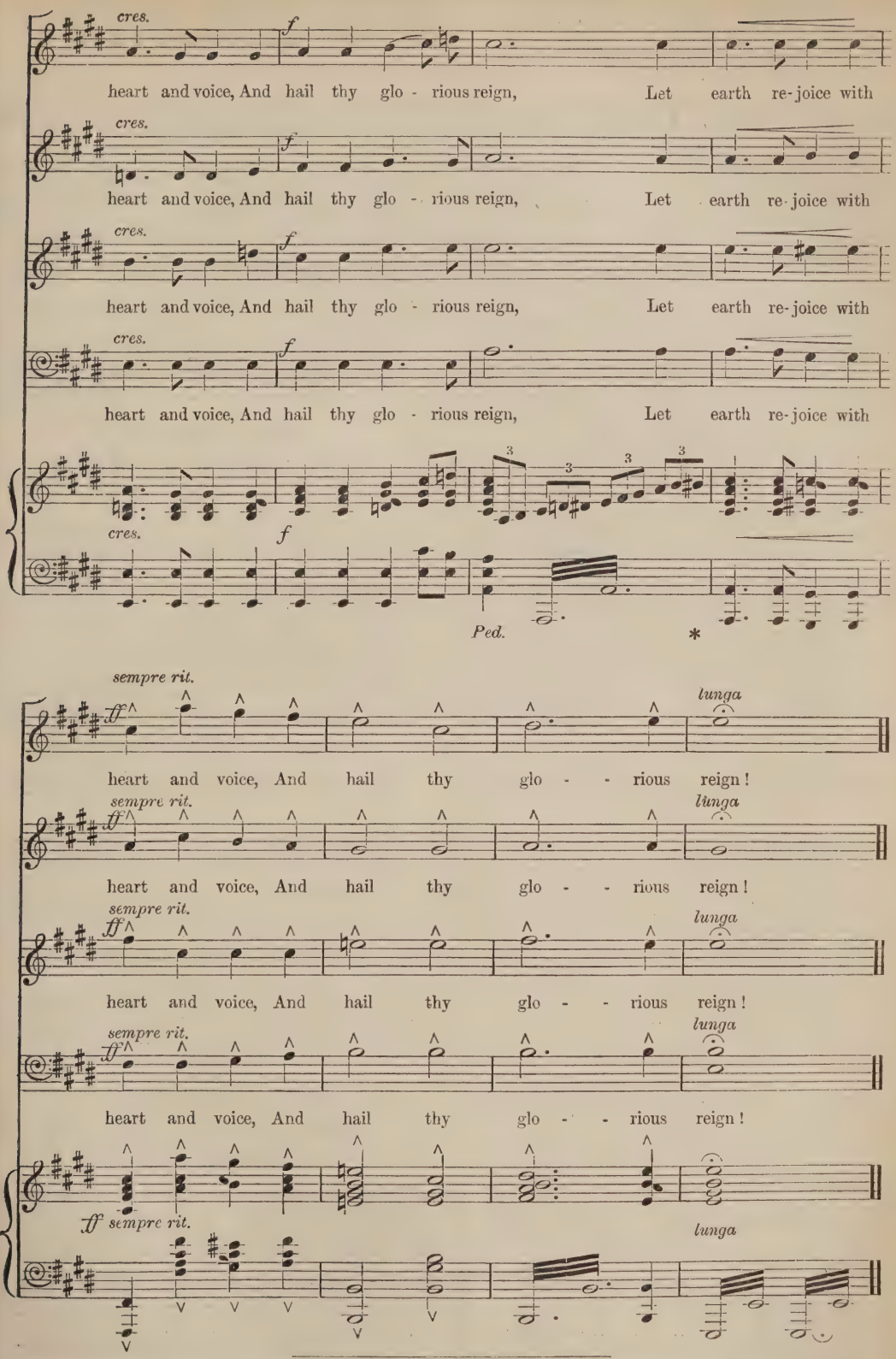

- whelm, While day to day, her peo - ple pray, "May
- whelm, While day to day, her peo - ple pray, "May
- whelm, While day to day, her peo - ple pray, "May
- whelm, While day to day, her peo - ple pray, "May



* When the Ode is sung with accompaniment the Four Voices should sing this phrase, and the corresponding one on next page, in Unison.


heart and voice, And hail thy glo - rious reign! . . Vic - to - ri - a! Vic -
heart and voice, And hail thy glo - rious reign! Vic - to - ri - a! Vic -
heart and voice, And hail thy glo - rious reign! . . Vic - to - ri - a! Vic
heart and voice, And hail thy glo - rious reign! Vic - to - ri - a! Vic -
ff
Ped.
*


- to - ri - a! All tongues up - raise the strain; Let earth re - joice with
- to - ri - a! All tongues up - raise the strain; Let earth re - joice with
- to - ri - a! All tongues up - raise the strain; Let earth re - joice with
- to - ri - a! All tongues up - raise the strain; Let earth re - joice with
mf
Ped.
*



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RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

614.	Lord, I call upon Thee	Arnold D. Culley.
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618.	Thou crownest the year	Josiah Booth.
621.	With all Thy hosts	John E. West.
622.	There was silence in Bethlehem's fields	John Stainer.
624.	O saving Victim	F. Kœnig.
625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
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THE MUSICAL TIMES (Secular).

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616.	O'er the woodland chace	Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
626.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queene	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
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To be continued.

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752.	Onaway	Godfrey Pringle	3d.
754.	Invitation to mirth	Frank Adlam	3d.
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756.	Is not that my fancy's queen?	C. H. Lloyd	2d.
757.	Cherry Ripe	A. Herbert Brewer	2d.
758.	Waken, Lords and Ladies gay	" "	3d.
759.	Songs of our land	Alicia Adélaïde Needham	3d.
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334.	The Offertory Sentences	"	3d.
335.	The Offertory Sentences	"	3d.
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To be continued.

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72.	O key of David	"	1½d.
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74.	O King and desire	"	1½d.
75.	O Emmanuel	"	1½d.
85.	If any man sin	Thomas Adams	1½d.
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310.	Hurrah for merry England	H. Hugh Pierson	2d.
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315.	The Queen's song	Eaton Faning	3d.
316.	All hail! the glorious reign	F. H. Cowen	3d.

To be continued.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 651.—Vol. 38. MAY 1, 1897. *Price 4d.; Postage, 1½d.*
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Principal: Sir A. C. MACKENZIE, Mus. Doc.

Midsummer Term begins Monday, May 3. Entrance Examination therefor, Thursday, April 29, at 2.
Fortnightly Concert Saturday, May 22, at 8.
Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC,
Incorporated by Royal Charter, 1883.

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The MIDSUMMER TERM will commence on Monday, May 3.
A JUNIOR DEPARTMENT will be opened at the commencement of this Term for Pupils under fourteen years of age at reduced fees, in which the Classes will be so arranged as to interfere as little as possible with the general education of the Pupils.
Syllabus and official Entry Forms may be obtained at the College.
FRANK POWNALL, Registrar.

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The solo playing tests for the Fellowship Examination in July will be:—Choral Vorspiel, "Christ unser Herr, zum Jordan kam," Bach (Peters, Novello and Co.); Fugue on the name of Bach, No. 4, Schumann (No. 248. Original Compositions for the Organ. Novello and Co.); and "Variations on a Theme by Beethoven," Op. 45, Merkel (Forberg, Leipzig; Novello and Co.).
The Annual College Dinner takes place on May 31, at the Holborn Restaurant at 7 o'clock.
The College Library will be open daily from 10 a.m. to 5 p.m.; also on Tuesdays and Thursdays, from 5 p.m. to 7 p.m.
Members desiring practice on the College Organ may obtain particulars on application.
The large Hall, and sundry smaller rooms, may be hired or concerts, meetings, &c. E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury, W.C.

QUEEN'S HALL,
LANGHAM PLACE, W.

LIST OF CONCERTS, SEASON 1896-97.
UNDER THE DIRECTION OF
MR. ROBERT NEWMAN.

QUEEN'S HALL SYMPHONY CONCERTS.

Conductor: Mr. HENRY J. WOOD.
SECOND SERIES.

April 24. Brahms Concert.
May 1. Grieg Concert.
„ 8. Beethoven Concert.
„ 15. Tschaïkowsky Concert.
„ 22. Wagner Concert (Wagner born May 22, 1813).
„ 29. Berlioz, Saint-Saëns, &c., Concert.

Subscription to best seats for the Six Concerts, £2 2s. Single Tickets: 7s. 6d., 5s. 2s. 6d., 1s., at Robert Newman's Box Office, Queen's Hall.
All Patrons purchasing a complete Set of Tickets (either Reserved or Unreserved) for the Six Concerts will be presented with a Ticket for the same part of the Hall at the THANKSGIVING MUSICAL SERVICE on Sunday Morning, June 20, 1897.

On SUNDAY MORNING, June 20, 1897, at 11 o'clock, a
GRAND MUSICAL THANKSGIVING SERVICE
Will be rendered with
FULL CHOIR AND ORCHESTRA OF 500.
Conductor: Mr. ALBERTO RANDEGGER.
Admission on this unique occasion will be confined to Subscribers to Mr. NEWMAN'S SYMPHONY CONCERTS on April 24, May 1, 8, 15, 22, and 29.

THE QUEEN'S HALL CHORAL SOCIETY.

Conductor: Mr. ALBERTO RANDEGGER.
THURSDAY, May 13, 1897, at 8 o'clock,
"ST. PAUL" (MENDELSSOHN)
Artists:
Madame CLARA SAMUELL.
Miss ADA CROSSLEY.
Mr. EDWARD LLOYD.
Mr. ANDREW BLACK.

Choir Boys from the London Training School for Choristers.

FULL ORCHESTRA OF EIGHTY.
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Organist .. .. .. Mr. H. W. RICHARDS.

Tickets, Numbered—7s. 6d. and 5s.; Unnumbered, 2s. 6d. and 1s.
At Robert Newman's Box Office, Queen's Hall.

ASCENSION DAY, THURSDAY, May 27, at 3 o'clock,
"ELIJAH" (MENDELSSOHN)
Artists:
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Madame BELLE COLE.
Mr. LLOYD CHANDOS.
Mr. SANTLEY.

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THE GREAT REHEARSAL	Friday, June 11.
MESSIAH	Monday, June 14.
SELECTION FROM SACRED AND SECULAR WORKS	Wednesday, June 16.
ISRAEL IN EGYPT	Friday, June 18.

Solo Vocalists:

Madame ALBANI,
Miss ELLA RUSSELL,
Madame CLARA SAMUELL,
AND
Madame NORDICA.
Miss MARIAN McKENZIE and Miss CLARA BUTT.
Mr. EDWARD LLOYD and Mr. BARTON McGUCKIN.
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Conductor	Mr. AUGUST MANNS.

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Tickets in Sets—*i.e.*, for the same Seat for the Three Days of the Festival, and for Rehearsal if desired—will be issued on and after Monday, April 5. Tickets other than in Sets will not be issued until Monday, April 26.

All Tickets include Admission to the Palace, provided they are presented entire at the Entrance.

Tickets for Seats South of the Centre Transept are issued at the Crystal Palace.

Tickets for Seats North of the Centre Transept are issued by Messrs. Novello, Ewer and Co., 1, Berners Street, Oxford Street, W., and 80 and 81, Queen Street, Cheapside.

VEREIN BEETHOVEN HAUS
BONN.

CHAMBER MUSIC FESTIVAL, 1897,

May 23 to 27,
in the
BEETHOVEN HALL, BONN, RHENISH PRUSSIA.

PROGRAMME.

1st Day.—Sunday, May 23.

String Quartet, Op. 18 (Beethoven).
Lieder (Beethoven).
Clarinet Quintet in A major (Mozart).
Lieder (Mozart, Haydn).
String Quartet (Haydn).

2nd Day.—Monday, May 24.

Schubert Concert.

String Quartet in D minor.
Lieder.
Pianoforte Soli.
Lieder.
String Quintet.

3rd Day.—Tuesday, May 25.

Brahms Concert.

Clarinet Quintet.
Lieder.
Variations on a Theme by Handel for Pianoforte.
Vocal Quartets.
String Sextet in B flat.

4th Day.—Wednesday, May 26.

Beethoven Concert.

String Quartet in E flat (No. 12).
String Quartet in F (No. 16).
String Quartet in C sharp minor.

5th Day.—May 27.

String Octet (Mendelssohn).
Lieder (Schumann).
Pianoforte Quintet (Schumann).
Vocal Quartets (Brahms).
String Quintet in C major (Beethoven).

The Concerts on May 23, 24, 25, and 26 will commence at 6.30 p.m.
The Concert on May 27 will commence at 11.30 a.m.

The following Artists have very kindly given their services:—

Jos. Joachim, Honorary President of the Society, Berlin; Heinrich Barth, Berlin; Fr. Bassermann, Frankfort-on-Main; Hugo Becker, Frankfort-on-Main; L. Borwick, London; Fr. Grützmacher, Cologne; Rob. Hausmann, Berlin; Hugo Heermann, Frankfort-on-Main; Willy Hess, Cologne; Fräulein Charlotte Huhn, Dresden; N. Koning, Frankfort-on-Main; J. Kruse, Berlin; Karl Mayer, Schwerin; Rich. Mühlfeld, Meiningen; Fräulein Marcella Pregi, Paris; Jos. Schwartz, Cologne; Willy Seibert, Cologne; J. Slivinski, Warsaw; Em. Wirth, Berlin.

Serial Tickets, for the five Concerts, 20 Marks; Single Tickets, 6 Marks each. May be obtained from G. Cohen, Musikalien Handlung, Bonn; or, W. Sulzbach, Musikalien Handlung, Bonn.

CHESTER
TRIENNIAL MUSICAL FESTIVAL, 1897.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—Wednesday Morning, July 21: NATIONAL ANTHEM; ZADOK THE PRIEST (Handel); FESTIVAL TE DEUM (Sullivan); CREATION, Part I. (Haydn); SYMPHONIE PATHÉTIQUE (Tschaïkowsky); MESSE SOLENNELLE (Gounod). Wednesday Evening: JOURNEY TO EMMAUS (Jensen); JUDAS MACCABÆUS (Handel). Thursday Morning, July 22: STABAT MATER (Dvorák); HYMN OF PRAISE (Mendelssohn). Friday Morning, July 23: Double Symphony, THE EARTHLY AND THE DIVINE (Spohr); MASS IN E FLAT (Schubert); Overture, SAUL (Granville Bantock); New Cantata, RESURGAM (Joseph C. Bridge); Introduction and Love-Feast from PARSIFAL (Wagner). Friday Evening: ELIJAH (Mendelssohn).

In the Music Hall.—Thursday Evening: GRAND MISCELLANEOUS CONCERT.

Principal Vocalists:

Miss ANNA WILLIAMS. Miss ESTHER PALLISER.
Miss HILDA FOSTER.
Miss GIULIA RAVOGLI. Miss MURIEL FOSTER.
Mr. EDWARD LLOYD. Mr. HIRWEN JONES.
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Next Local Theoretical Examination, July 7, 1897. Local Practical Examinations are now being held at the various Centres.

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SOCIETY of ARTS PRACTICAL EXAMINATION in VOCAL and INSTRUMENTAL MUSIC.—

Examiner, John Farmer, Balliol College, Oxford, and Director of the Harrow Music School; Assistant Examiners: Ernest Walker, M.A., Mus. Bac., Oxon., and Burnham W. Horner. These Examinations are only conducted in London. The next will be held at the House of the Society of Arts, 18, John Street, Adelphi, W.C., and will commence on Monday, June 28, 1897. The latest date for receiving entries is May 8. Full particulars can be had on application to the Secretary.

By order,
HENRY TRUEMAN WOOD, Secretary.

PROFESSIONAL NOTICES.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1897.

JOHANNES BRAHMS.

There are so many names in the golden book of musicians—Mozart, Schubert, Schumann, Mendelssohn, Bizet, and Goetz, to mention no others—that inspire unquenchable regret, as one speculates on what they might have done, that we ought to be doubly thankful for the gift of those who have been spared to deliver their message; whose genius has reached its full maturity, and who have passed away before any sign of weakness or senility was apparent in their work. Such reflections may perhaps help to mitigate the natural grief aroused by the death of Johannes Brahms. For in truth it would be hard to find another composer of whom it could be more justly said that he was *felix opportunitate mortis*. He had reached the confines of old age, and although the quality of his recent work showed no falling off in nobility of sentiment or mastery of technical resource, the diminution in quantity seemed to indicate that the fount of inspiration was running dry. For a man who devoted himself with such single-hearted absorption to the labours and delights of composition, the loss of the creative instinct would have been a sore trial. This, however, is a matter of mere speculation, for we have seen in Verdi the astounding spectacle of genius flowering afresh in an octogenarian. All that can be said is that Brahms could not very well have enhanced the splendour of the glorious heritage which he has bequeathed to posterity, and that at no point of his career was his greatness more widely or deeply recognised than at its close.

Though Brahms's life was singularly devoid of exciting or sensational incidents—a quality which may be attributed to a great extent to his early abandonment of any ambition that he may have ever felt to shine as a *virtuoso*, still more to his resolute refusal to enter on the perturbing domain of operatic composition—it would be a great mistake to suppose that his career partook of the nature of a "walk over." He was never a popular composer in the sense that Mascagni, Sullivan, or Verdi are popular composers, and although hailed as a classic in his lifetime, it was only by slow degrees that he scaled the citadel of Fame. The historic greeting extended to him by Schumann in his famous "Neue Bahnen" article was really almost a bit of clairvoyance on the part of the elder man, when one considers how uncompromising and angular many of the works are on which Schumann's prophecy was based. Roughly speaking, it took Brahms fully fifteen years before he was able to vindicate the accuracy of Schumann's estimate so far as any public recognition of his genius was concerned, and though the salutation must have sustained and invigorated him throughout all these years of waiting, there can be little doubt that it hampered him a good deal by provoking the antagonism of those critics who were incapable of detecting the stamp of genius in his early compositions. As it has been truly said, Schumann's praise provoked quite as much scepticism as sympathy. It excited people's curiosity without carrying conviction. Average people are always suspicious of the announcement that a new genius has emerged above the horizon, even though another genius makes the announcement.

The simple story of Brahms's life, apart from his compositions, could be easily condensed into a paragraph. He was born on May 7, 1833, at Hamburg, and, unlike perhaps the majority of great musicians, inherited his musical talent

from his father, a double bass player in the opera band. His chief teacher was Eduard Marxsen, of Altona, his deep obligations to whom, especially in regard to the theoretical side of the art, he never sought to disguise. At fourteen he appeared in public as a pianist. When he was twenty he went on a tour as accompanist with Remenyi, and so impressed Joachim, who happened to attend one of their concerts, by his masterly transposition at sight of the accompaniment to the "Kreutzer" Sonata, that the great violinist gave him an introduction to Schumann, then (in the autumn of 1853) living at Düsseldorf. This led to the "Neue Bahnen" article, and to other generous exertions on Schumann's part, including his successful negotiations with Breitkopf and Härtel for the publication of Brahms's early works. Indeed, Schumann's letters at this time abound with charming and characteristic references to his "young eagle." As, for example: "I think Johannes is the true apostle who will write revelations which many Pharisees [Schumann might have added "scribes" as well] will be unable to explain, even after centuries." Or, again, in a letter to Joachim only three weeks before the tragedy of February 6, 1854: "I like the cigars very much; there seems to be a Brahmsian aroma about them, which is, as usual, rather strong but of fine flavour." So much for Schumann. As for Brahms, the gratitude he felt to his patron was expressed in his unalterable devotion to his widow, in attending whose funeral he caught a chill which is believed to have precipitated his own end. But to return to the fifties: In 1854 Brahms visited Liszt at Weimar—the latter, by a strange error in judgment which he speedily recognised, having been disposed to hail in him a champion of the extreme romantic movement—but these friendly relations never led to any permanent association, Liszt's opinion of Brahms's music in later years never rising above the level of respect. For a while Brahms filled the post of musical director to the Prince of Lippe-Detmold, and then, after returning to Hamburg and spending some time in Switzerland, and appearing at Leipzig in a Gewandhaus Concert in 1859, he gradually gravitated to the Austrian capital, which with occasional intervals was his headquarters for the last thirty-five years of his life. For a short time (*circ. ann.* 1863) he was director of the Singakademie, and ten years later directed the concerts of the Gesellschaft der Musikfreunde—to which he bequeathed a large portion of his fortune—for three or four seasons. He was in the habit of spending his holidays in the mountains—in the Tyrol or in Switzerland—and paid an occasional visit to Italy. But in spite of repeated invitations he never visited England, and declined the honour of a degree at Cambridge. A similar offer from Breslau found him more amenable, and he signalised the occasion by his genial "Academic" Overture, in which several well-known students' songs are used as themes with such brilliant effect.

With the solitary exception of opera, there is no branch of composition in which Brahms's genius failed to find vent. To say in which he excelled most is no easy task, but perhaps there is a wider consensus of opinion as to the supreme merit of his concerted chamber music than as to anything else he wrote. Here even the most unsympathetic and antagonistic critics have been constrained to express their reluctant appreciation of such pieces as the sextets and the great Clarinet Quintet. For ourselves we are inclined to agree with Dr. Parry in holding that the freshness and poetry of his genius is most strikingly illustrated in his songs. "Brahms's songs," he says, "represent the most advanced development in respect to the perfect balance of the elements of art; and they present also endless phases of feeling and emotion, from light-hearted merriment and childlike innocent gaiety to a high pitch of passion. They are often dramatic in the same sense that Beethoven's music is dramatic, and portray the characters of various kinds of human beings with an amazing subtlety and power. Finally it is in his songs that Brahms shows the most easily recognisable examples of what people call beauty, and it often is genial beauty of the highest order." The foregoing remarks may be illustrated by reference to such splendid and divergent examples of his art as "Liebestreu" and "Verrath" for dramatic intensity, "Feldeinsamkeit" for idyllic charm, "Vergebliches Ständchen" for coquettish merriment, and "O wüsst' ich doch den Weg zurück" for the tender passion of regret for "the days that are no more." His unaccompanied choral music, again, which is far less known than it deserves to be, is of extraordinary beauty, and for those who are in sympathy with Brahms's music we know of no more exquisite pleasure than that to be derived from singing in such pieces as "Vineta" or "Stand das Mädchen," or the splendid group of five-part songs (Op. 104). Of the fascination of the "Liebeslieder" and "Zigeunerlieder" it is not necessary to speak, but the noble motets entitled "Fest- und Gedenksprüche" deserve to be more often heard. From these the transition is easy to his works for chorus and orchestra, of which it must suffice to mention the "Schicksalslied" and the immortal *Requiem*, as the most conspicuous examples. These noble works exhibit in a most remarkable way that asceticism mingled with poetic mysticism which is so characteristic of Brahms's genius, and have, as a natural consequence, extorted their due meed of obloquy from critics whose praise is an insult. Turning to the domain of orchestral music, it is significant that Brahms's first symphony was not produced till November, 1876, or more than twenty years after Schumann

had urged him to attack this branch of composition, a notable proof of Brahms's slow and gradual progress. In Schumann's letter to Joachim he says: "He (Brahms) ought always to remember the beginning of Beethoven's symphonies and try to do something similar." The hint was surely not thrown away; nothing more truly Beethovenish has been written in the last seventy years than Brahms's four symphonies. The Fourth still remains a hard nut to crack, not for the "Pharisees" alone, but the others have all passed into the classical repertory of the concert-room. There remain his important compositions in which a solo instrument is combined with orchestra—the two remarkable Pianoforte Concertos, the Concerto for violin and violoncello, and the splendid Violin Concerto, all of them works in which Brahms's native virility of imagination is combined with astonishing mastery of technical resource and complexity of detail. Nor must we forget to mention the conspicuous triumphs he has achieved in the field of variation writing—whether for pianoforte or orchestra—a field in which only the greatest composers have succeeded. His extensive contributions to the literature of the pianoforte illustrate the uncompromising aspect of his genius perhaps more markedly than any of his compositions, and on this account have never attained any great popularity amongst *virtuosi*, unless we except the groups of short pieces recently published, in which the genial and poetic vein of his muse emerges with delightful effect.

The austere character of a good deal of Brahms's music, coupled with his strong objection to being lionized and interviewed, has given rise to a good deal of misconception as to his personality. Brahms never married, but he was neither a misogynist nor an anchorite. He disliked publicity, hated writing letters, and avoided functions. But though, like Schumann, he was not a society man, he was by no means unsociable. In the circle of his intimates, or, better still, in a *tête-à-tête*, he could be and often was extremely genial and entertaining. His gift for repartee was remarkable, and in the war of wits he was a ready and formidable antagonist. It has been incorrectly stated that he was a man of little culture outside his art. As a matter of fact, we have the best authority for saying that he not only had a choice library, but was well acquainted with the masterpieces of European literature. Apart from this, the care he exercised in the choice of words for his songs is enough to disprove such an assertion. He certainly showed a lack of discrimination in his selection of an English translator to his songs, but it is satisfactory to learn that this error is now being made good by the commission entrusted by Messrs. Simrock to Mr. Paul England. His attitude to England and the English, again, gave rise to a good deal of misinterpretation. But his refusal to accept commissions to compose for festivals and societies was with him a matter of principle, and whatever may be thought of the tone of his historic letter to the Leeds Committee, the position of the writer is unassailable. Brahms had nothing of the courtier or the diplomatist about him. He abhorred publicity and dreaded a sea passage. But his brusquely *non possumus* attitude in regard to an English visit did not prevent him from maintaining cordial personal relations with many of his English admirers, and several young musicians from these shores met with marked kindness from him in Vienna. As regards the insinuation that he had secretly inspired attacks on Wagner, we are glad to see him absolutely acquitted of such conduct by that enthusiastic Wagnerolater, Mr. H. T. Finck. The insinuation arose from his personal friendship with Dr. Hanslick and Dr. Billroth, both uncompromising anti-Wagnerians. Brahms was incapable of any mean or underhanded action. He never indulged in newspaper controversy, but kept his views to himself. There is a story of a friend who met him after a performance of "Die Walküre" and asked him what he thought of it. Brahms replied: "We must all of us listen to Wagner with our own ears." If he did not sympathise with Wagner's methods, it is known that he recognised his genius, and testified his respect by sending a wreath to Venice on Wagner's death in 1883. The catholicity of his taste is sufficiently shown by his immense admiration for the genius of Strauss—in which he shared the views of Wagner and Von Bülow—on whose wife's fan he inscribed a few bars of the "Blue Danube" with the charming compliment "unfortunately, not by Johannes Brahms." We have left ourselves no space to touch upon his life-long friendship with Dr. Joachim, or on Hans von Bülow's devoted championship of his genius. Whatever may be the verdict of posterity as to the vitality of his compositions, the lesson of Brahms's life—in which consistent and unfaltering devotion to the highest aims was the dominant principle—can never fail to exert a stimulating influence on his successors. "The example of a noble man," so wrote Dr. Parry more than ten years ago of Brahms, and the witness remained true to the close of his life, "tends to make others noble, and the picture of a noble mind, such as is presented in his work, helps to raise others towards his level."

VICTORIAN MUSIC.

V.—Church Music.

In touching upon the works and influence of living Church composers and those who have recently passed from amongst us, it is no part of my purpose to go farther than the general object of these papers requires. That object, as the reader must by this time know, is to

throw some light upon the condition and tendency of Church music during the six decades of the Queen's reign, and I deal with individuals only in the degree necessary for its attainment. A preliminary remark should take note of the fact that the Church music of the present day is in a special measure homogeneous. For this condition no claim of novelty will stand. In all ages a certain similarity has marked compositions for worship, the likeness being due partly to limited scope of subject and expression, partly to the general and uniform influence of tradition, operating under circumstances which give it almost irresistible force. Just now, however, this condition appears to be accentuated. It may even be said that there are no fundamental differences; only the variety that comes as a natural consequence from individual temperament and taste. Apart from what are, in this sense, merely personal characteristics, the Church music of the time now present offers a spectacle of well-nigh complete agreement as regards determining features and in respect of essential points. It appears to have settled down upon the lines prepared by former masters, who, as we have seen, tempered the austerity and scholasticism of a still earlier day with the sentiment and grace, the winning expression and subduing influence derived mainly from illustrious foreign sources.

It is, furthermore, curious to note the unanimity with which our composers keep themselves in touch with the older element, whence come dignity, solemnity, and a certain removedness, while reaching out towards the limits of the newer qualities. The apparent danger has all along been lest connection should be severed and dignity give way to less becoming, if more generally attractive prettinesses. No doubt individual cases of such decadence may be found, but, these apart, it is obvious that our composers recognise, first, what Church music must be, and, second, what it may be without deterioration. On the whole, then, we see a happy condition of things. Within the Church there is musical peace; all the storms are outside.

Among living veterans, links between the present and the immediate past, the organist of the Temple Church stands conspicuous. Dr. E. J. Hopkins can hardly be called a voluminous composer, but a crowd of works is not necessary to great influence, and there can be no question that the composer of "Let us now go even unto Bethlehem" is a distinct force. The reason appears to anyone who examines his music, which for directness of expression and purpose, and for solid strength combined with attractiveness of theme, deserves all the popularity it enjoys. The Service in F may, perhaps, be mentioned as representative in its admirable blend of the qualities mentioned above, and in its evidence of a composer full of resources, yet subordinating them all to a simple and transparent purpose, which is as far removed as possible from considerations of merely individual display. The Temple organist is a safe guide to the younger generation of his fellow workers.

Sir John Stainer has written largely and the power he wields in shaping the ends of Church music is great. It has been said of him that he inclines somewhat overmuch to sentimentalism, and it is undoubtedly a fact that this composer can, when need arises, infuse into his music a full measure of languorous tenderness carried on the wings of pretty tune. Herein is the secret, perhaps, of his popularity among the masses of our congregations, and the power of so winning them is certainly not one to be despised, nor is it without capacity for highest uses. But the Sir John Stainer of "Lead, kindly Light," is scarcely he whom musicians generally respect and admire—scarcely he whom they recognise as worthy a place in the front rank of his order. The Stainer who will be best known to the historians of Church music is he to whom we owe the anthems, "O clap your hands," "The Morning Stars," and "I saw the Lord," the two Services in E flat and A respectively, and many another kindred composition. In most of these no doubt there are passages of pure sentimentality, the outcome of a nature quick to feel, and utterly honest in expression. But the general character of the works named indicates the composer as one of far bolder conception, larger utterance, higher aspiration, and more consummate musicianship. Taking them all as fairly represented by "I saw the Lord," I invite the reader to recognise in that anthem a work of the highest order. Laid out on a large scale for double choir, it shows the entire canvas filled with conceptions almost equal in breadth and grandeur to the vision of the Prophet. The bold and massive antiphony of the opening section, in which there is an ascending sequence ("Each one had six wings," &c.), that for simple majesty of effect stands unsurpassed; the impressive "Sanctus" to which this leads, and the yet more striking *Allegro*, "The posts of the door moved," &c., with its great climax —these things belong, in my opinion, to the highest manifestation of sacred art.

The more marked "modernity" of Dr. Martin, Sir John Stainer's successor at St. Paul's, may be found rather in expression than in idea. Often the thoughts of the two composers show a positive similarity — which, indeed, is not surprising—but they are put in by no means the same fashion. Dr. Martin draws more liberally upon the technical resources of his art; his utterances are strongly coloured; his devices are sometimes very bold; he uses the organ as for orchestral effects in accompaniment, and he does not shrink from presenting difficulties to the voices. This may come, in a measure, from association with a specially competent choir, since we know that

a workman with perfect tools is eager to get all he can out of them. But it may, in a far greater degree, be the composer's natural and, circumstances permitting, his inevitable mode of expression. That Dr. Martin can treat a sacred theme with impressive simplicity is shown by his Advent anthem, "The great day of the Lord is near"—a short work, but full of mingled solemnity and tender entreaty. It is a gem of concentrated expression, and in that respect a masterpiece. The pathetic passage on the words "Seek righteousness" must have gone with many a congregation to their homes. But this composer more fully appears in such works as the anthem "Whoso dwelleth under the shadow of the most High," the Magnificat in B flat, and the Communion Service in A. These examples are distinguished by an exuberance not often found even in the most modern effusions of the kind. It may be that Dr. Martin thus indicates what will, in time, be a common feature; but it must be said that nowhere does he permit liberty to degenerate into license. He keeps within due limits, though, some may think, he goes right up to the boundary and sometimes looks over it. Dr. Martin's influence will, no doubt, increase as time goes on, and will be found a stimulus to development, which, I trust, will be as wisely controlled as by himself.

Another worker on an ambitious scale is Sir Herbert Oakeley, who has made large contributions to our store of Church music, always labouring conscientiously, and with an apparent desire to extend the scope and elevate the character of sacred art. He has made successes which musicians appreciate, though it can hardly be said that his popularity and consequent influence are as yet great. That result may arrive in time, since close watchers of tendency in Church music observe a movement in favour of developments which will give to composers for the English Church as full an opportunity for extended treatment and large effects as that long enjoyed by their Roman Catholic brethren.

Sir Joseph Barnby may be bracketted with Sir John Stainer on the score of popularity and influence; perhaps, also, as regards method of working and character of work. In the music of both we find ample evidence of kindred sentiment, and an expression of feeling which sometimes inclines towards the effeminate. But both are, in a greater degree, musicians of strength. They can, on occasion, be tearful or languishing; and also, on occasion, hit with the hammer of Thor. Their popularity may arise, perhaps, from the weakness rather than the power, but the nobler quality is that which will finally determine their rank. The influence of Gounod upon Barnby is too obvious to escape note here, and it may also be mentioned, parenthetically, that the French master's sacred music has affected not Barnby only, but many others, who, however, have shown it less plainly. Barnby was very frank and honest in his reflection of Gounod. Take, for example, the motet, "King all glorious," in which slow-moving harmonies upon a double pedal, melodies limited to a small compass, detached full chords in arpeggios, and continuous arpeggios as for the harp are entirely in the Gounod school. For my own part, I welcome this strain of French sacred music in our English amalgam. It would be easy—very easy—to have too much of its mannerisms, but, kept in their proper place, these make possible some excellent effects and furnish materials which no sensible composer can wholly ignore. At the same time Barnby, as an English Church composer, appears to fuller advantage in works like the Easter anthem, "As we have borne the image of the earthy," the Magnificat and Nunc dimittis in E flat, and, as to many parts of it, the Service in E. The Easter anthem is a most clever adaptation of the old closely-wrought, compressed, contrapuntal style to the modern spirit and, in some measure, to the modern feeling in harmony. Of equally solid character and value are the other works mentioned as examples. Barnby was eminently a composer of his day as regards advance. He was ever reaching out to the things that are before, but, thanks to his training and, perhaps, to the conservatism of the English nature, he never let go of the past. His music is to a large extent truly British in its character as a compromise.

The great popularity of a composer very recently lost to us (Dr. Garrett) renders needless a particular description of his style and method. No mystery hangs about the favour shown to his works, the manly straightforwardness of which, their strong simplicity, expressive themes, and impressive, yet almost effortless effects, afford sufficient explanation. The Church of the Victorian era boasts few composers of greater practical value—value, that is to say, which arises from power to reach and influence the common heart and mind, raising both to the elevation, not of emotion merely, but of all that constitutes an act of worship. Garrett's Services in F and D may be mentioned in this connection as adequately representative. If in these works the composer does not astonish, he often deeply impresses. Look, for instance, at the "Credo" of the Service in F, where there is a pedal point on the words, "And was crucified for us," &c., the ending of which ("He suffered and was buried") has an effect of utter desolation. The means are simple, but such things are usually so done, and the merit lies in using such means to such an end. In the Service in D the same passage is treated in another fashion, the basses (*rall. ad lib.*) alone singing "and was buried," dropping on the last word from the dominant (of A) to the tonic, which a thirty-two feet pedal doubles down, as it were, in the very depths of sound. The most jealous for the purity and strength of our Church music

may look with complacency upon the work of George M. Garrett.

I must pass over the admirable compositions of Henry Gadsby, J. Baptiste Calkin, Charles Harford Lloyd, J. Frederick Bridge, and others, simply for reasons of space and not at all because they are unsuggestive of remark. It may be said, however, that these composers bear out the observations made at the beginning of this paper upon the homogeneousness of Church music in the present day. Each differs from the others, but all are loyal to the same dignified and beautiful ideal—to the union of solidity and grandeur with the graces that may properly serve religious art.

Mention must be made of composers who, though devoting their energies mainly to other forms, have done something for the music of the Church, and to that extent exercised an influence upon it. Arthur Sullivan spent his earliest years in a choir, and for some time held an appointment as organist. He is, therefore, to the manner trained, and it is not surprising, having regard to his special qualities, that his compositions for worship are as chaste as they are well adapted to their purpose. The anthem, "Who is like unto Thee," may be mentioned as exemplifying the best features of his style and taste in this department. It is as simple as Blake's "Songs of Innocence," and as consummate in its unobtrusive art. Conspicuous is the section, "Thou shalt bring them in," with the Bach-like pastoral accompaniment, suggesting a shepherd and his flock, and no less to be observed is the easy fugal opening of the final movement, leading to a massive *Coda* wherein the fugue theme figures above the solid harmonies of the lower voices. All is transparently obvious in this work. We see the composer making his effect, and know how he produces them, but are none the less moved as they fall gratefully on the ear. Professor Prout, Professor Stanford, and Dr. Hubert Parry have also given attention to Church music, and examples of their work are now before me. In all I find like qualities, diversified by the medium through which they are shown, and illustrative of the fact that the "songs of the sanctuary" in this country constitute a very definite form of art, distinctive as regards all other forms, but in itself consistent and marked by a union of attributes which musicians and the public alike find worthy of the loftiest conceivable purpose.

I can bring to an end these papers on the Church music of the Queen's reign in a spirit of entire complacency. The more I have looked into the subject the more it has appeared that this branch of the art in England is sound; wisely, because cautiously, progressive; anchored fast to worthy and time-tried traditions, yet at liberty to advance along well marked lines of development; and, above all, animated by a true and reverent spirit. Changes will come as time goes on, but if they be made in the spirit of past progress we shall have nothing to fear, and our Church music will remain what it now is—a thing of which to be proud.

Joseph Bennett.

FROM MY STUDY.

Music at the Queen's Coronation.

I have taken down the volume of the *Musical World* for 1838, and now beg the reader's company while I go through it in search of Coronation records; so that together we may form some idea of what was said and done anent the music which entered into the stately pageant of fifty-nine years ago.

Here is the first paragraph on the subject:

"Sir George Smart is to be conductor at the approaching festival, and Mr. J. B. Sale claims his seat at the organ, in virtue of his appointment as one of the organists at the Chapel Royal, St. James's. Both offices will, it is said, bring in considerable emolument."

The foregoing statement looks innocent enough, but there is trouble behind it, as will presently appear. Meanwhile, our attention is challenged by news of the organ which Mr. Sale claims to play:

"Messrs. Hill and Davison are to build the organ to be used at the approaching Coronation. The Abbey organ will be removed, and a large pedal organ, on the German scale, will be erected at the back of the orchestra, the keys being in front, at the distance of forty or fifty feet."

A second paragraph in the same issue of the *M.W.* gives further information:

"The Coronation organ becomes the perquisite of the organist, whoever that lucky personage may be, and its value has hitherto been commuted to a very handsome fine, paid from the Earl Marshal's office to the professor who presides at the instrument. It is yet in doubt whether Sir George Smart or J. B. Sale will be the fortunate individual."

The *M.W.* strongly suspects that Smart will strive to be organist and conductor in his own person, and takes an instant opportunity of protesting:

"Whoever may be organist ought not also to undertake the office of conductor; it is the union of duties which are quite opposed to each other, and when attempted bring both appointments into discredit."

On the other hand, the anticipated arrangement found support in the *Morning Chronicle*, and the *M.W.* did not fail to make a note thereof:

"A silly paragraph in the *Morning Chronicle*, written to puff Sir G. Smart in a character it is well known he ought never to appear in, lays down the position that he (Sir George) can 'play the organ and give the time to the band' simultaneously. Sir George can do no such thing, and, if the writer wishes to know why, we will give him our reasons."

The "reasons" in question duly appear in the form of a "leader," the writer urging the impossibility of combining, in a satisfactory manner, such varied duties as those of organist and conductor. He assumes that, in wishing to fill both offices, Sir George Smart is simply desirous of furthering his own material interests. and that, with a proper guarantee on that score, he would readily give up the organ to the Abbey organist, Mr. Turle. The *M.W.* continues:

"If, however, it should ultimately turn out that Sir George Smart might have secured to *himself his fee*, without insisting on the occupation of two incompatible situations, then let him look to it, for we give him fair warning. . . . Sir George may attempt, at the ensuing Coronation, to reconcile impossibilities, but the public and the members of the profession will not remain indifferent to an insult offered to their understanding, and a wound inflicted on their sense of moral justice."

The reader may be wondering why the Abbey organist did not preside at Messrs. Hill and Davison's instrument in virtue of his office, but it appears that the choir of the venerable building becomes, on the occasion of a Coronation, a Royal Chapel, in which it is the right and duty of one of the royal organists to officiate. Mr. Turle had no *locus standi* whatever.

Our chronicle now takes us back to the new organ:

"Messrs. Hill and Davison have completed the erection of a magnificent instrument in Westminster Abbey, to be used at the approaching Coronation. It is much larger than the one built for the Coronation of George IV. There are twenty ranks of pipes to each note on the manuals, which extend to C C, the eight-feet pipe, and six ranks to each pedal, which includes two octaves from C C C, the sixteen-feet pipe, to C, the four-feet. The compass of the manuals is the same as that adopted by the German organ-builders, and the pedal board runs throughout two octaves."

Presumably this instrument was ready for the rehearsal of the Coronation music, which took place in the Abbey, and is thus reported:

"The orchestra is large, and filled by an able and most efficient body of choralists and instrumental performers. There are seventy-two soprani, sixty-four alti, sixty-eight tenori, and eighty-four bassi; thirty-six violins, eighteen tenors [violas], twenty celli and contra-bassi, four flauti, eight oboi, six clarionetti, eight fagotti, six corni, three trombæ, three tromboni, one serpent, one ophicleide, and one pair of drums. . . . The whole of the music was rehearsed, and in the following manner: On the entrance of her Majesty into the choir, the anthem 'I was glad,' the composition of the late Mr. Attwood, is sung. At the recognition, after the general acclamation, 'God save the Queen' was performed by the State trumpeters, who are placed in a high gallery over the large upper gallery at the east end of the choir. The next composition is the 'Sanctus,' by Sir George Smart. The hymn, 'Come, Holy Ghost,' succeeds, and then Handel's anthem 'Zadok the Priest' and Handel's second anthem 'The Queen shall rejoice.' After the benediction, Boyce's Te Deum in A follows, and, during the homage, the new anthem written for the occasion by Mr. Knyvett, the words taken from Psalm cxviii. At the close of the Communion Service, the 'Hallelujah' chorus is given, and, after the blessing, the overture to the Occasional Oratorio. As the orchestra includes the *élite* of the metropolis, it is unnecessary to say more than that there is every probability of the whole ceremony going off with great *éclat*."

The "Sanctus" of Sir G. Smart and Mr. Knyvett's anthem, being the only works specially written for the Coronation, they received a large measure of attention from the critics. Poor Knyvett was severely mauled. The *Times* placed his anthem on the level of mediocrity; the *Morning Post* held that it lacked symmetry and coherence; the *Atlas* saw nothing new in it, but liked the accompaniment, and the *Spectator*, after admitting that it sustained the composer's reputation, "if not the reputation of the English school," added:

"The musical part of the ceremony was a libel on the present state of the art in this country; for the Queen has had a composer thrust upon her who cannot compose. She had appointed Bishop, but the intrigues of another Bishop (Charles of London) and Sir George Smart procured the latter the situation, despite her Majesty's wish. It is the duty of the composer to the Queen to write an anthem for her Coronation—and it is an opportunity which any man competent to the task would eagerly have caught at—but the place heretofore held by Blow, Croft, Green, Boyce, and Attwood now, for the first time, degenerates into a sinecure, and England, in the presence of the representatives of every European sovereign, seems (not *is*) unable to offer the tribute which music in every other country presents to a new monarch."

This is hard upon Smart, and not entirely just. Both he and Knyvett were composers to the Queen, and when the knight left the heavier task to his colleague, himself taking the lighter, he may have acted prudently, considering how much his time was taken up with the ten thousand details of a great musical solemnity. Speaking for itself, the *M.W.* would not have Knyvett's anthem at any price, regarding it as "the work of an amateur unaccustomed to think through a long composition."

"We give Mr. Knyvett credit for the ability to weigh the voice parts of a short glee, and to avoid the consecutive octave or fifth, but beyond this he is only in the situation of an amateur. He has studied under no master;

collated no school; formed no style. What then, as composer to her Majesty, was he to do? . . . Mr. Knyvett has trusted to his fingers at the pianoforte, and to a tolerably good memory. The instant a glee-writer puts his fingers to the instrument to help his conception, or to find him an idea, he is lost. He no longer thinks vocally, but after the manner of a thorough-base player, a cathedral accompanist."

On this rock, according to the *M.W.*, Mr. Knyvett split, but he was not without a companion in misfortune. Turning to Smart's "Sanctus," the journal remarked:

"Sir George Smart, in the words of the *Spectator*, 'cannot compose.' From his 'Sanctus' and Response, he appears to have neither invention, memory, nor artistical skill, and how anyone, whether amateur or professor, can write without one at least of these attributes we are at a loss to conceive. . . . We blush for him and for the degradation of our great Protestant school of ecclesiastical music."

The same issue contains a descriptive and critical account of the Coronation music and its performers. Here we have amusing reading, and find, provided we credit what is said, an almost bewildering sense of mismanagement and muddle. The orchestra "held a number of persons, some of whom were misplaced, and others had no business there." To prove this the writer holds up a "terrible example":

"Mr. Harper, the flute player on the trumpet, with whom the military flourish, the fanfare, is a perfect abomination, because he always fails in it, was hoisted up to the other end of the Abbey, there to abide at the imminent risk of losing some part of his reputation, and with the certainty of having lost his Coronation uniform. On the other hand, Distin, who is really ignorant of the orchestral business, particularly the trumpet parts of Handel's choral music, was placed in the orchestra, and left, with Mr. Irwin, to stumble through the symphonies of the anthem 'The Queen shall rejoice.'"

Warming to his work, the critic goes on:

"There were eight oboe players, who were unanimous in a sturdy determination to play most villainously out of tune, and, in order that they might have a fair field, if not some little favour, the flutes were reduced to four, the clarinets to eight. The bassoons equalled the oboes; some of those gentlemen we never saw before, and even Mr. Hedgeley, the copyist, looked shy upon them, for we saw them at times without any music-book. Amongst the instrumentalists lower down were similar novelties, which the exigencies of the times no doubt gave rise to. One gentleman, we were told, had been diligently enquiring into the character and meaning of the *viola clef*, whilst another, having the advantage of knowing the clef but not possessing the instrument, had strung up a violin with the strings of a tenor.

After an ironical reference to the "family parties" which appeared on the orchestra, the *M.W.* continues:

"The arrangements of the music were such as might be expected. There was nobody (in power) who appeared to know what was and what was not a decent score, and consequently the most ludicrous absurdities were at times enacted. Mr. Tutton, one of the best writers for brass instruments in the metropolis, was condemned to take a share in the vilest arrangement of the national air that we think we ever heard, the work of Mr. Kramer. . . . 'God save the Queen,' scored for a small brass band as Mr. Tutton can score, would have reflected some credit upon Sir George Smart's arrangements, and perhaps secured the shout from the assembled thousands which, as its absence has been commented on, we take leave to observe may have arisen from the panic which no doubt seized every person of a nervous temperament at hearing the national song disguised in such Bartholomew Fair habiliments."

Sir George Smart, after all, acted as organist and conductor in one, with the result that, as a writer put it, there was no conductor. This elicited a letter to the *M.W.* from "Philo-Pedale," who said, *àpropos* to the worthy knight's performance on the organ:

"Your advertising columns in this day's number give a glowing description of the 'awful' and sublime tones of the organ built by Davison and Hill for the Coronation. I must confess I heard but little of the instrument on the great day of ceremony, and shall be glad to know if the whole of it was actually in use at that time. I certainly never once recognised a pedal note."

To this the editor appended a remark: "Our correspondent would have heard an apparently very different instrument at the festival which followed the Coronation."

Another letter hints pretty broadly at the existence of downright corruption in the management. The writer says:

"Much indignation has been expressed by our brother professors at the engagements made of the Coronation band and chorus, and how such engagements should have been permitted seems a perfect enigma. Sir George Smart occupied the place of an able and more deserving organist (Mr. Turle), and hence there was virtually no conductor. Sir George Smart claims for these services the organ. I know not who made the engagements with the band and chorus; but that there were persons who could neither play nor sing is well known in all musical circles. . . . It is time a reform took place in the management of the State music—that *jobbing* in future be prohibited, or it may be but too truly avowed that the English are not a musical nation, and that they worship not God but Mammon."

It is to be presumed that the Earl Marshal's

department compounded Sir George Smart's claim to the Coronation organ. But another demand to the same effect was less in order. With a sharp eye for the "main chance" so curiously characteristic of the spiritually minded, the Abbey Chapter tried a little game on their own account. I read in the *M.W.*:

"The Dean and Chapter of Westminster Abbey have advanced a claim to the organ erected by Hill and Davison for the Coronation, and that portion of the orchestra which extends beyond the choir. The value is estimated at nearly £1,000. It appears that the choir of the church is the Royal Chapel during the day of the Coronation, but that, owing to the increased state of the band and chorus, the orchestra was extended into the nave, a portion of the building over which the Dean of the Chapel Royal has no control."

A subsequent paragraph shows that the Earl Marshal was as ready to compound with the parsons as with the organist:

"Government have redeemed this instrument [the organ] and that portion of the orchestra to which the Dean and Chapter of Westminster had laid claim, by paying them five hundred pounds as a compensation fee."

There is one more reference to the Coronation music in the *M.W.* (copied from the *Spectator*), and I give it as an appropriate comment upon the whole business:

"Music, as a trade, is here more successfully cultivated by the low-minded, ignorant, and selfish, than by such as have laboured to exalt the character of their art. By a trade, we mean a mere sordid, miserable, jobbing, mercenary traffic—a calling in which every dirty and dishonest practice is rife, and which is no more akin to what is noble, elevated, and refined in art than that of a paint-grinder to the occupation of a Michael Angelo. The most recent illustration of these remarks will be found in the musical (dis) arrangements at the Coronation. These music-mongers, by elbowing, intriguing, and thrusting themselves into situations of temporary prominence, are, unfortunately, regarded as musicians—which character they are entitled to in the same sense and degree that the bellman who cries his Christmas verses may claim that of a poet." X.

The music of Brahms, like that of Bach and Schubert, found its way into England earlier than is generally supposed. Schumann's famous article on Brahms, entitled "Neue Bahnen," appeared in the *Neue Zeitschrift für Musik* of October 28, 1853, when his *protégé* was in his twenty-first year. The first publications of the young composer appeared at Leipzig in the following January. These included his first set of songs (Op. 3), of which the first (the dramatic "Liebestreu"), having the English title "Faithfulness," was re-published in London by Messrs. Ewer and Co. in November, 1854. (It is perhaps not altogether surprising to find in a "list of new music" that the name of the composer of the song is given as "Braham"!) Brahms's passionate song was reviewed in a manner more than usually severe by one of the two leading critics of the day, the late H. F. Chorley, who thus wrote: "The last-mentioned production, we conceive, might be kept in the archives of any Conservatory, to show the pupil what a song should not be. Gratuitous ugliness, uncouthness, difficulty and affectation have hardly ever been more firmly combined and in larger quantity. To add anything that could further displease or deceive the ear would puzzle the romanticist for whom Herr Brahms is too tame and conventional. Such romanticist, we doubt not, may be found in Germany—since it is only by following the ladder of Fame downwards towards chaos that we can conceive how and why Dr. Schumann has been considered by some as standing on a height. Those who have sojourned in the dark can discern colour where common eyes, used chiefly to daylight, cannot distinguish black from white." So much for Mr. Chorley, with his metaphorical sneer at Schumann. As a pleasant contrast to the foregoing anathema, the opinion of a leading critic of the present day on this identical song may be quoted: "Perhaps the most surprising thing in this first batch of compositions is . . . the powerful ballad 'Liebestreu.' . . . Surely no first-fruits of genius were ever more strikingly individual than these, or contained things of greater promise."

Shortly afterwards—the actual date is June 17, 1856—the late Madame Schumann gave her second Pianoforte Recital in England, when she included in her programme a "Sarabande and Gavotte (in the style of Bach)—Brahms." The other eminent critic of the day, no less antagonistic to any new composer than his journalistic comrade, dismissed Brahms in these terms: "The *Sarabande* of the 'new man,' Johannes Brahms, is extremely difficult, extremely uncouth, and not at all '*in the style of Bach*.'" By the way, this "Sarabande and Gavotte (in the style of Bach)" does not seem to have been published. As might be expected, Mr. Manns was one of the first in this country to recognise the genius of Brahms. The "Grosse Serenade" in D (Op. 11), for orchestra, was first heard in England at the Crystal Palace Concert of April 25, 1863, but it scarcely attracted any notice. Only the last three movements were played, as the whole work was announced as being "too long for the occasion." The appreciative notice of Brahms in the programme-book of the concert, signed "A. M.," concluded thus: "This Serenade, though recently published [in 1860], was written some years back and exhibits, perhaps, less individuality than his later works, which are more independent of preceding composers. The movements are, however, very pleasing and will favourably introduce this new composer to the Crystal Palace audience."

A few days later, on May 5, 1863, the beautiful Sextet in B flat (Op. 18) was first performed in England at a Concert given by Messrs. Ewer and Co., the music publishers, who were the first to import Brahms's compositions. Four years afterwards, on February 25, 1867, the Sextet was added to the repertory of the Popular Concerts "at the express recommendation of Herr Joachim." The programme of that evening contained a reprint of a letter upon Brahms, signed "Groker Roore," which appeared in the *Musical World* of May 7, 1864, but with this addition: "Since then 'the hope of young Germany,' as some, 'Schumann's folly,' as others, call him, has composed and published a good deal more." "Schumann's folly"! We can only briefly refer to a few of the other first performances of Brahms's works which

helped to establish his reputation in England. On March 9, 1872, Miss Baglehole, then a student at the Royal Academy of Music and a pupil of Mr. W. H. Holmes, played the Pianoforte Concerto in D minor (Op. 15); and on March 21, 1874, the exquisitely beautiful "Song of Destiny" ("Shicksalslied"), for orchestra and chorus, was given and "repeated by special desire" a fortnight afterwards, both works being introduced at the Crystal Palace. The "German Requiem," which so greatly added to the fame of Brahms throughout Germany, was first performed by the Philharmonic Society, April 2, 1873, under the late Sir William Cusins. It should not be forgotten that Mr. Willem Coenen was one of the first to introduce Brahms's Chamber music at his various concerts given twenty or thirty years ago. He was also the fortunate recipient of a letter from the composer, thanking him for the practical proof of his interest in his music, and in which Brahms said: "I heartily wish that the [English] public may show the same sympathetic interest as you do."

Brahms's known aversion to letter-writing is characteristically shown in the following incident, now first made public, and which at the same time furnishes an instance of the composer's geniality towards two of our countrymen. About twenty years ago an English music publisher, in an interview with Brahms, suggested to him the advantage of having his music issued in England simultaneously with its publication in Germany. Brahms declined the proposal on the ground that he would then have to write two letters instead of one each time a new work was issued! The place of meeting was at Hamburg, the birthplace of the composer, where he was temporarily sojourning. In order to show that there was "no animosity," Brahms was exceedingly cordial and friendly to the English publisher and his companion. He not only took them round to see all the sights of the city, but insisted upon paying every expense attending this "personally conducted" excursion.

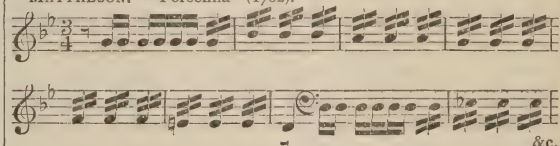
The interesting and novel Concert entitled "The Development of the Overture," recently given under Herr Felix Mottl's exhilarating conductorship, deserves more than passing notice. For convenience of reference we give the scheme in tabulated form:—

Overture.	Composer.	Date.	Aged.
"Agrippina"	Handel	1708	23
"Iphigenia in Aulis"	Gluck	1773	59
"Magic Flute"	Mozart	1791	35
"Leonora" (No. 3)	Beethoven	1805	35
"Freischütz"	Weber	1820	34
"Hebrides"	Mendelssohn	1830 (revised 1832)	21
"King Lear"	Berlioz	1831	28
"Flying Dutchman"	Wagner	1841	28
"Tannhäuser"	Wagner	1845	32
"Meistersinger"	Wagner	1862	49

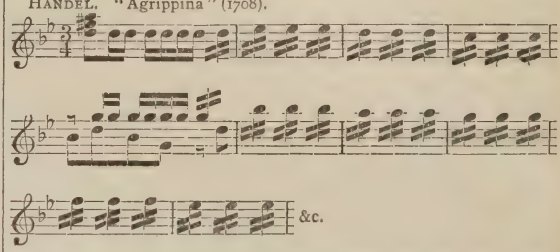
We have added the ages of the several composers when they wrote the specimen works that were performed, a comparison of which is not without interest. The period of time covered between the composition of the "Agrippina" and the "Meistersinger" overtures is practically 150 years. Two of the examples—the "Hebrides" and the "Flying Dutchman"—owed their inception to nature, with the sea for their impressions.

Considering the unique occasion, the programme-book of the Concert was singularly inadequate. In fact, it was made up of an English translation of Wagner's essay "On the Overture," written in 1841, in which detailed reference is only made to two of the ten overtures performed. With the exception of a few dates, there was no historical information whatever. It would have been interesting if it had recorded that Handel was indebted to Mattheson, his rival, for the fugal subject in his "Agrippina" overture. We give the subject from Mattheson's "Porsenna," written in 1702, followed by that of Handel in his overture:—

Mattheson. "Porsenna" (1702).



Handel. "Agrippina" (1708).



From this it appears that Handel began his "appropriations" at a very early period of his career. An interesting fact connected with the overture to the "Flying Dutchman" should, we think, have been noticed—viz., that Wagner received his first impressions for this graphic tone-picture on his way to London in 1839, when he was only twenty-six. Accompanied by his little wife and a huge Newfoundland dog, Wagner sailed from Pillau, a port on the Baltic, to London. The voyage lasted three and a half weeks, and was rich in disasters. "Three times," he records, "we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the 'Flying Dutchman' (he had read it in Heine's *Salon*) was confirmed by the sailors, and the circumstance gave it a distinct and characteristic colour in my mind."

It would be interesting to know upon what principle members of the Philharmonic Society are elected. The membership is limited to sixty, and as vacancies occur they are filled up from the ranks of the associates, who pay their entrance fees and annual subscriptions, while they have no voice in managing the affairs of the Society. Without in the least degree casting any reflections upon the merits of the younger musicians who enter the higher grade through the suffrages of the members themselves, it may reasonably be asked, why such veterans as Mr. Manns and Mr. Kellow Pye, as well as others we could mention, are allowed to remain as associates?

Some correspondence has recently been going on in *Notes and Queries* relative to the year of birth and name of the late Sir Michael Costa. Fétis gives the natal year as 1806, while Pougin says 1807. Mr. W. H. Cummings, speaking with all the authority of documentary evidence, writes: "Mr. Michael Costa was elected a member of the Royal Society of Musicians of Great Britain in November, 1847, and signed the roll of membership on December 5 following. His signature is 'Michael Andrew Angus Costa.' From his nomination, and an affidavit

sworn at Bow Street Police Court, we learn that Michael was born at Naples on February 4, 1808." This information adds two little suspected names, both of a Scottish character, to the familiar "Michael," or "Michele," as he was doubtless baptised. Mr. Julian Marshall, who wrote the biographical notice in Grove's "Dictionary of Music and Musicians," says that Costa gave him "1810" as the year of his birth. The register of deaths at Somerset House confirms this, and also records "Michael" as being the only Christian name. As a further contribution to the history of the subject, we have before us a very amusing letter written by Costa to an intimate friend, in which the austere and autocratic conductor signs himself: "Your most humble and very obedient servant—Mike"!

FACTS, RUMOURS, AND REMARKS.

The Rev. Charles Scott, M.A., has an interesting paper in the *Irish Ecclesiastical Gazette* on Irish church music. He there speaks of a plain song which is claimed as peculiar to Ireland. Jebb, in his "Choral Service," devotes some space to it; describing it as "sung in the cathedrals of Christ Church and St. Patrick's and in the chapel of Trinity College." Its use at Christ Church appears to have ceased through the influence of a "meddlesome old man" unnamed, but the Confession may still be heard, and has even crossed to England. Says Mr. Scott:—

> The Confession was introduced into Leeds Parish Church by a Dublin man, and it is now known over the whole North of England, though few know its origin. I happened to be taking a service for an English Colony a few miles out of Rouen, and commenced to read the service, when, to my surprise, the congregation lustily sang out this harmonised Confession. I found that they were Lancashire and Yorkshire people, who worked in the neighbouring mills. It was a strange place in which to find the old Dublin Confession. This plain song presents many peculiar features, especially in the Litany. Indeed, the original plain song, in the tenor, is almost altogether lost. Though purists would regard this as a corruption, it is of great interest, and shows alterations unquestionably due to local influence. This makes it a local use, and, therefore, to be studied and cherished.

Some readers may be able to throw further light upon this matter.

There is trouble in All Saints' Church, Dieppe. The congregation having procured a new organ, the lady organist, commendably anxious to make the most of it, arranged to take some lessons from a French professor, who, as is not uncommon, belongs to the Roman Catholic Church. In her practice hours she was assisted at the bellows by a friend who also happens to be a Catholic. Will it be believed that the chaplain of All Saints' objected both to the teacher and the bellows-blower? He is said even to have "sternly vetoed" them. The result was that on the Sunday when it should first have been used, the new instrument remained silent, the organist, with some of the congregation, having betaken herself elsewhere. How is it that we hear so many strange stories of clerical intolerance and folly?

I take the following enigmatic sentence from a London paper. It occurs in a notice of Bach's "Passion," as performed at Mr. Henschel's final concert. "For such a *fin-de-siècle* revival, of course, the original German words were out of the question, and even the brand-new translation which is understood to have been provided with a view to this performance was altered by the soloists in many places." I have been asked the meaning of this deliverance, but could only refer the querist to its author.

Mr. Fitzroy Stewart, the gentleman who lately distinguished himself at a police court in defence of an organ-grinder, has further stated: "Small minorities consider themselves entitled, with their fads, to override the wishes of the majority." To him comes Mr. Wilson Noble and says: "You call those who object to noises a minority with fads. Even supposing we are in a minority—which I wholly deny—what has that to do with it? To the 'minority' the noises are an undoubted nuisance; to the 'majority' the absence of the noise cannot be considered a nuisance. Therefore, according to Mr. Stewart, a minority is to be annoyed because a majority does not object to what to them is no annoyance." The point is neatly put, but, perhaps, Mr. Stewart does not see the humour of it.

It is important to enlarge the vocabulary of musical criticism as much as possible, especially at a time when it is itself being criticised, and I lose no opportunity of gathering fresh expressions likely to be of use. I have a number of "finds" now before me, and hasten to give my colleagues a share in the advantages they may bring. Here is one: "The notes of the vocalist, slender and flute-like, pencilled off with consummate art in the refrain to the lightest shade of sound, thinner, clearer, further going, but audible throughout the great hall to the last vibration." Another: "Mr. (So-and-So) sang with all his fine sonorosity." A third: Mr. Somebody's song "is in the facile vein of the robustiously sentimental." A fourth: Madame Chose "capitulated to the insurgent admiration of the populace," which means, in ordinary English, that she granted an encore. I find other gems in the same collection. Miss A. "had to return to the keys." The orchestra played a symphony with "fortunate intention." "When the lovely snatches of romance glided recurrently into the theme, the audience had perfect moments," &c., &c.

From another source I have received further examples by which to profit. Here is a short string of them: "The artistes at once appealed for a testimony of their collective abilities by opening the programme with," &c. "The instrumentalists were, however, faulty in their treatment of light and shade—much of it being too coarse and heavy—and in the subdued passages it became an exertion to hear the strings at all." "The quality of the music was full, the treatment accurate and free, and the expression well defined. Indeed, it seemed to awaken a desire to hear more items of this kind." "Mr. X.'s treatment was masterly as to bowing and fingering, but not always successful in phrasing, and in the former work particularly something cold and out of tune."

I have heard more than a few epithets applied to Mendelssohn's Wedding March, but the strangest of all occurs in a Ceylon paper. "On Thursday morning last the marriage was solemnised of Mr. —— and Miss ——. The bride was conducted up the aisle by her brother, while the organ pealed forth the titivating strains of Mendelssohn's Wedding March." "Titivating" is none the less good because, in this connection, some of us may not be quite clear as to its meaning.

Dr. Henry Smith, writing in a Torquay journal, presents musicians with much food for thought. It might be imprudent to pass on the provender all at once, and I select only a few mouthfuls. "A pure note," says Dr. Smith, "consists of a definite number of vibrations. When the correct number of vibrations is given the musical ear at once recognises that the note is perfect. If more or fewer vibrations are given the note is not perfect and it is displeasing." Again: "The human voice is the natural means for producing sounds. The nearer an instrumental sound imitates the human voice the more perfect it is considered to be. The aim of the instrument maker is to produce sounds equal in quality to the human organism." Again, speaking of instruments: "Next to the violin is the harp. The fingers touch the strings and cause them to vibrate and almost respond perfectly to the operator's feelings. This is the case with all stringed instruments, hence the delight of the true musician with the violin or harp." Again: "The piano is a machine for producing musical sounds, and is an instrument which every true lover of music should avoid, inasmuch as it is impossible to produce upon it the effect desired by the true musician, that is, the same effect that can be produced on the violin or harp." Again: "When the 'Hymn of Praise' was given, as I once heard it, by 3,000 people, unaccompanied by instrumental music, then," &c. Here, perhaps, I had better stop.

Joseph Bennett.

CHURCH NEWS.

So old and well-received an axiom as that which tells us "Music is the handmaid of religion," needs no repetition; but it comes to mind when we count the world's musical losses of the past month. Two men have departed of distinct character and gifts, but having at least in common a full measure of that power for good—artistic earnestness. Both have in different ways added much to the treasures of sacred art. Their work adds to previously existing evidence of the near connection between religion and the most spiritual of the arts. It is indeed noteworthy that musicians, both as composers and performers, labour perhaps more extensively and directly than the workers in any other department of intellectual life in the interests of sacred art.

Johannes Brahms, unrivalled as a maker of abstract music in the later half of this century, and George Mursell Garrett, from a child a Church musician, stood too far apart in their artistic aims, means, methods, and opportunities to be compared in any given direction; and in the case of men who have completed their labours, perhaps thoughts of contemporary association are better than studied comparisons.

To those who ask, Is England really a musical nation? one emphatic answer might well be this, in no country is the music of Bach more earnestly studied and fully appreciated, than in Great Britain. The St. Matthew and St. John Passion Music claim a large measure of public attention, and in no cathedral or church is the former setting heard under more impressive conditions and listened to more earnestly than in St. Paul's Cathedral. The rendering on the 13th ult. was one characterised by remarkable care as regards the solo work, and the difficult choruses were almost invariably given with marked success. Dr. Martin, whose responsibilities as organist of the Cathedral it would be interesting to compare with the comparatively light duties of the holder of his office sixty years ago, directed the music with his customary tact and ability. Mr. Macpherson played as voluntaries a movement from Rheinberger's Sonata in C minor and the last movement from Tschaïkowsky's Pathetic Symphony; in the last case not only displaying the organ in its now widely accepted position as the greatest medium of adaptation from the orchestral score, but illustrating the justifiable habit of regarding serious instrumental music, untrammeled by secular associations, as available for church use.

On Thursday in Passion week, according to the re-adoption of the old name for the fifth week in Lent, Mr. Lee Williams's expressive and musicianly work, "The Last Night at Bethany," was given at St. Saviour's Collegiate Church. In all directions, indeed, evidence will be found of the increasing recognition of the value of the Church Oratorio as an eloquent form of musical sermon. At St. Anne's, Soho, Marylebone Parish Church, St. James's, Paddington, and, for that matter, at many of our Cathedrals and at a large number of our principal Parish Churches, the two most valued settings of the "Passion Music" by Bach, and other works suitable to the solemn season preceding Easter, have been given, apart from appropriate music used in the course of the ordinary services.

The Passiontide music at St. Andrew's, Wells Street, under the able control of Mr. F. A. W. Docker, included Schütz's "Seven last Words from the Cross," to be heard only in this church, we believe. Selections from Spohr's neglected "Calvary" were also given. At Leeds Parish Church Bach's "St. Matthew" Passion Music and Dvorák's "Stabat Mater," the latter accompanied by the Leeds Permanent Orchestra, have been given under Mr. Benton's excellent guidance. The union of a local orchestra with a local choral force for Church duty is an arrangement worthy of all praise.

Notable performances with orchestra of Bach's "St. Matthew" Passion music were given in St. Mary's Cathedral, Edinburgh, on the 9th ult., under the direction of Mr. Collison, and in Glasgow Cathedral, on the 15th ult., under the direction of Mr. Joseph Bradley. A new oratorio, apparently specially adapted for church use, was performed at Eastry Church on the 8th ult. This work, from the pen of the Rev. C. Dudley Lampen, has a title which explains itself, "Christus Rex." Performances have been given of Gounod's "Redemption" in the Pro-Cathedral, Liverpool, and at St. Paul's, Edinburgh. This work continues to grow in favour with the oratorio admirers of this country, and it is heard in church with great frequency. Of a very widely extended popularity is also Stainer's "Crucifixion." Reports are to hand of its effective rendering in many churches during the past season, including a performance at the Cathedral of Halifax (Nova Scotia), under the direction and with the organ accompaniment of Mr. Frank Gatward.

In the Churches of the Roman Communion, the ancient prototype of the sublime settings by Bach, the Passion Music by Vittoria, has been in general use here and abroad, and the touching "Improperia" of the Good Friday morning service has again moved the hearts of thousands of worshippers. The settings of the Passion narratives by Vittoria and the little-used setting by Suriano consist of harmonised sentences corresponding with the oratorio chorus and interposed with the very ancient Plain Song intoned passages based upon the "Cantus Passionis." Judging from the early musical treatment of the greatest event of the world's history, both in service music and in the ancient miracle plays in this and other countries, it would appear that the development of the Passion Music has been the greatest factor in the growth of the oratorio. The music of the "Improperia" by Palestrina has undergone a good

many variations from the original text and has been imitated by several other composers. There are some interesting settings of the Antiphons preceding Mass on Palm Sunday, and having reference to the procession into Jerusalem. One modern setting of a simple and effective character has even been attributed to Schubert, but no satisfactory authority has been deduced for such a statement.

In dealing with Latin Church music, it should be noted that Mendelssohn's "Lauda Sion" and Gounod's "Gallia," among other works, have recently been heard at the Oratory, Brompton, under advantageous circumstances. In the same great church, on Good Friday evening, a very striking setting of the "Stabat Mater" was given, which is here exclusively in use at the Oratory. The composer of this setting of the ancient hymn, L. R. Ermel, once a musical student of distinction in France, gained the first prize given by the Queen of Belgium at a competition in Ghent in 1840, for the best composition for voices and orchestra set to the "Stabat Mater." This work was introduced at the Brompton Oratory by the late Thomas Wingham, who enjoyed an artistic reputation in Belgium. It is a composition somewhat Italian in line of thought, but in all respects very musicianly, often of marked originality, and always effectively placed before the listener. No better representation of this interesting MS. work would be possible than that given at the Brompton Oratory, under the guidance of the painstaking and enthusiastic choirmaster, Mr. A. Barclay Jones, Thomas Wingham's successor, and with so talented an organist as Mr. E. d'Evry at the keyboard. On Easter-Day orchestral accompaniments were effectively in evidence at this, the finest of the London Roman Catholic churches.

To turn back, mention must be made of the quaint service, including the presentation of the Queen's Maundy gifts, at Westminster Abbey, on the 15th ult. An effective new anthem from the ever-ready and practised pen of Professor Bridge, the organist, was heard for the first time. The Church Orchestral Society did duty on Easter-Day at St. John's, Wilton Place, Mr. A. J. Eyre's admirably-written Communion Service in E flat being an important feature of the morning Service. In the absence of Dr. Huntley, Mr. Percy Sharman was the director of the orchestra.

A careful reading of Sir John Stainer's very useful and effective musical meditation on "The Crucifixion," at the Second Congregational Church, Holyoke, Mass., is noted from America, the musical director being the organist, Mr. W. C. Hammond. Although Mr. Moody has recently complained of the American churches not being sufficiently used for public services, it is evident substantial progress in the way of musical services and church organ recitals is being made on the other side of the Atlantic. Mr. Moody's complaint is, that whereas in America one "cannot get into many of the churches with a crowbar," albeit not the agent good people would surely desire to make use of as the means of getting into church, in the great cathedrals and churches in England "there is something going on every night and two or three times a day." Mr. Moody will not have very long to wait, apparently, before he finds the American churches constantly opened; and he will possibly note that the power of sacred art in connection with public worship is claiming more and more the attention and guiding the action of church authorities in the States.

Not without interest at this season, and generally in connection with the more serious forms of Church music, is a recent complaint in the columns of the *Gazzetta Musicale*, published at Milan, that the traditions of the Palestrina school are disappearing if not lost. This statement agrees with what has been recently asserted in these columns. It is high time, indeed, the study of the history of the musical art should bear more practical fruits, and the traditions of great musical epochs should receive careful and practical attention.

The "Victoria Book of Hymns," musically edited by Dr. J. Varley Roberts and the Rev. W. H. Draper, contains such musicianly contributions as we have now a right to expect in this country. Similarly, "Twelve Hymns, with Tunes, in commemoration of the Queen's long reign," are well worthy of the great event close at hand. The *pièce d'occasion* is proverbially difficult to write. Idiom and association form distinct powers of production; though there is a still nobler faculty of inspiration soaring above current lines of thought; but idiomatic thought should be present in tunes intended for prompt, hearty congregational use. The writers of the words in these two patriotic issues from different publishers just referred to, and the eminent composers of the tunes, have, however, displayed in their work in connection with the public worship aspect of a great epoch, singular earnestness, and have supplied much that is eloquent both in art and in patriotism.

ORGAN NEWS.

Every attempt to combine such imposing forces as the modern orchestra and concert-room organ must be regarded with interest. The Symphony in D minor by M. Guilmant, best known in its solo sonata form; the Concertos, to name them in the order of production, by Professor Prout, Mr. H. Gadsby, and Dr. C. Harford Lloyd, with the Symphony including parts for both organ and pianoforte by Dr. Saint-Saëns, and the "Fantasie Dialoguée" by M. Boëlmann, are among the comparatively few modern works of the kind one can readily call to mind. The last-named work was only recently heard for the first time in England at the Lamoureux Concerts, with the composer at the keyboard. With many good points, the "Fantasie" illustrated some of the difficulties as well as suggested some of the possibilities of a combination of the two greatest musical powers. The most striking point, the resonant climax, imposing as it was, contained a lesson, rather than expressed a success, regarding the extreme rarity of the successful union of the full power of a large organ with the modern orchestra. The chief difficulty in effecting this union may be said to lie in the conflicting conditions of the two great tone atmospheres. The artificial harmonics of the organ come too much into collision with the pervading natural harmonics so extensively created in the orchestra. Then there is the rigid tuning of the unbending organ sounds struggling with the elastic temperament of the orchestra. Besides these main points of sound-producing divergence, there must be added the cold, inexpressive tone of the imitative organ registers when heard in conjunction with the real instruments in the hands of living players producing sounds in single notes under direct personal effort; and in this same connection, it should also be noted, the mass of organ tones lack the very direct attack and individual control which goes so much to make the force and expression of orchestral effects. In truth, as far as the combination of the organ and orchestra usually tends to make sympathetic, effective music, it must be allowed the deep pedal notes producing sounds, beyond the power of single-toned instruments governed only by fingers or brought into existence by the power of human lungs, form the most striking organic tone-independence. Then of the harmonies

produced from the manuals of the organ, the eight and four-feet flue stops are by far the most satisfactory tone-mediums to be heard in harmonic conjunction with the orchestra.

A more than usually careful study of the resources of both organic and orchestral effects seems needed on the part of both composers and organ-players, in order to develop what may ultimately be a truly sublime symphonic combination, the union of the two giants of the world of instrumental music. Modern composers have fully realised the difficulties of the combination of organ and orchestra, even though it cannot be said modern art has yet fully succeeded in largely utilising the powers of the complete concert organ in union with the orchestra of our day.

The excellent new organ built for Holy Trinity Church, Tulse Hill, by Messrs. Norman and Beard, has been opened by the able organist, Dr. H. Walmsley Little, and additional recitals by such other eminent organists as Mr. W. S. Hoyte and Mr. A. Hollins have been arranged. It is satisfactory to note that the instrument has been tuned to the normal diapason—a pitch nowhere more appropriately adopted than in the case of the church organ. A new organ, built by Messrs. Wadsworth, of Manchester, has also been opened by the talented organist, Miss McKnight, at King William's College, Isle of Man.

Mr. T. R. Rutherford, of North Berwick, gave a recital at the Warwick Road Congregational Chapel, Coventry, on March 28. The programme consisted chiefly of selections from Schubert's instrumental works, and included Wagner's "Meistersinger" overture. This work, chiefly known to organ players by the skilful arrangement of the late Dr. W. J. Westbrook, finds marked favour at present as a recital piece, even though the elaborate scoring cannot receive any adequate treatment on the organ keyboard. At the opening of the fine organ built by Messrs. J. W. Walker and Sons, of London, for St. Mary's Collegiate Church, Port Elizabeth, Mr. Roger Ascham gave an interesting recital. The music included a novelty, a Scherzo in D minor on a pedal bass by a composer named Petterson. Bach and Mendelssohn were represented; English organ music found a place in compositions by Dr. Hopkins and Mr. E. H. Lemare, and Lemmens's "Fanfare," once more popular than it is now, was also included in the programme.

One of the most satisfactory signs of judicious advancement in a goodly number of recent organ specifications is the appearance of the 32-feet double diapason in pedal organ schemes. From an acoustical point of view this stop has long been wanted in all large instruments having 16-feet stops on at least two of the manual organs. Naturally the questions of space and expense are present in this connection. However, a good organ should have ample space, and should be complete by an addition which, in proportion to effect, is by no means expensive. When want of space does not admit of the presence of the longest pipes of the open 32-feet register, then a sub-bass of the same pitch is a valuable substitute. This stop is more effective than the pedal quint stop, used with 16-feet stops to produce sounds of 32-feet octave, as "combination tones"; especially when made with pipes of the right "scale" and "voiced" with due care, in view of minimising the tendency of stopped pipes to produce the twelfth above their nominal pitch. One is glad to note that the pedal "quint" has ceased to retain a full measure of the favour of organists and organ-builders. Undoubtedly our larger instruments are gaining greatly in depth and richness of tone by means of more developed pedal organs.

Mr. John Hopkins, for many years organist of Rochester Cathedral, was presented with a testimonial, in the form of an illuminated address and a purse, on his seventy-fifth birthday.

We hear with much regret that Dr. John Naylor has, owing to ill-health, been obliged to resign the post of organist at York Minster.

GEORGE MURSELL GARRETT.

In the many cathedrals and churches where "Garrett in D" and "Garrett in F" are favourites, the news that their gifted composer had closed his earthly career would come with sincere and deep regret—a regret which finds a true echo in these columns. George Mursell Garrett was cathedral bred and born. He first saw the light at Winchester, on June 8, 1834, where his father was one of the Cathedral lay-clerks and master of the choir school. As a boy of ten he became a chorister of New College, Oxford, of which the then organist was Dr. Stephen Elvey. In those pre-Stainer Oxford days the boys had no grounding in music. They sang by ear, and young Garrett never had a lesson in pianoforte or harmony during his choristership. After three years at Oxford, and owing to an attack of glandular swelling, the young chorister returned to Winchester. He was first articled to Mr. B. Long, the permanent deputy of old and disabled Dr. Chard, organist of Winchester Cathedral. In 1849, on Chard's death, Samuel Sebastian Wesley came to Winchester from Leeds, and Garrett's articles were transferred to the new organist. Many were the funny stories that Dr. Garrett could tell of Wesley's eccentricities, sayings, and doings. One specimen must suffice. During a performance of his (Wesley's) fine anthem "Ascribe unto the Lord," the basses sang their recitative, "Noses have they and smell not," in a vulgar, nasal tone, when Wesley remarked, in his most sarcastic manner: "No, they keep *their* noses to sing through." At the age of sixteen young Garrett was organist of one of the parish churches at Winchester, in addition to his cathedral work; at that time he often used to play at six services on a Sunday.

In 1854 there came to Garrett, through Dr. Walmisley, the Cambridge Professor of Music, an offer of the organistship of Madras Cathedral. As it was a good appointment the Winchester youth accepted it, but after two years' experience of the Indian climate, he returned to England. He very soon obtained the appointment of organist of St. John's, Cambridge, to which he was elected without competition in 1857, and the duties of which he discharged with conspicuous ability almost up to the time of his death. Dr. Garrett graduated Mus. Bac. in 1857 and Mus. Doc. ten years later, both degrees being taken at Cambridge under Sterndale Bennett's professorship. In 1873 he was elected organist to the University of Cambridge, in succession to Dr. John Larkin Hopkins; and in 1878 he had the rare distinction, for a musician who did not fill a professorial chair, of receiving the degree of M.A., *propter merita*, which made him a member of the Senate. Dr. Garrett had a large experience in examination work. Since Sterndale Bennett's death, in 1875, he has set the papers and examined for music in the Cambridge Senior and Junior Locals. He also examined for Durham University, and frequently for the Royal College of Organists, before whom he gave a valuable series of lectures on Counterpoint two years ago, which have since been published.

The news that Dr. Garrett had come to London to undergo a serious operation gave rise to much sympathy and anxiety on the part of those who knew his sterling worth and high character. A testimonial in acknowledgment of his valued services to the cause of church music was actively promulgated. But, alas! Dr. Garrett never received the tangible result of this effort, though he was probably aware of the many practical tokens of regard and esteem which it called forth. He returned to Cambridge, but only to die. He drew his last breath at his home, Park Side, on the evening of the 8th ult.

Dr. Garrett was essentially a church composer. A glance at the catalogue of Messrs. Novello will show his activity in that department. Services, anthems, and

chants are to be found there in goodly number and of excellent quality. Moreover, his music has attained a deservedly widespread popularity, not only by reason of its melodic charm, but because Garrett worthily maintained the best traditions of the old English church composers, who wrote for voices, which they treated as such, instead of making them serve the duty of mere accompaniments to what in some modern church compositions is more often in the nature of an organ voluntary. His larger works comprised the oratorio "The Shunammite" (performed at the Hereford Festival of 1882), "The Two Advents," and his popular Harvest Cantata. Three of his organ pieces are contained in Novello's "Original Compositions for the Organ," and mention must also be made of his songs and part-songs. It was very appropriate that Dr. Garrett should have been asked to edit the organ music of his distinguished master, Dr. S. S. Wesley, a duty which he most ably and sympathetically discharged. His conscientious views on editing will be found in the preface he wrote to a new edition of Wesley's noble Service in E, which was one of the last occupations of the busy brain which is now for ever at rest.

We are much indebted to one of Dr. Garrett's old pupils, the Rev. Canon F. A. J. Hervey, Rector of Sandringham and Chaplain to the Queen, for kindly contributing the following personal recollections of the departed musician. Canon Hervey writes: "My acquaintance with Dr. Garrett began in 1866, when, as an undergraduate at Trinity College, Cambridge, I took lessons from him in counterpoint and organ playing. Our relations as master and pupil soon developed into an intimate friendship, which lasted unabated till his death. At the time when I first knew him there was a certain 'stand-offishness' about him towards others which I could never quite understand, but which, however, he never showed to myself. He was somewhat sarcastic too, and had a keen and never failing sense of humour, which now and then may have added a sting to some of his sharp sayings. I once heard a young minor canon complain to him of his having to chant the Litany with a lay clerk, both kneeling at the same desk. 'It's like harnessing a horse and a donkey together,' he petulantly exclaimed. 'Which is which?' blandly and very quietly asked Garrett. But any angularity that may have been noticeable in him twenty or thirty years ago, almost, if not entirely, disappeared as he advanced in life; while the true kindness of heart and the geniality of temperament, which was always underlying, though never concealed by, such superficial tricks of speech and manner as those to which I have referred, shone out more and more conspicuously every year till he was taken from us. As a teacher he was remarkably efficient and conscientious. Giving a lesson was to him an important and most serious duty. He would explain a knotty problem in counterpoint in simple, colloquial, perspicuous language, putting it so clearly and so forcibly before one that there could be no doubt about it. Dr. Garrett was a very agreeable and amusing companion, especially when one got him on the subject of his early Winchester days and his old master, Dr. S. S. Wesley. He was a hospitable and genial host and a staunch and warm friend. His old pupils and many others deplore the sad loss which creates an irreparable gap in their midst."

The funeral of Dr. Garrett took place on the 14th ult. The service at St. John's College, where for so many years he had officiated as organist, was attended by a large and representative congregation. The anthem was S. S. Wesley's "Blessed be the God and Father," sung by the combined choirs of St. John's and Trinity Colleges. Dr. Mann, Organist of King's, played the Dead March in "Saul" as the *cortège* left the Chapel for Mill Road Cemetery, where the interment took place. The portrait of Dr. Garrett (which appears as an "extra supplement" to this issue) is from a photograph by Mr. R. H. Lord, Market Street, Cambridge.

THE ROYAL CHORAL SOCIETY.

Spohr's "Last Judgment" and Dr. Hubert Parry's "Job" were sung on March 25 by the Royal Choral Society, at the Albert Hall. The former was conducted by Dr. Bridge, who secured an excellent performance of Spohr's suave and richly harmonised strains. The soloists were Miss Esther Palliser, Madame Emily Himing, Mr. Iver McKay, and Mr. Daniel Price, all of whom discharged their respective duties in an effective manner. A very fine rendering was given of "Job," under the direction of the composer, the choristers entering into the spirit of the work with the utmost sympathy and singing the fine series of plague choruses and other choral portions with magnificent unanimity of expression and attack. Mr. Henschel was the exponent of the part of *Job*, which he interpreted with his customary intelligence and keen dramatic perception. Mr. McKay and Mr. Price were again satisfactory soloists, and the part of the *Shepherd Boy* was rendered with notable skill and charm by Miss Hilda Foster, a pupil of the Royal College of Music.

On Good Friday the customary performance of "The Messiah" took place, the soloists being Miss Esther Palliser, Madame Belle Cole, Mr. Lloyd Chandos, and Mr. Santley. The choristers sang the familiar music with their usual precision and intelligence, and the orchestral portion was efficiently rendered, Mr. Balfour presiding with his usual skill at the organ. Professor Bridge conducted.

QUEEN'S HALL CHORAL SOCIETY.

No better performance of "The Redemption" has been given in London of late years than that by this Society on the 16th ult. (Good Friday). Everything favoured Gounod's popular sacred work being heard to advantage, for whilst the choralists were evidently pleased with the task before them, efficiency in other departments was secured and a large audience was as deeply moved as ever by the beautiful melodies and devotional expression with which the score is so plentifully studded. "The Redemption" has now too firm a hold on the public to be easily shaken, and the interpretation on this occasion was much more calculated to win than to estrange friends. Mr. Randegger, under whose direction the choir has so vastly increased its prestige, must have been proud both of his choralists and instrumentalists. His baton invariably controlled energy, which otherwise might have exceeded discretion; but Mr. Randegger is too experienced a conductor to unduly check the enthusiasm that is among the most hopeful characteristics of his vocal host. The chorus "For us the Christ," ending the first part, the dramatic scenes, and the imposing Ascension chorus "Unfold, ye portals everlasting," were in particular very finely sung, and their reception left no doubt of the undiminished favour with which the trilogy is regarded by the cultured section of the community. The two Narrators had competent representatives in Mr. Iver McKay (to whose voice the music is perfectly suited) and in Mr. Lemprière Pringle. Of Mr. Andrew Black's rendering of the tender music of the *Saviour* there is no need to add to what has often previously been said. He sings the music as though he liked it, for which there is the most legitimate reason; but is careful not to let sentiment in such matters go too far. The lady principals in this successful performance were Madame Marie Duma, Miss Margaret Hoare, and Miss Hilda Wilson, each equal to far more taxing, if not correspondingly thankful, labour.

PHILHARMONIC SOCIETY.

Dvorák's first published symphony (in D, Op. 60), which formed the *pièce de résistance* of the second concert at the Queen's Hall, on the 7th ult., must have been a novelty to many in the audience. It had not been heard in London for a good many years, though in the eighties it used to be a prime favourite at the Covent Garden Promenade concerts, conducted by the late Gwillym Crowe. At that time its wealth of fresh and fascinating ideas, splendid orchestration, striking rhythms, and exhilarating spirit raised hopes for the future of the symphonist Dvorák, which his subsequent contributions to the highest department of purely orchestral music have but partly justified. For, though they contain single movements reaching a higher level than anything to be found in his "No. 1" (we need but refer to the delicious *Allegro grazioso*

in his fourth and the wonderfully poetic *Largo* in the "American" symphonies), it can hardly be asserted that, on the whole, they show that advance in elevation and epic grandeur which the composer's riper years and experience should have led us to expect. While we are referring to Dvorák's first, fourth, and fifth symphonies, may we enquire what has become of Nos. 2 and 3, especially the former, in D minor, a fine work which was composed expressly for the Philharmonic Society, and performed under the composer's direction at the concert of April 22, 1885, but *never since?* To return to the concert under notice, the performance, conducted by Sir Alexander C. Mackenzie, though somewhat lacking in refinement, especially in the *Adagio*, was spirited and vigorous, while the tone produced by the orchestra was superb. Mr. Frederick Cliffe's melodious and effective Violin Concerto, originally produced at the last Norwich Festival, was finely played by Mr. Tivadar Nachèz. It improves greatly on acquaintance, and is well worthy of the composer of the admirable C minor Symphony (Op. 1), which was received with genuine enthusiasm by public and press alike when it was produced at the Crystal Palace on Easter Eve eight years ago, but is never performed now, presumably because it is English! Mr. Edward Lloyd sang the Preislied from Wagner's "Meistersinger" and "Come, Margarita, come," from Sir Arthur Sullivan's "Martyr of Antioch." He was in splendid voice. Mendelssohn's ever-fresh "Hebrides" and Schubert's "Rosamunde" overtures completed the programme, which was preceded by the Dead March in "Saul," in honour of Johannes Brahms.

THE BACH CHOIR.

It was originally intended that the Bach Festival, inaugurated in 1895 by the Society which is named after the Leipzig Cantor, should take place once in three years, but the first celebration proved so successful that it was decided to repeat it this year instead of next, and the large audiences that assembled in the Queen's Hall, on the 6th, 8th, and 10th ult., justified the anticipatory measure. As on the first occasion, this year's Festival was commenced with the Passion Music according to St. Matthew and concluded with the B minor Mass, the intervening day being occupied by choral and instrumental selections. The Passion Music was sung in German, a procedure which can scarcely be commended. To those who were familiar with this language the various modes of pronunciation by the English singers were disturbing, and to those who had no acquaintance with the tongue of the Fatherland the work lost much in impressiveness by being separated from a text about which cling many hallowed associations. The soloists in the interpretation this year were Miss Fillünger, Madame Marian McKenzie, and Messrs. Robert Kaufmann, Kennerley Rumford, and Francis Harford. The two ladies sang with their usual conscientiousness, and the two last-named gentlemen were fairly capable exponents of what they had to do. Mr. Kaufmann's voice is admirable, alike in quality and compass, and his singing was distinguished by fine perception of the requirements of the music. The choir was assisted by the choristers of St. Mary Abbotts, Kensington, who took part in the chorales, greatly adding thereby to their impressiveness. A feature of the performance was the endeavour, by increasing the number of the wood-wind players and by the use of the harpsichord in the recitatives of the narration, to produce as nearly as possible the orchestral effects common in the time of Bach, and although to modern ears eight flutes and eight oboes were not so pleasant as two of each, an old world atmosphere was certainly imparted to the music, and Mr. Fuller Maitland's excellent harpsichord playing provided an admirable contrast to the tones of the organ and orchestra.

The two most important works on the selection day were the Church cantatas "Wachet, betet" ("Watch and pray") and "Wachet auf" ("Wake, awake!"). The former was originally composed as an Advent cantata, but according to Spitta it was altered by Bach in the year 1723, for use on the twenty-sixth Sunday after Trinity. The work is not one of the best of its composer's production in this form, but it contains a very fine bass air, "Seligster Erquickungs-Tag" ("O! day of resurrection blest"), which was effectively sung by Mr. Harford. The other cantata is one of the finest which Bach wrote, and the violin *obbligato* of the soprano and bass duet, "Wann kommst du" ("When wilt Thou come"), was played by Dr. Joachim, the vocalists being Mrs. Hutchinson and Mr. Kennerley Rumford. Dr. Joachim also played the Concerto in E for violin (with orchestra of strings) and the famous chaconne from the D minor Suite. The concerto is a thoroughly characteristic work in three movements, the first of which is remarkable for the effective use made in the development of the first three notes of the opening theme. Sir Walter Parratt gave a brilliant performance of the great Toccata and Fugue in D minor for organ, his interpretation being notable for lucidity and command of the various tone colours at his disposal. The Orchestral Suite in D (No. 1) and the final quartet and chorus from the Church cantata "Ich hatte viel Bekümmerniss" completed the programme. Madame Marian McKenzie and Mr. Kaufmann were the other vocalists.

The vocal soloists in the Mass on the third day were Madame Medora Henson, Madame McKenzie, Mr. Kaufmann, and Mr. Andrew Black, all of whom sang with admirable appreciation of their respective parts. The choruses were sung with care and intelligence, but the dramatic character of certain portions of the work seemed to be scarcely realised by the choristers. This deficiency of perception was noticeable in their singing throughout the Festival and was often productive of a feeling of monotony. Professor Villiers Stanford conducted.

HENSCHEL CONCERT.

Mr. Henschel concluded, on the 1st ult., at St. James's Hall, his eleventh season of orchestral concerts with a performance of Bach's Passion Music according to St. Matthew. The occasion was notable as being the last concert of a series which has been carried on with great determination and commendable enterprise, not seldom in the face of much discouragement. The wisdom of Mr. Henschel's decision to lay down the orchestral baton can scarcely be questioned, but it should always be remembered that the perseverance of this versatile musician has contributed to the present satisfactory popularity of orchestral music of the highest class. Another feature of this farewell concert was the adoption of Dr. Troutbeck's version of Bach's masterpiece. The former English edition, which was edited by Sterndale Bennett, was a great accomplishment at the time of its issue in 1862; but fuller acquaintance has been made with Bach's music since that period, and the faultiness of the English text, and of the edition generally, has become more and more glaring. Dr. Troutbeck's revision is therefore very welcome. It follows the German text with greater faithfulness, and, what is even more important, it is easier to sing. Under these circumstances it is somewhat surprising to find many conductors still using the former score, and it is to be hoped that the prominence given by Mr. Henschel to the later edition will cause it to be more widely adopted. Mr. Henschel's interpretation may be placed amongst the most successful of his achievements as a conductor. The choruses had manifestly been carefully rehearsed and the devotional spirit of the music was throughout admirably expressed. The accompaniments were also rendered in a manner well in keeping with the character of the music. The soloists were scarcely so successful. Miss Dale is one of our most charming concert singers, but her vocal organ lacks the power to do full justice to Bach's music, and Mr. Charles Clarke also failed to impart sufficient dignity into his delivery of the words of *Christ*. Mr. Daniel Price, however, was excellent in the bass solos, and Madame Marian McKenzie and Mr. James Leyland were also satisfactory exponents of their respective parts. Lady Hallé was the solo violinist, and skilful assistance was given by Mr. Henry Bird at the organ and by Mr. J. M. Coward and Mr. Oliver King respectively at the harmonium and pianoforte.

QUEEN'S HALL SYMPHONY CONCERTS.

The first series of Mr. Newman's symphony concerts at the Queen's Hall was concluded on the 3rd ult., the best proof of the success of which was the commencement, on the 24th ult., of another season of like performances, which are to be given on six consecutive Saturday afternoons. The chief factor in the attractiveness of these concerts undoubtedly has been the high standard of efficiency attained by Mr. Henry Wood's orchestra. Much astuteness has also been shown in the construction of the programmes by the judicious inclusion of widely accepted and new works. Thus the selection on the 3rd ult. comprised Tschaïkowsky's "Pathetic" Symphony and the first performance in London of the "Danses Polovtsiennes," from Alexander Borodine's opera "Prince Igor." The latter are scored in too noisy a manner for entire enjoyment in the concert-room, but the wild force of the themes and the virility and glowing colour with which they are treated make the music memorable. All that executive skill could do for Dvorák's symphonic poem "Der Wassermann" ("The Water-Sprite") was done by Mr. Wood's instrumentalists, but their efforts failed to increase esteem for the work, which seems to be another example of the want of perception occasionally shown by composers for what is suitable for musical treatment. A magnificent rendering was accorded to Liszt's fourth Hungarian Rhapsody, and no less striking were the performances of Grieg's first "Peer Gynt" suite and the prelude to the third act of "Lohengrin."

MOTTL CONCERTS.

Mr. Mottl devoted his second concert (given at Queen's Hall on March 30) to illustrations of "The Development of the Overture." We cannot honestly say that the experiment was altogether satisfactory, regarded either from an artistic or an educational point of view. For enjoyment, there was too much overture—one became conscious of a sense of boredom; for instruction, there was not enough—it is obviously absurd to suppose that the development of any important art-form during 150 years can be fairly shown in one evening. A list of the overtures performed is given in another column, and reference to it will show the incompleteness, and, at the same time, the redundancy of the scheme. Lulli, who practically "invented" the overture, was not represented at all, and Cherubini, Rossini, Auber, Schumann, and Brahms were equally ignored; Mendelssohn's "Hebrides" (or "Fingal's Cave")—though it is not properly an "overture" at all, but what we now-a-days call a "symphonic poem"—was selected in preference to "Ruy Blas" or "A Midsummer Night's Dream," both of which are "overtures" (*i.e.*, preludes to dramatic works) in the legitimate sense of the term; and the Wagner selection included two overtures ("Dutchman" and "Tannhäuser"), the essential differences between which are so slight that, in so condensed a scheme as the one now under discussion, they might safely have been ignored. Fortunately, however, Mr. Schulz Curtius's patrons are not too critical, and "The Development of the Overture," as exhibited on this occasion, was followed by quite a large audience, of which, presumably, the major part found ample reason for satisfaction in the very excellent performances. In this respect the concert left room for some adverse criticism only to hearers who found themselves unable to accept some of Mr. Mottl's *tempi* as an improvement on those to which they have hitherto been accustomed.

The concert of the 13th ult. proved interesting for many reasons. Mr. Mottl conducted Beethoven's Choral Symphony, and there was a specially engaged and very fine choir from Leeds. Last but not least we heard for the first time in England, unless we are much mistaken, those much discussed and vehemently denounced alterations in the scoring which Wagner suggested with a view to making certain passages more effective. Herr Mottl's reading of the symphony was remarkable for breadth and nobility, though we cannot help thinking that his *tempi* in the slow movement were open to objection. Such a slow, lumbering *Adagio* we have never heard. The heavenly melodies appeared dragged out of all proportion; an increase in length without corresponding breadth. The *Scherzo* was perfectly played; very fast, but strictly rhythmical. In the *Finale* the Leeds singers, who had been splendidly trained by Mr. Adolf Beyschlag, did yeomen's service. They were also heard in the two most hackneyed of all Wagner selections—viz., the bridal chorus from "Lohengrin" and the march and chorus from "Tannhäuser." It was a revelation to hear these pieces sung in this fresh and beautiful manner. The preludes to acts I. and III. from "Lohengrin" and the Waldweben from "Siegfried," all magnificently played, completed the programme. Misses Esther Palliser and Rosa Green, and Messrs. O. Fischer-Sobell and Andrew Black greatly distinguished themselves as the soloists in the symphony.

LAMOUREUX CONCERTS.

Only brief notice is required for the purposes of record of the concluding concerts given at the Queen's Hall by M. Lamoureux. The programme on March 25 contained Schumann's Symphony in D minor, commonly known as No. 4, and the overture to Berlioz's "Benvenuto Cellini," both works being finely played. On the following evening was heard, for the first time in England, M. Saint-Saëns's latest Pianoforte Concerto in F (Op. 103), which was written in the early part of last year, during the composer's visit to Egypt, and was produced at the concert given on June 2 last at the Salle Pleyel, Paris, in celebration of the fiftieth anniversary of its composer's first appearance as a pianist. The work is thoroughly French in its conception and treatment, and may unhesitatingly be pronounced to be one of the most original and individual of M. Saint-Saëns's utterances. The pianoforte part was most effectively rendered by M. Louis Diémer, to whose remarkably facile and brilliant style the music is in the utmost sympathy. The orchestration is extremely picturesque, especially that of the second movement, which the composer in a letter to a friend has described as "A sort of voyage to the East" as he sailed down the Nile. The programme on this occasion also contained Beethoven's Eighth Symphony and Schumann's "Hermann and Dorothea" overture, the only complete portion of an opera begun in December, 1851. The series of concerts came to an end on March 27, when the orchestra was heard at its best in M. Charpentier's Sérénade from his suite "Impressions of Italy," the prelude to "The Flight into Egypt" from Berlioz's "Childhood of Christ," and the prelude to Wagner's "Tristan and Isolde." M. Lamoureux is announced to give another series of performances at the same hall in November next.

CRYSTAL PALACE CONCERTS.

The programme of Saturday, March 27, was devoted to Gounod's "Redemption," concerning the performance of which it is enough to say that the solos were entrusted to Madame Medora Henson, Miss Jessie Scott, Miss Greta Williams, Mr. Hirwen Jones, and Mr. Santley. The Crystal Palace choir rendered a very fair if not full measure of justice to the choral portion of the work, and the band acquitted themselves of an easy task with their usual skill.

After the very successful production of Mr. Edward Elgar's cantata "King Olaf," on the 3rd ult., it appears more certain than ever that this highly-gifted musician is destined to play an important part in shaping the future of English music. Amongst the qualities which go towards making a composer who shall leave his mark on the history of his art, the inestimable gift of melody must ever be placed first and foremost. This Mr. Elgar possesses in quite an unusual degree, as a perusal of the score of "King Olaf" proves. Such strains as the beautiful Saga motive in the finely conceived Prologue, the powerful theme at the words "Here amid icebergs" in the "Challenge of Thor," the whole of the delightfully tuneful choral ballad in triple time, "A little bird in the air," and the equally melodious and very impressive Epilogue "occur" only to a born melodist. But Mr. Elgar has also learned—and without any other teachers than the great masters—the valuable secret of presenting his ideas in the most effective manner. In fact, we know very few contemporary cantatas in which harmony, counterpoint, and orchestration are used with such freedom and force towards

the one important end of making the music effective in the best sense of the term. Mr. Elgar employs *Leitmotiven* freely and with admirable judgment. He thinks nothing of using three or four together without being in the least hampered by such an *embarras de richesses*. They are frequently pregnant and expressive phrases which readily lend themselves to the process of metamorphosing, without which the use of the *Leitmotive* is apt to become but the veriest "dodge." He speaks out boldly when necessary and with a rugged strength which is at once stirring and bracing. Such numbers as the "Challenge of Thor" and the "Wraith of Odin," two of the most effective and impressive choruses of recent times, come with a melodic freshness and rhythmic swing truly delightful. Throughout the cantata the work given to the orchestra is of the most important description, so much so that in this respect "King Olaf" has very few equals in British music. Mr. Elgar does not hesitate to avail himself of almost every known orchestral device, and some splendidly sonorous as well as many highly picturesque or sensuously charming passages are the result. He employs a very full orchestra, and revels in the opportunities for writing accompaniments of symphonic importance which it offers. Thus there are movements—*e.g.*, the above-mentioned choral ballad—in which the vocal parts are distinctly subordinate to the orchestra, and it was a pity that at the performance under notice the proper balance between the two was not obtained. That the work is open to some criticism cannot be gainsaid. The composer has still something to learn in regard to the declamation of the text, for which purpose he could not do better than study the works of Dr. Hubert Parry or Purcell. Then he does not exercise sufficient self-criticism when he selects from the wealth of the melodic material supplied by his facile imagination, some few phrases, especially for the solo voices, nearly approaching the trite. It may also be questioned whether a little more reticence in the orchestra here and there would not have added to the general effect by giving relief from the continual chatter of the wood-wind, the never-ending "effective little bits" for this or that instrument, when the ear and brain, surfeited with so much sonority, colour, and charm, almost demand a rest. But these are but trifles compared with the fine qualities to be found in what is in many respects a masterly work, which deserves and will doubtless obtain frequent hearings. The performance, conducted by Mr. Elgar, was, on the whole, good; the choir sang with vigour and enthusiasm, and evident appreciation of the fine though difficult music entrusted to them. The orchestra would have been all the better for a few more rehearsals; but the soloists, Mrs. Medora Henson, Messrs. Edward Lloyd and Andrew Black, were excellent.

On the afternoon of the 10th ult. Mr. Edward German conducted an excellent rendering of his spirited and graceful "Romeo and Juliet" suite. Special interest was excited by this first concert-room performance of the effective music, originally written for Mr. Forbes Robertson's revival of Shakespeare's play at the Lyceum Theatre, and many points were brought out at the Crystal Palace which might be naturally obscured at the Theatre. At the close the composer was recalled to the platform amidst well-deserved applause.

The last concert of the season, which fell on Easter Eve, was noteworthy for the absence of a symphony from the programme. There was, however, no lack of variety or interest in the scheme, which included Brahms's noble "Tragic" overture, the "Siegfried" Idyll, and Tschaïkowsky's romantic Pianoforte Concerto in B flat minor, the solo in which was admirably played by the composer's gifted compatriot, M. Siloti. Minor pieces by Arensky and Rachmaninoff were given with excellent effect by the Russian pianist, and vocal solos and duets were contributed by the Misses Salter. The programme was completed by Auber's Overture to "Zanetta," Mr. Manns conducting throughout with his habitual animation.

PADEREWSKI CONCERT.

A memorable event in the musical performances of last month was the orchestral concert, with M. Paderewski as the soloist, which took place on the 9th ult., at the Queen's Hall. The great pianist was heard in two concertos, that by Schumann in A minor and Liszt's brilliant development of this form in E flat. M. Paderewski's reading of Schumann's beautiful work is fairly well known to the majority of music-lovers. It is more French than German in its vivacity, exquisite refinement, and subtle suggestiveness of expression; but it is an extremely fascinating interpretation, and there was good reason for the enthusiasm which it aroused on this occasion. A finer performance of Liszt's first concerto has probably never been heard. The virtuoso seemed to be in perfect sympathy with the varying moods of the music, and gave expression to each with the utmost intensity of feeling and executive brilliancy. No little of the effectiveness of M. Paderewski's playing on this occasion was due to the remarkable precision and faithfulness with which he was assisted by Mr. Henry Wood's magnificent orchestra, every change of *tempo* and gradation of force of tone, from the softest *pianissimo* to the loudest *fortissimo*, being followed and echoed with striking fidelity and sympathy. The remainder of the evening was occupied with an impressive interpretation of Beethoven's "Prometheus" overture, Tschaïkowsky's attractive and quaint "Casse-Noisette" suite, and Albert Barlow's clever orchestral arrangement of two of Brahms's Hungarian Dances.

QUEEN'S HALL PROMENADE CONCERTS.

Mr. Robert Newman concluded his enjoyable and excellent series of Saturday evening promenade concerts at the Queen's Hall, on the 10th ult., when the spacious arena was so packed that it was with difficulty that the majority of the listeners could raise their arms to read their programmes. The evening was opened with a fine performance of Beethoven's overture "Leonora" (No. 3), and the high standard of efficiency that Mr. Henry Wood's orchestra has attained was further shown in the subsequent rendering of M. Saint-Saëns's symphonic poem "Le Rouet d'Omphale," the interpretation of which very nearly approached in its precision and delicacy the memorable reading given of the fanciful work by M. Lamoureux in the same hall during his recent series of concerts. Mr. Edward German's fascinating Three Dances from his incidental music to Shakespeare's "Henry VIII." were played in a manner that roused the enthusiasm of the audience, which reached its climax after a spirited performance of the "Walkürenritt," a repetition of which was insisted upon. The novelties at the two preceding Concerts were, on March 27, the prelude to Paul Umlauft's opera "Evanthia," and, on the 3rd ult., a Concertstück for pianoforte and orchestra by Mr. G. W. F. Crowther. "Evanthia," it may be remembered, was bracketted with Mr. J. Forster's "Rose of Pontevedra" for the prize of 5,000 marks offered in 1894 by the late Duke of Saxe-Coburg for the best one-act opera. Mr. Umlauft's prelude, although written on Wagnerian lines, shows considerable originality of conception and workmanship, and in its entirety the piece is very acceptable music in the concert-room. Mr. Crowther's Concertstück consists of two connected movements based upon melodious themes which are developed in a musician-like and interesting manner. The pianoforte part was brilliantly played by the composer, and the work created a very favourable impression. The chief feature at this concert was, however, an impressive reading of Tschaïkowsky's Fifth Symphony in E, which was followed with a manifest enjoyment that would seem to indicate that this fine work will rival in popularity its magnificent companion, "The Pathetic." The vocalists have been Madame Marie Duma, Madame Marie Hooton, Miss Maggie Davies, and Messrs. Herbert Grover, Edward Branscombe, and Henry Piercy; and the instrumentalists who have appeared were Miss Ethel Spiller, Señor Arbos, and Mr. Percy Frostick (violinists), and Mr. Claude Hobday (double bass). The Concerts will be resumed on August 28 and will be continued nightly for seven weeks.

MONDAY AND SATURDAY POPULAR CONCERTS.

We can now conclude the record of these entertainments for the thirty-ninth season. The most attractive features at the Saturday Concert on March 27 was Bach's Concerto

in D minor for two violins, superbly played by Lady Hallé and Dr. Joachim. Familiar concerted works by Beethoven were given, and Mr. Hugo Heinz sang *Lieder* by Schumann, Rubinstein, and Brahms fairly well. Another ordinary scheme, which need not detain us, was presented on the following Monday. Mention only need be made of the crisp and accurate rendering of Beethoven's not very interesting and rarely-played Sonata in F sharp major (Op. 78), by Miss Muriel Elliott, a gifted young pianist, who should be more frequently heard, and two of the picturesque and effective "Brautlieder" of Cornelius, which were artistically sung by Mrs. Hutchinson.

On Saturday, the 3rd ult., welcome variety was given to the proceedings by the first appearance of the celebrated Joachim Quartet from Berlin. These artists consist of the great Hungarian violinist, and Messrs. Kruse, Wirth, and Hausmann. The first and last-named are, of course, not strangers, but the second violin and the viola were new to London. Mr. Arthur Chappell acted wisely in securing this combination for the last four Concerts of the season, and he found his reward in largely increased audiences. In accordance with Continental custom, three quartets were played on the first two occasions, and there were songs, but no pianoforte solos. The works at the first performance were Beethoven's in B flat (Op. 18, No. 6), in F minor (Op. 95), and C sharp minor (Op. 131), thus illustrating in succession the master's three styles. After the first few bars it was fully apparent that the *ensemble* of the four artists was perfect. Dr. Joachim has, so to speak, impressed his idiosyncrasy on his fellow executants, and they play literally as "one man." The performance of the great work in C sharp minor was truly remarkable.

On Monday, the 5th ult., the quartets were Mozart's in E flat (No. 4), Brahms's in A minor (Op. 51, No. 2), and Beethoven's in B flat (Op. 130), a work in six movements, and the most genial of the so-called posthumous quartets. Madame Marchesi was the vocalist on both occasions, and sang with all her usual taste and warmth of expression, but was unwise in selecting Schumann's "Die beiden Grenadiere." Again, the piquant little song "Willst du dein Herz mir schenken" should not be attributed to Bach, who assuredly did not write it. At the final Saturday concert, on the 10th ult., Haydn's Quartet in G (Op. 17, No. 5), Beethoven's wonderful work in A minor (Op. 132), with the *molto adagio* in the Lydian mode, and Schumann's in A (Op. 41, No. 3) were presented. The vocalist was Miss Agnes Witting, who was more successful in Schubert's "Aufenthalt" and "Hark, hark, the lark," than in the same composer's "Die junge Nonne," which few singers can render with the needful measure of expression.

The concluding concert, on Monday, the 12th ult., was in every respect successful. It commenced with Beethoven's bright Quartet in A (Op. 18, No. 5), and the second concerted work was Brahms's terse and thoroughly intelligible String Quintet in G (Op. 111), in which the Joachim Quartet received excellent aid from Mr. Hobday as the second viola player. In Schumann's Quintet in E flat (Op. 44), Miss Fanny Davies resumed her place as the pianist, and a finer performance of this masterpiece has assuredly never been heard in London. Miss Ada Crossley, who was disabled by illness for some weeks, is now again in full possession of her vocal powers, and her pure contralto voice proved effective in airs by Asidi, Brahms, and Hubert Parry.

BACH'S "PASSION" AT ST. PAUL'S.

"The most profoundly solemn service that is held in the Cathedral throughout the year," records a recent writer in regard to the annual presentation of Bach's "St. Matthew" Passion in our Metropolitan Cathedral. It is now twenty-four years since this beautiful service was inaugurated, and the most recent rendering of the great cantor's noble music on the Tuesday in Holy Week retained all its old characteristics. As heretofore, the spirit of true devotion breathed upon the thousands of worshippers gathered together. Mere criticism is, therefore, quite out of place; but we cannot help referring to the remarkable rendering of the soprano and alto solos in the "Passion," which were sung *à coro* by all the Cathedral choristers in a manner deserving of the highest commendation. The phrasing, attack, refinement, quality of tone, as well as the perfect blending of the voices of these intelligent boys in their singing of Bach's difficult music, seemed to surpass all previous efforts, and reached a point of excellence of which they and their teachers may well be proud. The tenor and bass solos of the "Passion," sung by members of the Cathedral choir, were distributed between Messrs. Alfred Kenningham, George Stubbs, and William Davies (tenors); Messrs. Thomas Kempton, Harry Stubbs, Vernon Taylor, R. E. Miles, and C. E. Tinney (basses). Mr. Fred. Walker, as usual, accompanied the recitatives on a grand pianoforte; Mr. J. S. Kiddle (organist of Marylebone Parish Church) played the small organ placed near the pulpit; while the great organ was in the competent hands of Mr. Charles Macpherson, sub-organist of the Cathedral. Mr. G. H. Betjemann (the first violinist of the orchestra) played the violin *obbligato* to "Have mercy on me, O Lord"; and the whole service was under the experienced direction of Dr. Martin, the Cathedral organist. The new Bishop of London (Dr. Mandell Creighton) pronounced the Benediction. The following organ voluntaries were played by Mr. Charles Macpherson before the service: Introduction to Haydn's "Passion," Prelude to Rheinberger's Sonata in C minor, and the *Finale* of Tschaïkowsky's "Pathetic" Symphony.

ROYAL ARTILLERY BAND CONCERT.

The remarkable efficiency in the performance of elaborate orchestral compositions to which Cavalière L. Zavertal has brought his justly famed force was specially apparent at Queen's Hall, on March 26, when the programme was devoted to works by Schubert. In those lovely fragments known as the "Unfinished" Symphony both conductor and players developed an attention to expression that caused the two movements to be heard under highly favourable circumstances. The rendering was precise yet sympathetic, graceful yet never fantastic or strained in sentiment. Much the same may be said of the execution of the "Rosamunde" overture and the Entr'acte (No. 2). The band could not have been more alert or responsive. The lighter pieces diversifying the staple features were mostly if not entirely arrangements. They included the familiar "Ave Maria," a couple of marches, "Ungarischer" and "Reiter," the Serenade, and one of the best known "Momens Musicals," the dainty performance of the latter worthily evoking the enthusiasm of the audience. The band ably reproduced the spirit of each of these pieces. Cavalière Zavertal conducted with his accustomed tact and firmness.

AMATEUR ORCHESTRAL CONCERTS.

The thirty-sixth concert of the Westminster Orchestral Society took place on Wednesday evening, March 31, in the Westminster Town Hall, under the direction of Mr. Stewart Macpherson. The progress made by this association since its inauguration has been very gratifying, and although no novelties were produced on this occasion the performance was, from an artistic point of view, extremely successful. Hermann Goetz's lovely Symphony in F especially was well played. Mr. Walter Macfarren conducted a capital interpretation of his vigorous overture to "Othello," and M. Duloup gave a very effective performance of Max Bruch's beautiful Violin Concerto in G minor. Miss Jessie King was fairly satisfactory as the vocalist.

On Monday evening, the 5th ult., the Stock Exchange Orchestral Society gave its third subscription concert for the present season at the Queen's Hall. In the continued absence of Mr. George Kitchin, owing to his detention on the Continent through ill health, the concert was again ably directed by Mr. Arthur W. Payne. There was a trifling novelty—namely, a brief Suite in three movements, entitled "Norwegian Scenes," by Mr. Albert E. Matt, a trombone player whose name figures frequently in orchestral programmes. It is a pleasing little work and it was warmly received. Another little piece announced as "first time" was a "Berceuse" for strings by Mr. Louis H. Hillier, which made but little effect. Nor did Hans Huber's somewhat dry Pianoforte Concerto in C (Op. 36),

though it was well played by Miss Agnes Zimmermann, who was the first to introduce it to a London audience at one of Mr. Henschel's London Symphony Concerts in 1886. The ballet airs from Gounod's "La Reine de Saba" and Mozart's overture to "The Magic Flute" were included in the programme; and some well selected glees and part-songs were admirably rendered by the male voices, under the direction of Mr. S. G. Edwards. Encores were understood to be prohibited, but Madame Alice Gomez was permitted to accept one after singing Handel's "Lusinghe più care."

At the smoking concerts of the Royal Amateur Orchestral Society the programmes are generally of a lighter character than those when ladies are admitted, and a rule which must be regarded as distinctly uncomplimentary to the tastes of the male sex was not broken at the performance at the Queen's Hall on Friday, the 2nd ult. Mr. George Mount conducted the overture to "William Tell," some ballet movements from Massenet's opera "Le Cid," and an overture, "Mein Heim," by Dvorák, for the first time in England, but the last-named work did not create much impression. It should be heard again at an early opportunity. The violin solos contributed by Miss Irma Sethe and the well-selected songs rendered by Miss Thudichum and Mr. Kennerley Rumford were much appreciated.

CONCERTS AND RECITALS.

The second vocal recital given by Madame Blanche Marchesi, at St. James's Hall, on March 30, was a conspicuous artistic success. The gifted artist was in excellent voice, and her wonderful control over her vocal organs, in the matter chiefly of varying the tone colour in accordance with the sentiment of the words, was evinced in such selections as Gluck's "Divinités du Styx" and various other songs by Brahms, Schumann, Wagner, Widor, Chaminade, Fauré, and Charpentier. Madame Marchesi will certainly continue to attract large audiences; especially of young aspirants who desire to obtain what is necessary in the art of vocalization.

The concert given by Madame Frickenhaus at St. James's Hall, on Wednesday afternoon, March 31, was well attended. This intelligent and well-trained English pianist opened with Brahms's fine Sonata in F minor (Op. 5), which was played with all needful vigour and expression, as well as technical accuracy. Groups of minor solos by Scarlatti, Chopin, Schumann, Richard Strauss, Sinding, Rubinstein, Brassin, and Dupont were interpreted with all the artistic qualities which the pieces demanded, and Mrs. Norman Salmond proved an admirable partner to Madame Frickenhaus in Saint-Saëns's brilliant Polonaise for two pianofortes (Op. 77). The concert was agreeably varied by the vocal contributions of Miss Aimée Ferdinand and Madame Zilla Harrison.

The programme of Miss Florence May's second pianoforte recital, in the Queen's Hall, on the afternoon of the 2nd ult., included Beethoven's rarely played Sonata in E flat (Op. 27, No. 1), and various pieces by Scarlatti, Brahms, and Chopin. Somewhat frigid at first, the young pianist warmed to her work and was most successful in the pieces by the Polish master.

A very successful chamber concert was given by Miss Doris Dalton, a clever young violinist, at St. James's Hall, on Friday afternoon, March 26. Excellent technique and style were shown in a sonata by Tartini and a concerto in A, by Mozart, played, of course, with pianoforte accompaniment, and some minor pieces. The pianoforte playing of Miss Fanny Davies and the vocal contributions of Mr. Kennerley Rumford were much appreciated.

Miss Elsie Hall, who gave a highly successful pianoforte recital at the Steinway Hall, on the 7th ult., is Australian by birth, but for some time she studied under Mr. John Farmer, of Harrow, and subsequently at the Berlin Hochschule, where she won the Mendelssohn Scholarship at Berlin against all the German competitors. Miss Hall at once proved her mastery over the keyboard by a delightfully clear and accurate rendering of Bach's "Partita" in G. Other pieces by various composers were interpreted with much intelligence, and the recital ended with an effective performance of Beethoven's "Kreutzer" Sonata, in which the young pianist was associated with Mr. Kruse, the second violinist in the Joachim Quartet.

Mr. Philip Cathie gave his second and third violin recitals in the Queen's (Small) Hall, on the afternoons of Wednesday, March 31 and the 7th ult., with assistance from Miss Margaret Pierrepont, Mr. Bentley Cathie, Mr. John Walters, and Mr. Henry Piercy. Various works by Grieg, Max Bruch, Beethoven, Mendelssohn, and other composers were included in the programmes, and Mr. Philip Cathie may be said to have firmly established himself as a violinist of the first rank in the favour of London amateurs.

ROYAL ACADEMY OF MUSIC.

The students of the Royal Academy of Music gave a commendable miscellaneous concert, on March 24, at the Imperial Institute. The choir sang Jensen's cantata "The Feast of Adonis," and the part-songs "More life" and "The Fairies," by Mr. Walter Macfarren, with praiseworthy precision; the male choir also rendered Mendelssohn's "Vintage Song" with admirable spirit. The beautiful quartet "Who goes home?" and the female chorus "The mistress we adore," from Sir A. C. Mackenzie's comic opera "His Majesty," were also effectively interpreted. Several pianoforte pieces were contributed by Miss Marguerite Elzy and some violin and violoncello solos were played in a promising manner by Miss Marjorie Hayward and Miss May Mukle. Songs were also effectively sung by Miss Jane Spicer and Mr. Robert Radford. Mr. H. R. Eyers conducted and Mr. C. F. Pollard was the accompanist.

On the 1st ult. the students gave their customary orchestral concert before the Easter holidays, at the Queen's Hall, under the conductorship of the Principal of the Institution. The most notable performance was the violin playing by Mr. P. H. Miles, who produces an excellent tone from his instrument and phrases with marked intelligence. Miss Marion White and Miss Elsie E. Horn gave proof of excellent training by their respective renderings of the pianoforte part of two movements from Scharwenka's Concerto in C minor (Op. 56) and Mendelssohn's Concerto in G minor (Op. 25), and Miss May Mukle was the soloist in the *Adagio* and *Finale* from Dvorák's Violoncello Concerto (Op. 104). Mr. John T. Watkins and Mr. David Jones sang with considerable spirit the duet "The Lord is a Man of War," and the programme was concluded with the overture and introduction to Rossini's "William Tell."

The usual operatic performances took place, on the 3rd ult., at the Academy, when the bill consisted of the first and second acts of Donizetti's "Don Pasquale" and Sir Arthur Sullivan's "Cox and Box." The heroine of the first-named work was personated with considerable vivacity and vocal skill by Miss Isabel Jay, and the title *rôle* was sustained with much sense of humour by Mr. Haigh Jackson. The parts of the *Doctor* and *Ernest* were capably sustained by Mr. Robert Hyett and Mr. R. Whitworth Mitton respectively, and other characters were impersonated by Mr. Maengwyn Davies and Mr. Walter A. Reynolds. In "Cox and Box" the two lodgers were embodied in a meritorious manner by Messrs. W. A. Reynolds and R. W. Mitton, the pretty tenor voice of the last-named being advantageously heard in the graceful lullaby. Mr. E. M. Davies was an excellent *Serjeant Bouncer*, and the performance in its entirety reflected much credit on the director, Mr. Betjemann.

The following competitions have taken place during the past month: the Louisa Hopkins Memorial Prize, on the 2nd ult., awarded to Vera Margolies; the examiners highly commended Lily West and commended Regina Druiff. The Sterndale Bennett Prize, on the 3rd ult., awarded to Elsie E. Horne (London); the examiners highly commended Marion White. The Emile Sauret Prize, on the same day, awarded to Percy Hilder Miles (Erith), Edith Byford being very highly commended. The Charles Mortimer Prize (for composers), on the same day, awarded to Hubert G. Oke (London), Elsie E. Horne being highly commended and Stephen Champ commended.

MUSICAL ASSOCIATION.

At the monthly meeting of the Musical Association, on the 13th ult., Dr. Annie W. Patterson read a paper on "The Distinctive Characteristics of Irish Music." The lecturer claimed great antiquity for Irish music, as it was "essentially harp music," and there was good reason to believe that the harp was the oldest of all musical instruments. A distinctive feature of Irish music was its rapid change of sentiment, which reflected a peculiarity of the character of the people. Poetry and music went hand in hand with the bards, who until the early part of the eighteenth century were held in great and widespread esteem. Consideration of the music of the bards brought us in touch with the music of Ireland of two hundred years ago. It should not be forgotten, however, that there was a great gulf between just intonation and the modern equal tempered scale, which altered to a certain degree the character of the ancient melodies. The oldest tunes seemed to be in the pentatonic scale. The sharp seventh was rarely met with in hundreds of old tunes. The lecturer did not think that the influence of the Church modes on Irish music was ever very great. Irish song was distinctly secular, and essentially a music of human emotion.

During the subsequent discussion Dr. Pearce, who presided, called attention to a paper read by Mr. Lacy before the Association, in which Irish music was divided into three periods, the earliest being the tunes written in the pentatonic scale, and the subsequent divisions being melodies which contained the leading seventh and sharp fourth respectively. Dr. Pearce also expressed his opinion that the prevalence at one time of the ecclesiastical tones must have affected Irish music. Mr. W. H. Cummings brought forward some good evidence to show that the ancient Irish scale was the same as that now in general use, and that in common with other countries where Church music had prevailed, the scale which formerly existed as we now had it was spoilt by the influence of the ecclesiastical modes. Ancient Irish music had to rest on tradition, and tradition was a sad story-teller.

STRATFORD MUSICAL FESTIVAL.

No local musical event is of more interest to amateurs residing in the Eastern suburbs of the metropolis than this annual competition, extending over several days, at the Stratford Town Hall. At the fifteenth of these gatherings there was not the slightest indication of growing indifference. Over forty contests, beginning on the 1st ult., took place, and there were no fewer than 450 entries for the prizes offered for proficiency in nearly every branch of the art. The various competitions were closely followed, and in most of the classes a marked increase of ability was manifested. In the contest for choirs of equal voices, in which there were nine entries, the first prize was awarded to Bancroft's School, Woodford (conductor, Mr. J. E. Hall), and the second to the Forest Gate Collegiate School for Girls (conductor, Mr. G. B. Gilbert). Each body of singers taking part in the Elementary School Choirs competition (not more than fifty voices, every member under sixteen years) had to sing as test piece Franz Abt's "Softly roam, gentle night," and a piece chosen by the choir. The winner was Monteith Road (North Bow) Board School, the conductor of which is Mr. Edwin A. Price. The prize for choral societies of not more than seventy voices went to Bethnal Green Library (conductor, Mr. J. J. Cole). In hymn-tune composition Mr. E. A. Price (Victoria Park) was winner, and Mr. J. H. Morre (Poplar) gained the part-song prize. Some of the pianoforte and vocal contests were exceedingly keen. In the special competitions for past festival prize-winners, whether amateur or professional vocalists, gold medals were assigned to Miss Eugenie Frank (Leyton) and to Mr. A. M. Borwell (Clapton), and Mr. Stephen Champ (Stratford) received a similar award for pianists. The adjudicators included such well-known musicians as Mr. H. C. Banister, Dr. Creser, Mr. Eaton Faning, Mr. Tobias A. Matthay, and Mr. Visetti. In all respects the festival was a distinct success, and reflected great credit upon the business capabilities of Mr. John Graham, the indefatigable secretary.

REVIEWS.

The Flag of England. Ballad for Soprano Solo, Chorus, and Orchestra. Words by Rudyard Kipling. Music by J. Frederick Bridge. [Novello, Ewer and Co.]

This work, which is, by permission, dedicated to the Queen, and is to be performed on the 6th inst. at the Albert Hall, is one of the most important compositions which the forthcoming celebrations have caused to be written. The text possesses the virility common to Mr. Kipling's poems, and its contrasts and picturesque suggestiveness render it peculiarly suitable to musical illustration. The portion of the poem which Professor Bridge has so dramatically set to music opens with the demand, "What is the flag of England? Winds of the world, declare!" To which answer is made in characteristic fashion, from the North, South, East, and West. The question, "What is the flag of England?" is several times repeated in the course of the poem, and is set to a bold diatonic phrase, which is deftly made to impart unity to the music. The soprano soloist first makes the interrogation, preceded by only two bars of instrumental introduction, and this direct opening is well calculated to fix the attention of the listener and to suggest the vigorous and lucid style of musical expression which proves to be the most distinguishing features of the work. The reply of the North Wind is set to music of rhythmic force and sustained energy that admirably reflect the ruthless sentiment of the words. The South speaks next, and its milder utterances provide an opportunity for contrast of which the composer has made effective use. It is opened by a melodious solo for the soprano vocalist, who is subsequently supported by the female voices of the choristers in four parts, the tenors and basses being cleverly introduced with dramatic effect towards the close of the number. Several highly imaginative passages also occur in the answer of the East Wind, which contains some of the most effective part-writing of the work. The song of the West Wind begins more graciously, but it soon loses its suave character, and its sentiment is sympathetically followed by the music, and, by breaking into cleverly arranged eight-part vocal harmony, Professor Bridge brings his work to a thrilling and imposing conclusion. Choral conductors should make an early acquaintance of this patriotic ballad, which is not only peculiarly appropriate to the present period, but, from the nature of its text, will be always seasonable as long as Englishmen are proud of the associations of their National Standard.

The Literature of Music. By James E. Matthew. [London: Elliot Stock.]

This useful book, one of "The Book-Lover's Library" series, is industriously compiled by an expert who is the fortunate possessor of a library containing upwards of 4,200 books on musical literature! The dainty volume is divided into twelve chapters, ranging from "The literature of ancient music" to the "Bibliography of music," through all of which the author conducts the reader in an easy, pleasant manner, chatting as he goes along about the many musical books of which he gives the titles. It is a question whether a strict chapter classification is an unmixed advantage. For example, Adolphe Jullien's valuable monographs on Berlioz and Wagner are placed under "The literature of the opera" and do not appear at all under "Biography," and there are no cross references. The index does not meet this difficulty, as neither of the above books are indexed under the two composers' names. Some omissions in Mr. Matthew's list are naturally to be expected in a first edition. Such an invaluable book of reference as Herr Alfred Dörffel's "Festschrift zur hundertjährigen Jubelfeier der Einweihung des Concertsaales im Gewandhause zu Leipzig, 1781-1881," should have been included, as also a similar historical work by Hanslick on the Vienna concerts. There is no list of musical newspapers; and *Miss* C. Bell (p. 133) should be *Mrs.* C. Bell. We give a cordial welcome to this interesting and companionable little volume.

The Banner of Saint George. Ballad for Chorus and Orchestra. The words written by Shapcott Wensley. The music composed by Edward Elgar.
[Novello, Ewer and Co.]

This ballad, written with a view to the Jubilee Celebrations, relates the deed of fame of *St. George*—Patron Saint of England. Mr. Elgar has approached his work in a similar spirit to that which dictated the style of his setting of "Scenes from the Saga of King Olaf." There is the same facility of melodic invention, keen perception of the dramatic elements in the libretto, and picturesque modes of expression. There is genuine pathos in the opening chorus of lamentations, to which admirable contrast is provided by the strains which announce the appearance of the princess and relate her words of hope. These are set in unison for the sopranos, who thus are provided with many grateful and charming passages. The music grows more dramatic as *St. George* approaches and the subsequent scenes are worked up in stirring fashion. *St. George* speaks by the tenors and basses, also in unison, and in musical phrases as bold as his words. Excitement increases with the appearance of the dragon, and the climax is reached by the victory of the knight. The choral parts in this descriptive number are cleverly designed to secure the required effects by the simplest means, and although the music demands precision and emphasis in delivery, it will present no difficulty to a fairly cultured choir. The epilogue is set in march form, and is of a remarkably broad and dignified character. The first subject is a theme that once heard is not easily forgotten, and its companions are no less excellent and appropriate; the movement in its entirety concludes the work in a most effective manner.

A Practical Treatise on the Art of Phrasing. By Gordon Saunders. [A. Hammond and Co.]

Correct phrasing in music is so important, and there are comparatively so few books on the subject, that the appearance of Dr. Saunders's work will doubtless be welcomed by many earnest-minded musicians. The book, as its title implies, has manifestly been written to supply the wants of the average amateur, and not only comprises instruction on the principles of phrasing intelligently, but also embraces fingering and the proper performance of embellishments. The explanations, as far as they go, are terse and clear; but it is to be regretted that, except in a few instances, no indication is given of the source from whence the 350 musical examples are derived. This is especially an oversight in the portion devoted to embellishments, for no little of the individuality of style of the great masters is contained in their use of certain ornamental forms, and their proper performance is frequently dependent on a knowledge of the composer in whose writings they occur. Fortunately, however, in this particular, the student has Mr. Dannreuther's monumental work on "Musical Ornamentation." In Part II., on "Fingering," the author adopts what he incorrectly terms the "English" system, with the + for the thumb, and which he maintains is a better method than indication by the first five numerals. However this may be, it is distressing to be told that "some foreign publishing firms are re-issuing musical works with English fingering." In the good cause of unanimity such firms should be written to, and Dr. Saunders may be referred to The Musical Times for 1890, page 78.

The Magician. An original humorous children's Operetta. The libretto written by Louis B. Tisdale. The music composed by A. L. Vingoe. [Novello, Ewer and Co.]

The story of this pleasing little operetta is a very simple one, and is chiefly concerned with a practical joke played by some village children upon a magician, who in revenge mesmerises them, but finally invites them to his entertainment at the local town hall. The libretto, which contains nine principal parts and five smaller ones, includes some brightly written dialogue and humorous lyrics. The last-named have been set in an appropriately melodious manner, and several of the vocal numbers would provide instructive practice in rhythm. The pianoforte accompaniment might be made very effective by a tasteful pianist, and if, as suggested, the characters adopted Watteau dresses, some very picturesque tableaux would be presented.

Famous Violinists and Fine Violins. By Dr. T. L. Phipson. [Chatto and Windus.]

The author of this book is one of that numerous class of distinguished amateurs who may be termed musical doctors of medicine. In this instance, seeing that the author asked for a violin at the age of six, and early showed remarkable aptitude for music, and that his father was a worshipper at the shrine of St. Cecilia, it is somewhat surprising that the child was not brought up for the musical profession; but although another walk in life was decided upon, Master Phipson seems to have had good music teachers, and, judging from what he says, to have developed into an esteemed violinist and expert of the value of old violins. The book is written in a pleasant chatty style, and although most of the serious matter is to be found more exhaustively treated in Grove's "Dictionary of Music" and in Mr. Hart's work on the violin, Dr. Phipson's volume contains much that will prove attractive to amateurs, notably that which refers to "The secret of Paganini," which Dr. Phipson claims to have discovered. The skill pertaining to the novelist is shown in the manner in which the reader is led to read many pages before the "secret" is revealed, and which ultimately is found to be of a two-fold nature, being attributed to Paganini always writing "solo music in the keys best suited to the violin" and to the manner of his producing harmonics. The latter, the author says, "were played on the bridge, *Sul ponticello;* he indicates them in the score by the word 'armonioso,' and he has unintentionally let out the secret in his wonderful piece, 'La Stregghe' (The Witches), but nobody seemed hitherto to have discovered it. He had acquired a wonderful dexterity in this respect, and these harmonic tones can be played even a little distance from the bridge. By long practice *a stroke of the bow* can be acquired that will produce the harmonics of the notes stopped by the fingers. It is not, in this case, the finger, but the bow that rests lightly on the strings, to produce the harmonic effect. It is often more surprising than agreeable. In this way he played the passages in double harmonics in all his pieces where they are indicated, and the curious echo effects in the Rondo de la Clochette and the Carnaval de Venise."

Notable Welsh Musicians of to-day. By Frederic Griffith
[Francis Goodwen.]

"Gallant little Wales" makes a brave show in this daintily bound volume of living musicians of Welsh nationality. The book is divided into four sections, which are severally devoted to biographical notices of composers, vocalists, instrumentalists, and conductors—portraits of each person mentioned accompanying the letterpress. These notices comprise nine composers, forty-three singers, eighteen instrumentalists, and fourteen conductors; the second division containing by far the largest number of well-known artists. In an excellent preface an earnest protest is made against the unsatisfactory state of musical knowledge in the Principality, and it is declared that "in the most active musical centres in the Principality the great classical masterpieces are practically unknown; in fact, classical music is seldom performed at all; the art, as art, is almost totally unstudied." The cause is boldly attributed to the inartistic nature of the Eisteddfod, which it is declared "must change its course of action." "Why," it is reasonably asked, "do we not have competitions for sight reading? That would, at any rate, stamp the victors as being better musicians than their opponents." It is very satisfactory to find Mr. Griffith writing so plainly to his countrymen, for he has gained a position in the musical world which is calculated to give force to his words and help to convince those upon whom the responsibility rests that "a more whole-hearted and less circumscribed devotion to music will bring to the people of Wales its own reward."

Wagner's Heroes. Wagner's Heroines. By Constance Maud. [Edward Arnold.]

"These stories are for little people, and are not written for Wagnerites or any other learned persons." So run the opening lines of the preface to the first of these volumes. Perusal of them, however, shows that grown-up "little people" may read them with advantage, and that they may



GEORGE MURSELL GARRETT.

Born, Winchester, 1834. Died, Cambridge, 1897.

ith confidence be placed in the hands of "the daughters f the house." Moreover, although "not written for Vagnerites," they would do well to buy them, for therein ill be found a way to explain certain peculiarities of pro-edure on the part of some of Wagner's characters which e startling to the unsophisticated mind. The authoress, fact, has related the sayings and doings of *Parsifal*, *Hans achs*, *Tannhäuser*, and *Lohengrin*, *Brünnhilde*, *Senta*, and *olde*, not only with a deftness that is "void of offence," it in a manner which strongly accentuates the great moral uths which underlie all myths and legends. Another pur-se which these volumes serve is to enable their readers to llow with greater power of appreciation the stage repre-ntations of Wagner's operas and music-dramas. Interest their principal characters is indeed much increased by e relation of more concerning them than Wagner found nvenient for his dramatic purposes. Thus we are told of *ans Sachs's* youthful days, and *Parsifal's* visit to the ourt of *King Arthur* before he found the home of the nights of the Holy Grail; and in dealing with the lives of e heroines, Wagner's ideal of womanhood, superlative lf-sacrifice and devotion, is clearly set forth.

Punch and Judy. A Comic Operetta for children. The ords written by Bernard Page. The music composed by rthur Richards. [Novello, Ewer and Co.]

THERE are many histories of *Punch's* misdoings. ccording to the argument of this gay little operetta, the pirits of *Punch's* victims haunt him as Marionettes, and ne of them, a *Clown*, is the ghost of a former admirer of *udy*, whom it is stated "she still loves dearly but cannot arry till she dies." This is an incident in *Judy's* life which e do not remember having heard of before, and of the uthenticity of which we are doubtful; but it is justified by its ading to the production of a humorous duet in which *Judy* nd the *Clown* make satisfactory arrangements for matri-onial happiness when she is dead. It will be observed that ne author preserves the integrity of *Judy's* character by mitting all calculations based upon her husband's death. In n effective little song *Punch* candidly admits the aggressive riginality of his past deeds, and in a subsequent number he akes the occasion of *Judy's* mild flirtation with her hostly lover the cause for the realisation of her matrimonial opes. Part II. opens with a chorus of lamentation by the larionettes for *Judy's* untimely end, for which, however, onsolation is found in the declaration that "She soon will e happy and merry once more, and will join our excitable hrong. With wriggle and giggle, and flop on the floor, In a apture of laughter and song." In a neatly written song with horus *Punch* gives expression to his fears and torments, his number being effectively contrasted by a duet between *udy* and the *Clown*, who have comfortably settled down n Shadowland. *Judy*, however, still cherishes her wifely uties towards *Punch*, and exhorts him to repent; but *Punch* eclares that there is "No need to mope, For while there's ife, There's also hope." So the Marionettes, with the aid of *Jack Ketch*, execute the extreme rigour of the law on *unch*, and conclude the operetta with a gay bridal horus. The music is simple and melodious, and admirably daptated to the limited abilities of those for whom the work s designed. Four principal characters are required, who ave also small speaking parts. The scene is the interior of marionette show, which could be very easily represented by he aid of a few curtains, and, with a little skill, the dresses night be made very effective.

Novello's Parish Choir Book. Nos. 292-297. [Novello, Ewer and Co.]

IF demand and supply regulate each other the rapid rowth of the above-named publication can be easily under-tood. We have on our table a large number of new issues, hose now to be mentioned constituting only a small nstalment. The first embodies a curious but happy idea. t is "The Church Catechism" put in metrical form for inging as hymns, written by the Right Rev. Bishop Jenner and Annabel Jenner, and set to music by Myles B. Foster. The hymns are ten in all and the words of course uggest the teaching of the Catechism in the Book of Common Prayer. Simplicity, allied with musicianly feeling, characterises the hymns, which for the most part may be sung either in four parts or in unison. No. 293 is a clever arrangement in four parts of Barnby's spirited setting of the Magnificat and Nunc dimittis, from the unison Service in C. It is transposed to D, and on paper it looks very effective in its new shape. The next three numbers consist of the Morning and Evening Canticles in chant form, by James Turle, in the sober and devotional style of Church music so justly associated with the late organist of Westminster Abbey. The last for the present is a setting of the Benedictus in the key of F, by Bruce Steane. This is written in what may be called the chaste and sober style of English church music, but there are traces of modern tendencies in the harmonies. No solo voices are imperative.

Judex. From "Mors et Vita." Composed by Charles Gounod. Arranged as a Quintet for pianoforte and stringed instruments by Berthold Tours. [Novello, Ewer and Co.]

THIS is No. 8 of Messrs. Novello's excellent Albums for Pianoforte and Stringed Instruments, which are well calculated to cultivate music in the home. The present arrangement is for first and second violins, viola, violoncello, and pianoforte, and the parts are so ingeniously written that any one or all of the string parts, with the exception of that of the first violin, may be omitted without disturbing the completeness of the composition, although it is most satisfactory when all the instruments indicated are employed. The broad and dignified character of the music is well accentuated in this arrangement, which forms an effective piece of moderate difficulty.

Novello's Octavo Edition of Two-part Songs. Nos. 104-107. [Novello, Ewer and Co.]

HERE we have four Spring songs, written and composed by Ethel M. Boyce, for female or boys' voices, two-part writing being solely employed. They are all delightful little lyrics and it is impossible to give the preference to any one of them. The voice parts are charmingly varied and the pianoforte accompaniments are piquant and pretty.

Graceful Dance. From the cantata "The Hours." Composed by J. L. Roeckel. Arranged for violin and pianoforte by Berthold Tours. [Novello, Ewer and Co.]

YOUNG violinists in search of a simple and graceful little piece may be recommended to try Mr. Roeckel's "Graceful Dance," the pianoforte accompaniment of which may be entrusted without anxiety to be read at sight by a pianist of very moderate abilities.

Longmans' Music Course. By T. H. Bertenshaw (Longmans). This comprehensive book is divided into Elements of Music, Harmony and Counterpoint, Rhythm, Analysis, and Musical Form. The author, one of the masters at the City of London School, is not only a sound musician, but an expert educationalist, and his book bears upon every page evidences of much careful thought.——*Introduction to the Study of Theory*. By Franklin Petersen (Augener). A smaller theoretical treatise by a well-known Edinburgh musician, which will doubtless make its way. "I ForGet" is the author's somewhat paradoxical mnemonic for remembering the order of the Italian, French, and German sixths, which we hope his pupils, whatever their nationality, will not forget.——*A Popular Account of Ancient Musical Instruments*. By William Lynd (James Clarke and Co.). A cheap, useful, interesting, and fully illustrated little book, describing about 300 early instruments in the Galpin collection, all of which are said to be "in a perfect state of preservation, and what is still more remarkable, each contrivance [*sic*] is in playing condition."——*A Protest against the modern development of Unmusical Tone*. By Thomas C. Lewis (Chiswick Press). A pamphlet on "unmusical tone in organs, church bells, and pianofortes," by an eminent organ builder and expert on the subject.——*Music at the Queen's Accession*. By J. Spencer Curwen (Curwen). A reprint of the interesting lecture recently delivered by the author at the Society of Arts and at the London Institution.

MUSIC IN BELFAST.

(From our own Correspondent.)

The concert season may be said to have closed here on the 10th ult., when the twenty-second and last of the Saturday night series was given in the Ulster Hall. The season has been an exceptionally successful one, the standard having been considerably raised in the matter of so-called popular music, with the result that more than once the utmost capacity of the building was taxed and even money turned away from the doors. Mr. Louis Mantell, under whose direction these Concerts have been given, has announced that next season, in addition to still further improving the Saturday night series, he intends giving five grand subscription concerts, for which he hopes to procure the best available talent, vocal and instrumental.

The Philharmonic Society during the past season has more than sustained its reputation as one of the first societies in Ireland. In addition to the always popular "Elijah," Berlioz's "Damnation de Faust" has been given once again and Handel's "Messiah" has been performed twice to crowded houses.

Dr. Lawrence Walker has also contributed to the season's activity in things musical by his three classical chamber concerts, in which he has been assisted by Herr Theodore Werner (solo violin), Herr Bash (solo violoncello), Miss Winifred Burnell, Miss McKisack, and others, and it is pleasing to record that the attendance was commensurate with the programme and performers.

On Palm Sunday and Good Friday full choral and orchestral services were held in St. George's Parish Church, when Gaul's Passion Service was given, the solos being sung by Mr. George Benson, Mr. James Loyal, and Master MacIlwaine, Mr. Edgar Haines leading the orchestra, and Mr. J. F. A. R. Neil, the deputy-organist, presiding at the organ. The entire service was most impressively rendered, under the talented conductorship of Dr. W. G. Price.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The first choral rehearsal in connection with this year's musical festival took place on the 12th ult., under the most favourable auspices. The choristers number 363 in all, consisting of 110 sopranos, 81 contraltos, 80 tenors, and 92 basses, of whom 124 are new singers. Dr. Heap, the newly appointed choirmaster, received quite an ovation.

One of the principal musical events of our busy musical season is Miss Fanny Davies's annual concert. This occurred on the 1st ult., when our gifted townswoman, as on many previous occasions, had again for her coadjutor Dr. Joachim; Mr. W. E. Whitehouse, in the absence, through illness, of Signor Piatti, made his *début* in Birmingham at this concert. The artistic *personnel* was further strengthened by the first appearance here of Mr. Alfred Gibson, the viola player. With such a combination of artists, Brahms's Pianoforte Quartet in G minor (Op. 25) was in safe hands, and a finer and more intellectual rendering of this inspired work has not been given in this city. The programme was altogether an exemplary one, and included Beethoven's Sonata for pianoforte and violin in A major (Op. 30, No. 1), Schumann's "Kreisleriana" (Op. 16), pianoforte pieces by Mendelssohn, Schubert, and Diémer, Bach's Sarabande and Bourrée for violin, Saint-Saëns's "Le Cygne" and an Allegro Appassionata for violoncello.

An interesting and somewhat novel concert was given by the Birmingham Amateur Orchestral Society, in the Town Hall, on the 8th ult. The chief interest lay in the first representation here of Felicien David's descriptive symphonic ode "The Desert," one of the finest examples of the French school of fifty years ago. The spoken lines were delivered with impressiveness by Miss Lilian Hovey, who also sang the chant of the Muezzin with characteristic effect. Mr. George Halford conducted with care and judgment. The solo vocalists were Mr. Henry Stokes and Mr. Harry Burman.

Mr. J. W. Turner's English Opera Company has given a short operatic season at the Grand Theatre. The operas presented were "Faust," "The Bohemian Girl," "The Rose of Castile," "Il Trovatore," "Maritana," and "Sonnambula."

The musical *matinées* in connection with the Royal Birmingham Society of Artists' Spring Exhibition were inaugurated on the 3rd ult., when an excellent concert was given under Mr. Oscar Pollack's direction. The *matinées* will be continued weekly until the end of the season.

The Midland Musical Society gave its customary performance of Gounod's "Redemption," at the Town Hall, on Good Friday. Mr. H. M. Stevenson was the conductor and Mr. Perkins presided at the organ.

A rare and most valuable collection of original autograph letters and portions of manuscripts written by famous composers, musicians, singers, &c., was acquired last month by a well-known local collector. This magnificent collection comprises over 148 letters, manuscripts, portraits, &c., appertaining to various celebrities. Particularly interesting were the examples by Bach, Beethoven, and Wagner. The two pages of manuscript music by Johann Sebastian Bach contain the first number of the capriccio "Upon the departure of a beloved brother." The Beethoven relic consists of a letter signed during his last illness and two pages of manuscript music sketches, authenticated by Haslinger, of Vienna. There is a letter of Wagner's, also manuscript music from one of his opera scores. Of great interest are the letters and musical manuscripts of Schumann, Schubert, Mendelssohn, Paganini, Dibdin, Orlando Gibbons, Rubinstein, and Liszt.

The West Midland Federation of Evangelical Free Churches held a choir competition in the Town Hall on the 19th ult. The test piece in the three classes was Sullivan's "O love the Lord." Mr. E. Minshall was the adjudicator. In the evening a most successful choral festival was held, also in the Town Hall, when thirty choirs from Birmingham and the district, numbering 900 voices, rendered an interesting programme, which included Barnby's national song "Victoria," in a praiseworthy manner. Mr. Thomas Facer proved an excellent conductor, and the organ was safe in the hands of Mr. C. W. Perkins.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Stainer's "Crucifixion," which fully maintains its popularity in Bristol, was sung during Lent by several choral societies and in many churches, among them being St. Paul's (Portland Square), Redcliffe (where the work was first heard in Bristol), and St. Andrew's. Gounod's "Gallia" and Mendelssohn's "As the hart pants" were given in the Church of St. Mary, Tyndall's Park, on the 8th ult.

The Society of Bristol Gleemen, the second largest and best male-voice choir in our city, paid a visit to Newport on March 25, and sang to a numerous and delighted audience a number of familiar glees and part-songs.

Considerable interest was manifested in the third festival of the Bristol South Nonconformist Choirs' Association, which took place on March 31.

The Clifton Amateur Orchestral Society gave its annual concert on March 31, and displayed, by its performances (under the direction of Mr. Edward Pavey) of the overtures to Weber's "Preciosa" and Mendelssohn's "Fingal's Cave," and other works, very marked improvement.

At the last popular chamber concert of the season, on the 3rd ult., the chief work in the programme was Tschaïkowsky's Pianoforte Trio (Op. 50), played by Messrs. Milani, Parsons, and E. Pavey. The vocalist was Mr. Arthur Walenn.

The Bristol Society of Instrumentalists brought its season's work to a close, on the 14th ult., by an open rehearsal. A good assemblage listened with evident pleasure to Beethoven's "Egmont" overture, Schubert's "Unfinished" symphony, Reissiger's "Felsenmuhle" overture, and Haydn's Symphony, No. 2, in D, which were capitally performed under the direction of Mr. George Riseley.

Mendelssohn's "Elijah" was given on the 12th ult. by the City Road Choral Society. It was rather ambitious

The Musical Times, **EXTRA SUPPLEMENT.** May 1, 1897.

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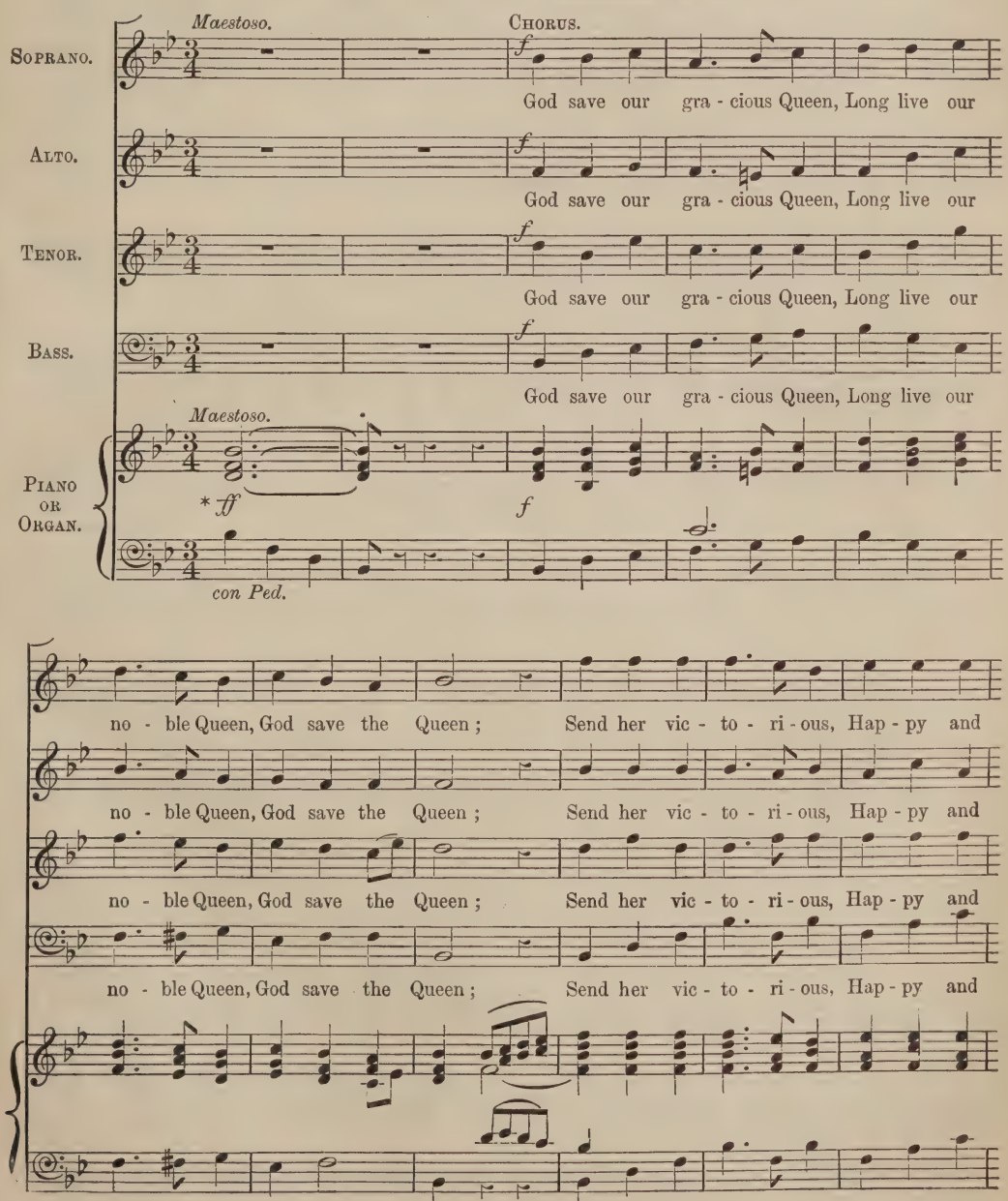
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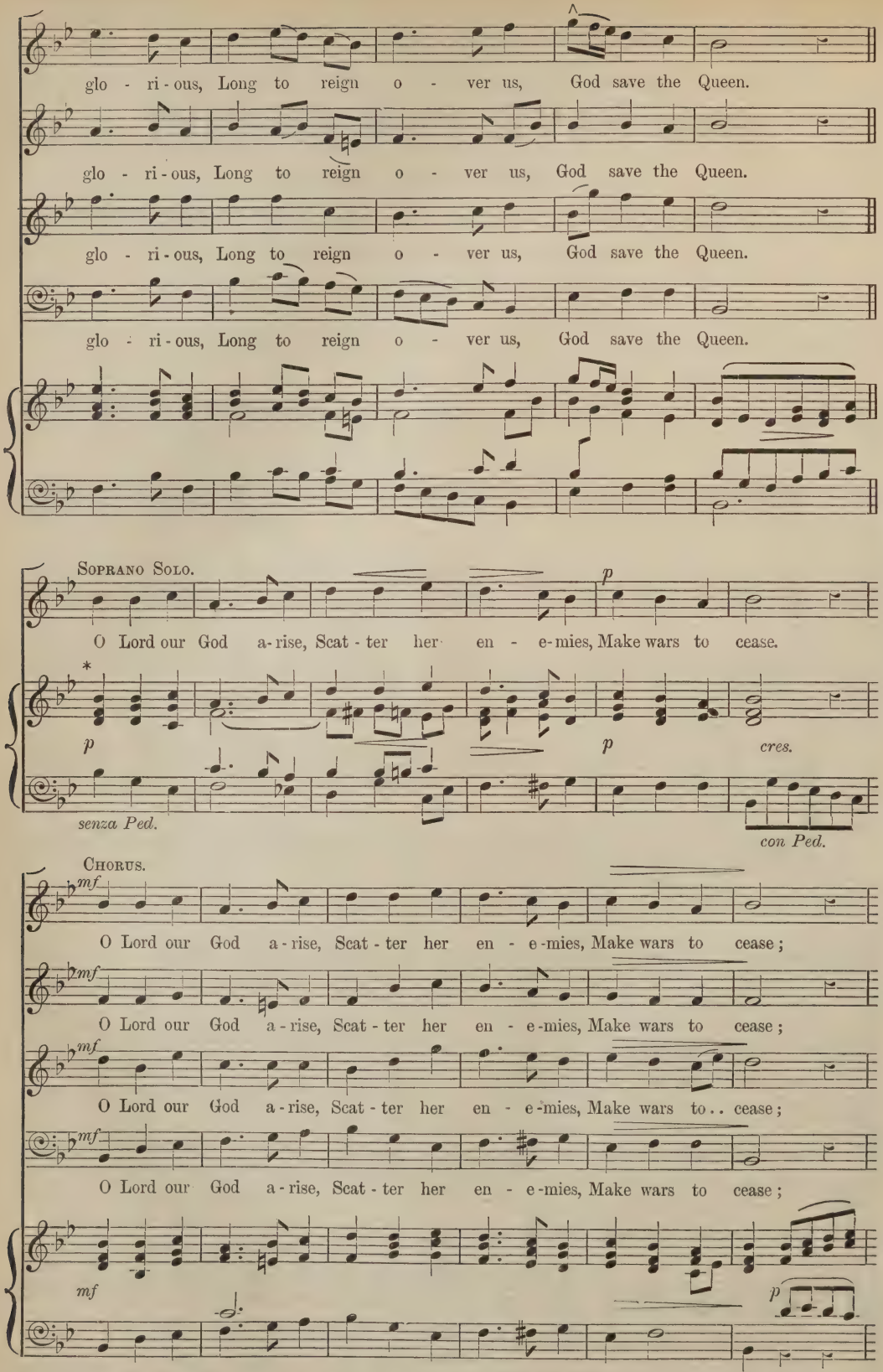
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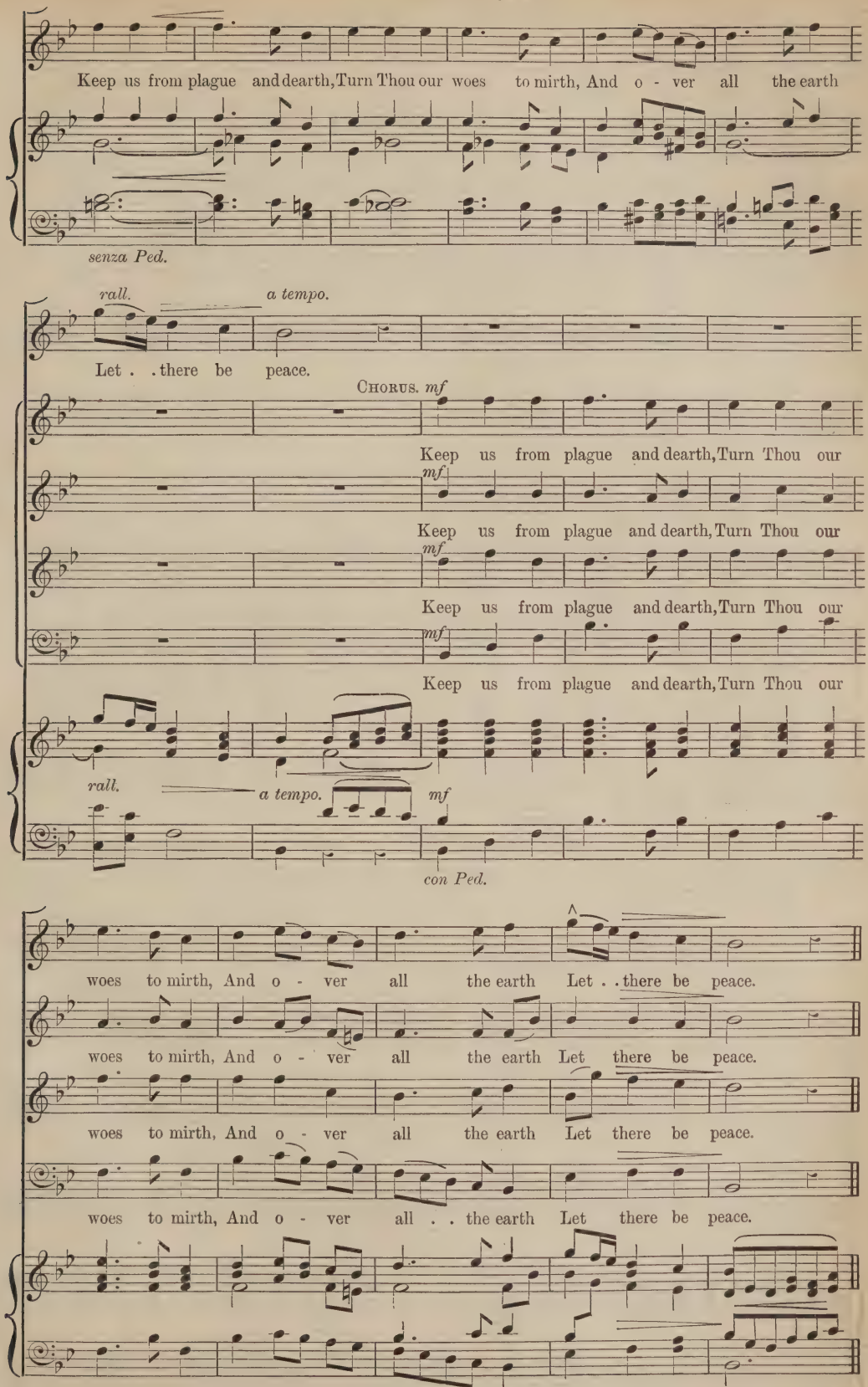
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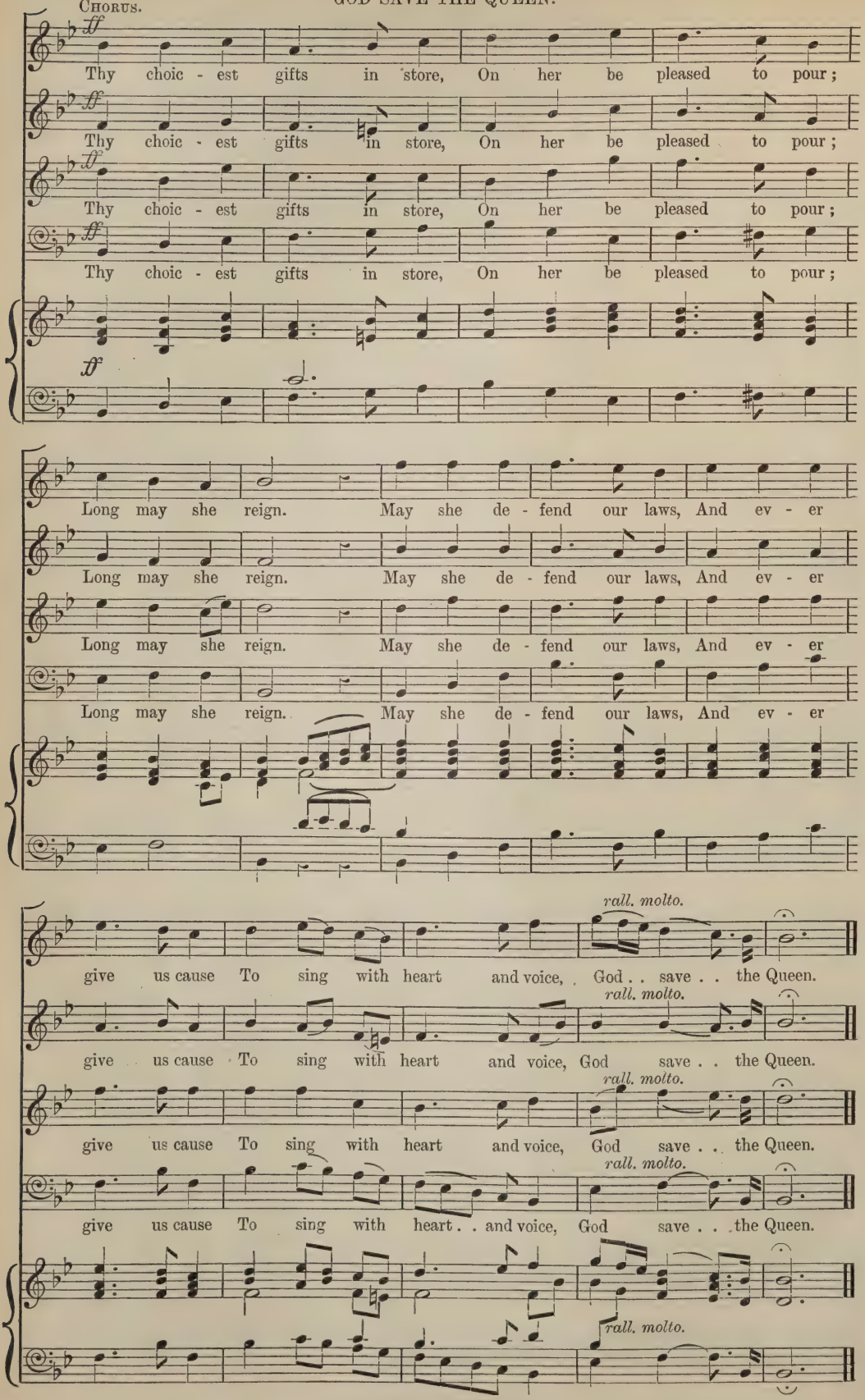
* These two introductory bars may be omitted.



* The varied harmony to verse 2 is taken from Attwood's anthem "I was glad," performed at the Coronation of Her Majesty the Queen


Keep us from plague and dearth, Turn Thou our woes to mirth, And o - ver all the earth
senza Ped.
rall.
a tempo.
Let . . there be peace.
Chorus. mf
Keep us from plague and dearth, Turn Thou our
mf
Keep us from plague and dearth, Turn Thou our
mf
Keep us from plague and dearth, Turn Thou our
mf
Keep us from plague and dearth, Turn Thou our
rall.
a tempo.
mf
con Ped.
woes to mirth, And o - ver all the earth Let . . there be peace.
woes to mirth, And o - ver all the earth Let there be peace.
woes to mirth, And o - ver all the earth Let there be peace.
woes to mirth, And o - ver all . . the earth Let there be peace.

GOD SAVE THE QUEEN.



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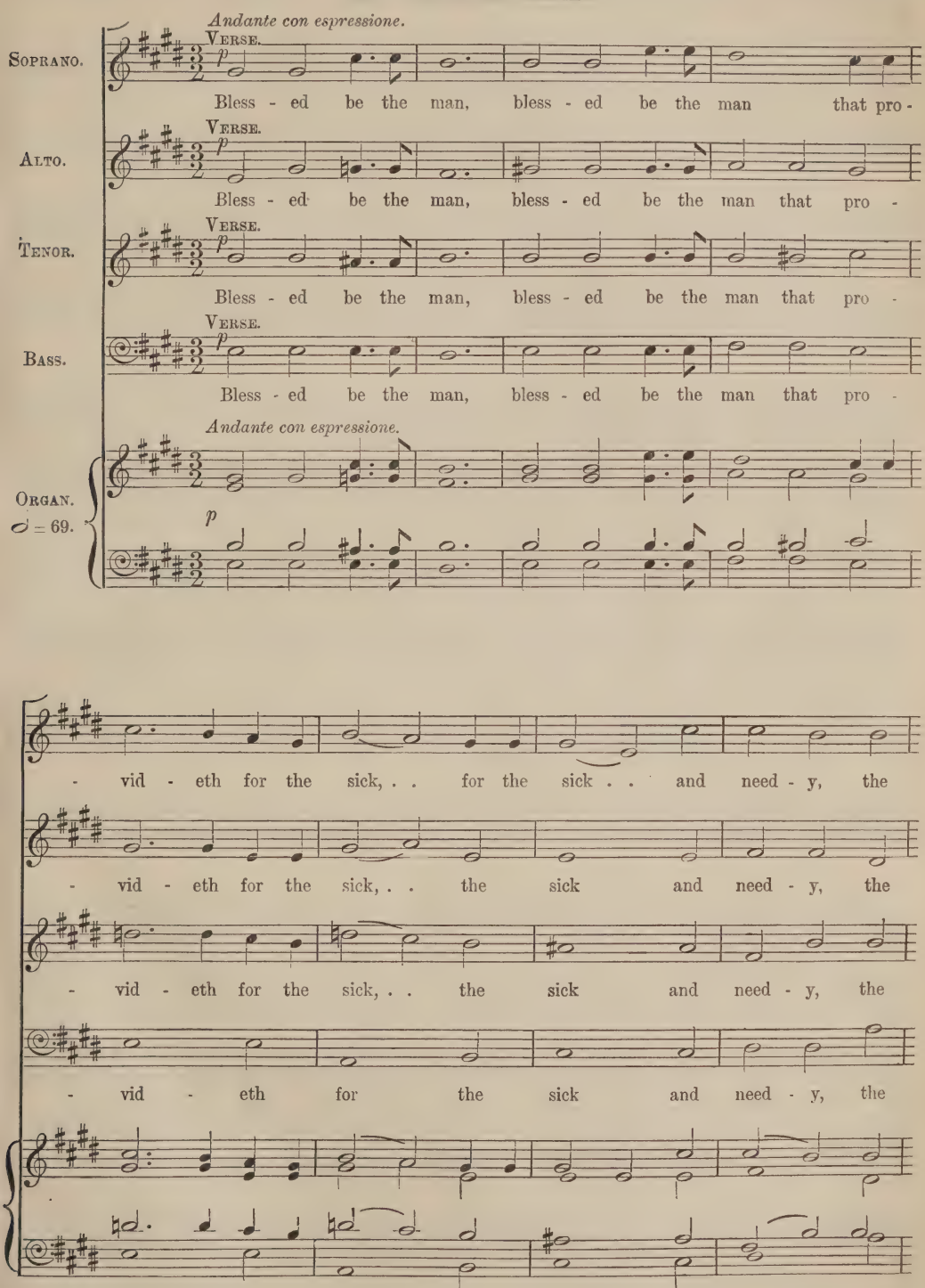
Blessed be the man.

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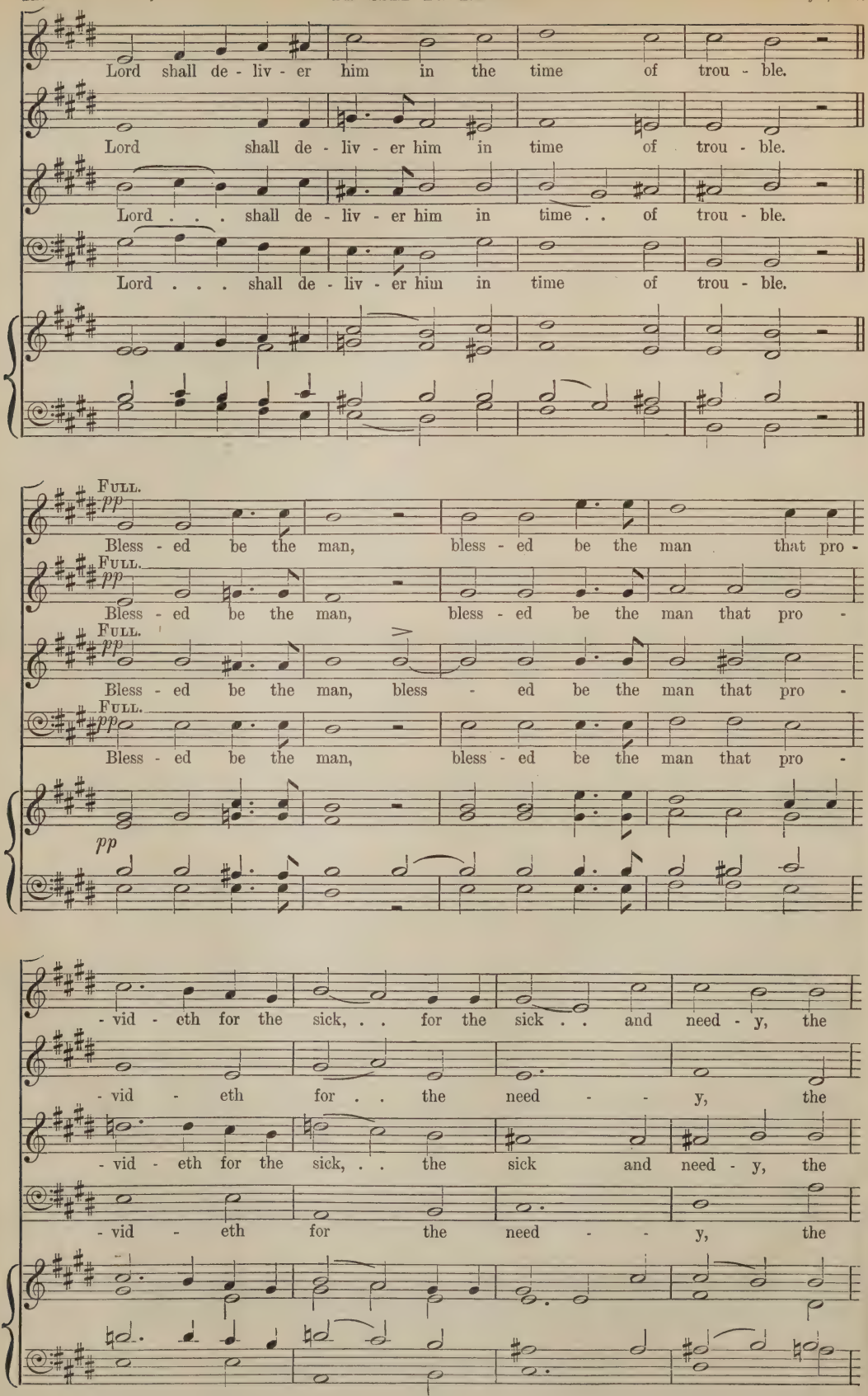
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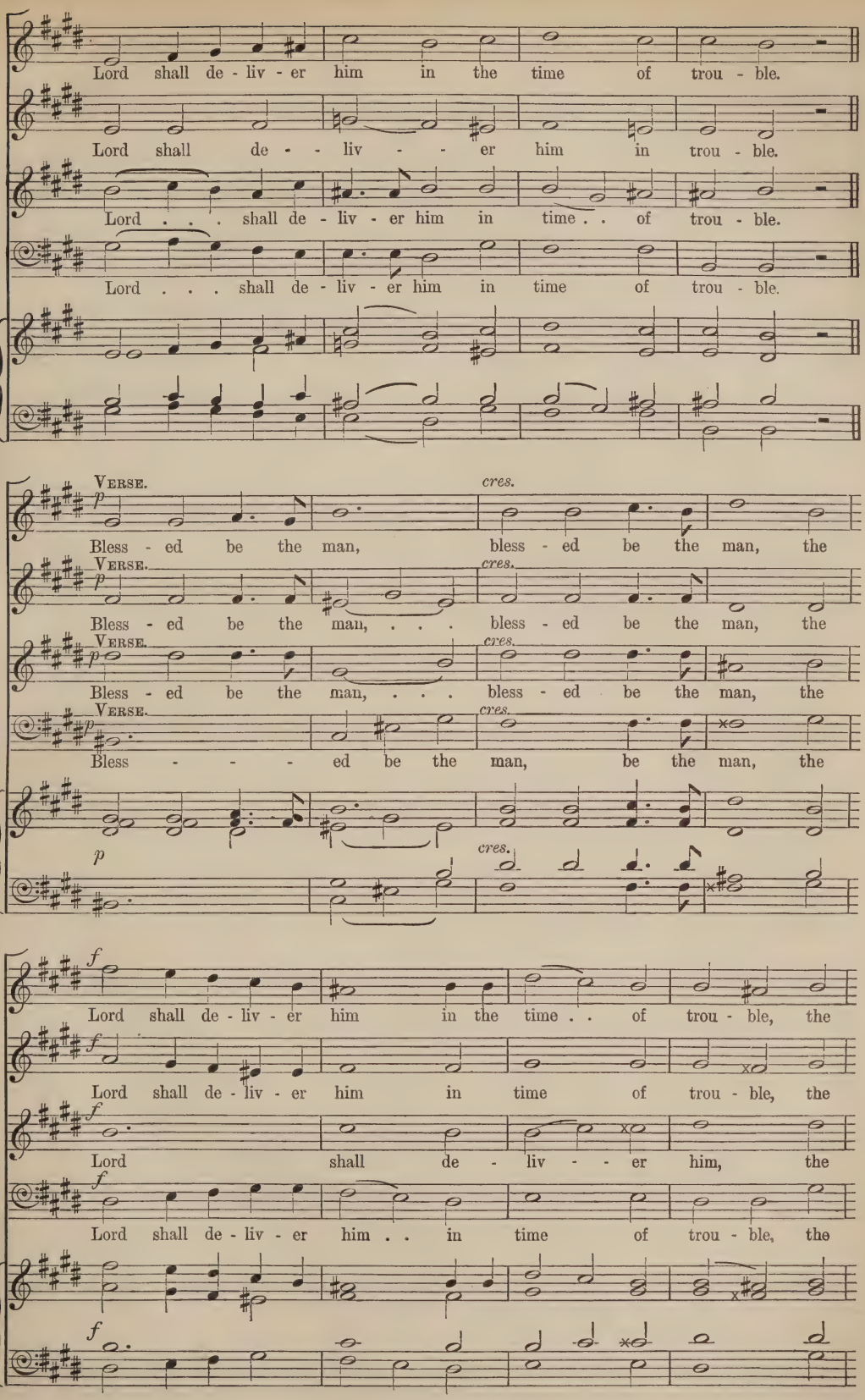
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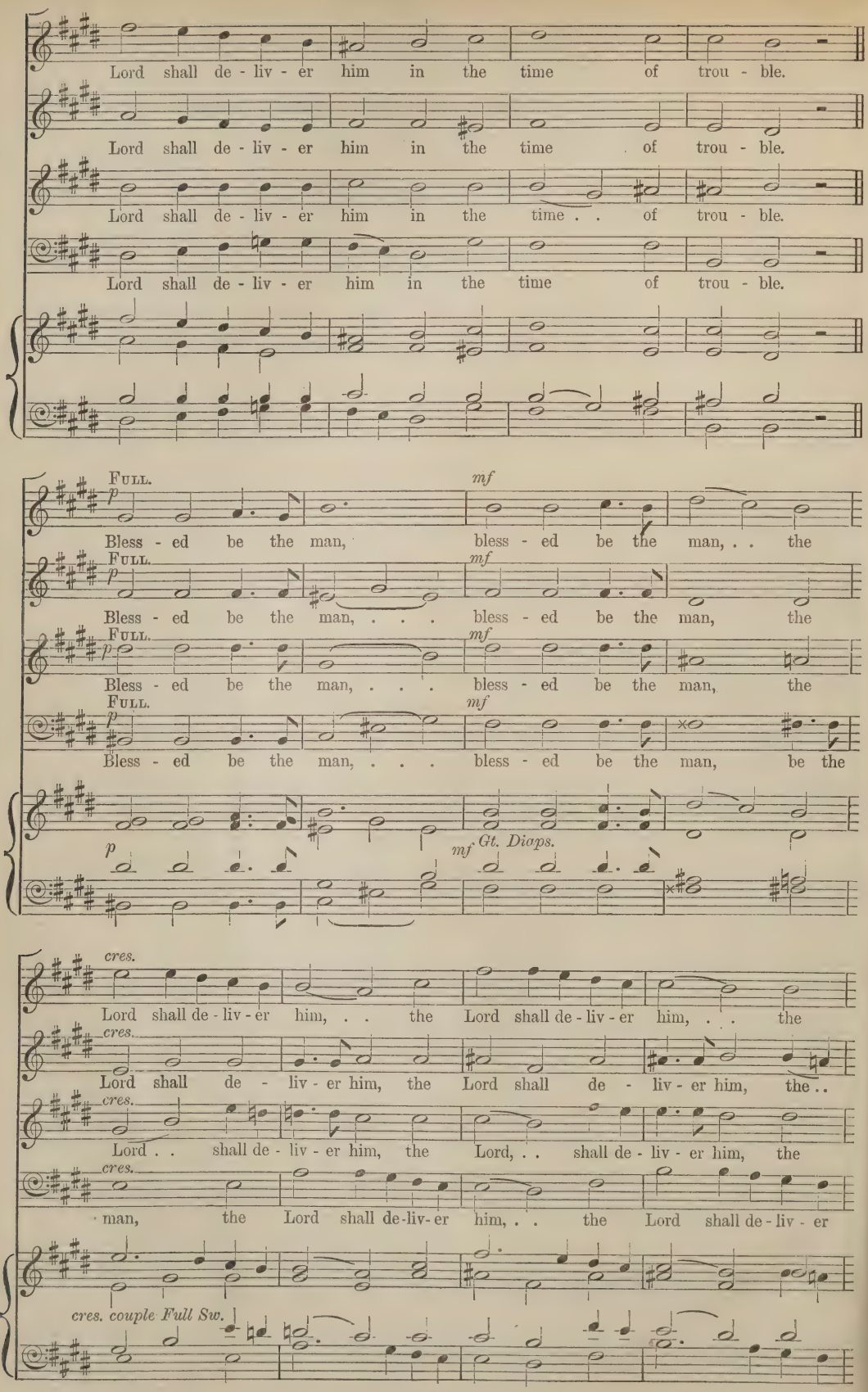
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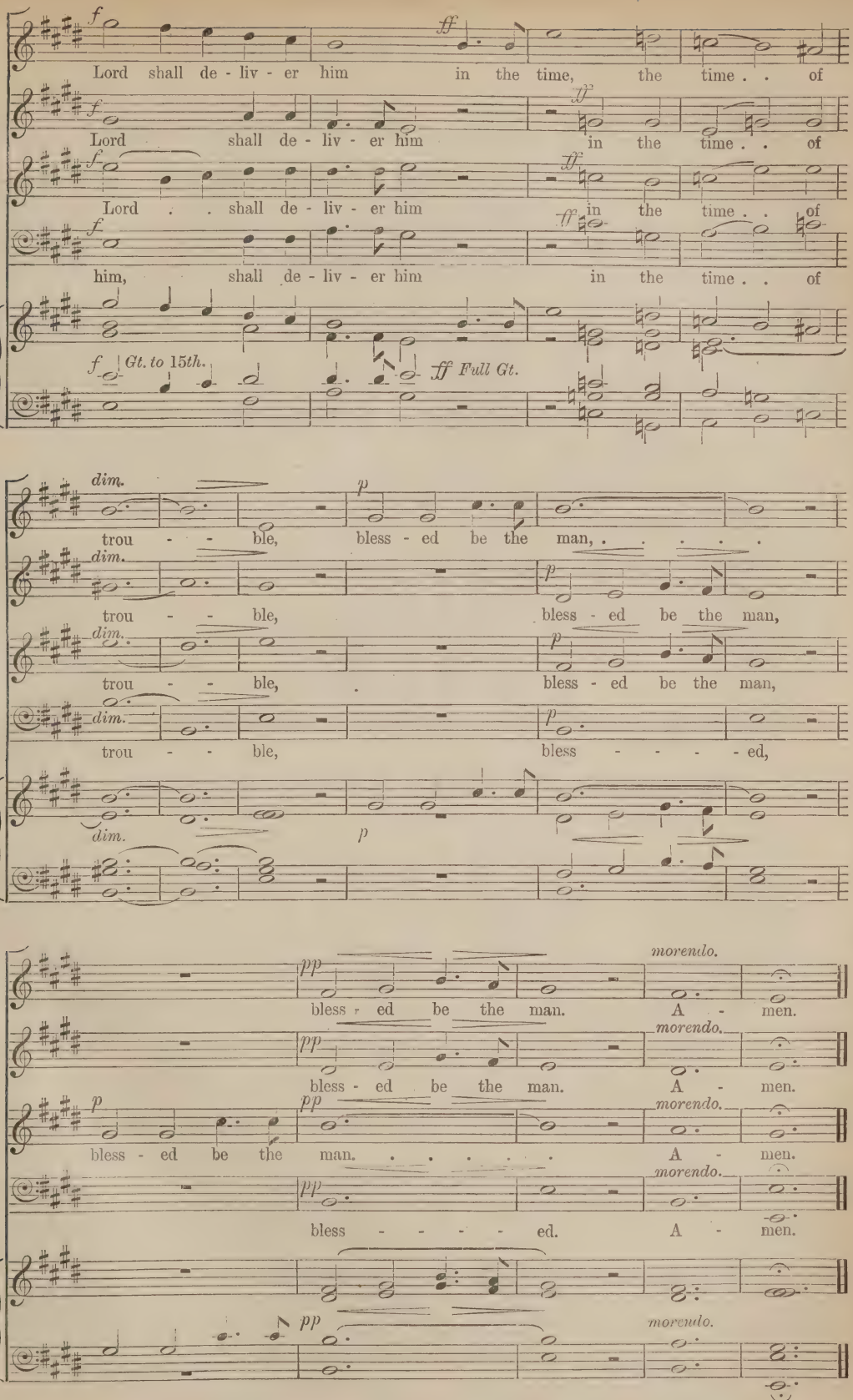


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Lord shall de - liv - er him in the time of trou - ble.
Lord shall de - liv - er him in time of trou - ble.
Lord . . . shall de - liv - er him in time . . of trou - ble.
Lord . . . shall de - liv - er him in time of trou - ble.
Full. pp
Bless - ed be the man, bless - ed be the man that pro -
Full. pp
Bless - ed be the man, bless - ed be the man that pro -
Full. pp
Bless - ed be the man, bless - ed be the man that pro -
Full. pp
Bless - ed be the man, bless - ed be the man that pro -
pp
- vid - eth for the sick, . . for the sick . . and need - y, the
- vid - eth for . . the need - - y, the
- vid - eth for the sick, . . the sick and need - y, the
- vid - eth for the need - - y, the


Lord shall de - liv - er him in the time of trou - ble.
Lord shall de - - liv - - er him in trou - ble.
Lord . . . shall de - liv - er him in time . . of trou - ble.
Lord . . . shall de - liv - er him in time of trou - ble.
VERSE.
cres.
Bless - ed be the man, bless - ed be the man, the
Bless - ed be the man, . . . bless - ed be the man, the
Bless - ed be the man, . . . bless - ed be the man, the
Bless - - - ed be the man, be the man, the
Lord shall de - liv - er him in the time . . of trou - ble, the
Lord shall de - liv - er him in time of trou - ble, the
Lord shall de - liv - - er him, the
Lord shall de - liv - er him . . in time of trou - ble, the


Lord shall de - liv - er him in the time of trou - ble.
Lord shall de - liv - er him in the time of trou - ble.
Lord shall de - liv - er him in the time . . of trou - ble.
Lord shall de - liv - er him in the time of trou - ble.
Full. p mf
Bless - ed be the man, bless - ed be the man, . . the
Full. p mf
Bless - ed be the man, . . . bless - ed be the man, the
Full. p mf
Bless - ed be the man, . . . bless - ed be the man, the
Full. p mf
Bless - ed be the man, . . . bless - ed be the man, be the
p mf Gt. Diops.
cres.
Lord shall de - liv - er him, . . the Lord shall de - liv - er him, . . the
cres.
Lord shall de - liv - er him, the Lord shall de - liv - er him, the . .
cres.
Lord . . shall de - liv - er him, the Lord, . . shall de - liv - er him, the
cres.
man, the Lord shall de-liv-er him, . . the Lord shall de - liv - er
cres. couple Full Sw.


Lord shall de - liv - er him in the time, the time . . of
Lord shall de - liv - er him in the time . . of
Lord . . shall de - liv - er him in the time . . of
him, shall de - liv - er him in the time . . of
Gt. to 15th.
Full Gt.
trou - - ble, bless - ed be the man, ...
trou - - ble, bless - ed be the man,
trou - - ble, bless - ed be the man,
trou - - ble, bless - - - - ed,
bless - ed be the man. A - men.
bless - ed be the man. A - men.
bless - ed be the man. . . . . A - men.
bless - - - - ed. A - men.
morendo.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

617. Jesu, priceless treasure .. .. J. Varley Roberts.
618. Thou crownest the year .. .. Josiah Booth.
621. With all Thy hosts .. .. John E. West.
622. There was silence in Bethlehem's fields .. John Stainer.
624. O saving Victim .. .. F. Kœnig.
625. Hearken unto me .. .. Myles B. Foster.
628. I will sing unto the Lord .. .. H. Purcell.
629. The eyes of all wait upon Thee .. .. A. R. Gaul.
633. The night is far spent .. .. Bruce Steane.
634. Thou wilt keep him .. .. A. D. Culley.
636. Worthy is the Lamb .. .. J. Francis Barnett.
638. If I go not away .. .. Thomas Adams.
640. Save me, O God .. .. C. S. Jekyll.
641. Let us now fear the Lord our God .. .. John E. West.
645. Sing, O heavens .. .. A. R. Gaul.
646. God that madest earth and heaven .. .. C. L. Naylor.
648. Bow down Thine ear .. .. William Beale.
649. The strife is o'er .. .. Bruce Steane.
651. Blessed be the man .. .. Cuthbert Harris.

Price Three-Halfpence each.

THE MUSICAL TIMES (Secular).

613. It was a lover and his lass (Morley) .. .. J. F. Bridge.
615. Blow, ye gentle breezes, blow .. J. Christopher Marks, Junr.
616. O'er the woodland chace .. .. .. Herbert W. Wareing.
619. Ballad of Earl Haldan's daughter .. .. Robin H. Legge.
620. Softly the moonlight .. .. F. Iliffe.
623. Spring.. .. .. Frederic H. Cowen.
626. The shades of night .. .. J. Varley Roberts.
627. Now the wearied sun declining .. .. R. F. Lloyd.
630. Under the greenwood tree .. .. .. James Shaw.
631. Autumn .. .. J. Booth.
632. A Shadow .. .. Jacques Blumenthal.
635. To Sylvia .. .. Schubert-West.
637. O happy eyes .. .. E. Elgar.
639. Pack, clouds, away .. .. W. A. C. Cruickshank.
642. A wet sheet and a flowing sea .. .. .. R. H. Evans.
643. The Fairy Queene .. .. Alexandra Thomson.
644. How soft the shades .. .. King Hall.
647. The Queen—God bless her! .. .. .. Myles B. Foster.
650. If I had but two little wings .. .. .. C. H. H. Parry.

Price Three-Halfpence each.

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554. Behold, I send the promise .. .. J. Varley Roberts 4d.
555. Unto us a Child is born .. .. .. Frank Adlam 4d.
557. The Story of the Cross .. .. .. J. Varley Roberts 3d.
558. Not unto us .. .. John E. West 4d.
560. Hail to the Christ .. .. J. Barnby 3d.
561. Praise the Lord, ye servants .. .. J. Maude Crament 4d.
562. Sing, O heavens .. .. H. D. Wetton 4d.
563. Where Thou reignest .. .. .. Franz Schubert 3d.
564. My heart is inditing .. .. .. Myles B. Foster 4d.
565. Let the righteous be glad .. .. .. R. F. Lloyd 3d.
566. Lord of Life .. .. A. C. Mackenzie 3d.
567. Be thou exalted .. .. Clowes Bayley 3d.
568. I will give thanks (Twelfth Mass) .. .. Mozart 2d.
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571. Is it nothing to you? .. .. ,, ,, 3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

747. Upon my lap my soveraigne sits .. Martin Peerson 2d.
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756. Is not that my fancy's queen? .. .. .. C. H. Lloyd 2d.
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320. The Apostles' Creed .. .. .. J. H. Cornell 1½d.
321. The Apostles' Creed (in G) .. Edwin George Monk 2d.
322. Benedictus in D (Chant Form) .. .. .. James Turle 2d.
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328. Benedicite in F .. .. Myles B. Foster 4d.
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334. The Offertory Sentences .. .. ,, 3d.
335. The Offertory Sentences .. .. ,, 3d.
336. The Offertory Sentences .. .. ,, 3d.
337. Benedictus (in D). 4th Series. Greg. Tones J. Stainer 2d.
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289. What care I how fair she be .. Jacques Blumenthal 4d.
290. While my lady sleepeth .. .. .. Percy Pitt 3d.
291. A Cavalier's Song .. .. ,, 3d.
292. The Flirt .. .. J. F. Bridge 3d.
293. The leaves to one another say .. .. C. H. Döring 3d.
294. The moon looks down .. .. .. ,, ,, 2d.
295. Far down the green valley .. .. ,, ,, 2d.
296. Street music .. .. Hamilton Clarke 4d.
297. The kiss .. .. J. Barnby 3d.
298. In laudem amoris .. .. ,, 3d.
299. There's life to be seen .. .. .. George Miller 4d.
304. Shall I look to ease my grief? .. .. C. H. Lloyd 3d.
306. Hark, hark! the lark .. .. .. Hamilton Clarke 3d.
307. The Queen—God bless her! .. .. Myles B. Foster 3d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

68. Whom have I in Heaven but Thee .. G. J. Elvey 2d.
69. O wisdom .. .. J. Stainer 1½d.
70. O Lord and ruler .. .. ,, 1½d.
71. O root of Jesse .. .. ,, 1½d.
72. O key of David .. .. ,, 1½d.
73. O day-spring .. .. ,, 1½d.
74. O King and desire .. .. ,, 1½d.
75. O Emmanuel .. .. ,, 1½d.
79. Lord, on our offences.. .. .. .. Mendelssohn 1½d.
82. I heard a voice from heaven .. .. G. M. Garrett 1½d.
83. The Lord redeemeth the soul .. J. Baptiste Calkin 1½d.
84. O send out Thy light .. .. ,, ,, 2d.
85. If any man sin .. .. Thomas Adams 1½d.
86. I heard a voice .. .. Alan Gray 1½d.
87. The steps of a good man .. .. .. F. Cambridge 3d.

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304. You stole my love (arranged by F. Maxson) W. Macfarren 2d.
305. Moonlight .. .. Hamilton Clarke 4d.
306. The Snow .. .. E. Elgar 6d.
307. Fly, singing Bird .. .. ,, 6d.
308. To-day and to-morrow .. .. Hamilton Clarke 4d.
309. England .. .. J. L. Hatton 2d.
310. Hurrah for merry England .. .. H. Hugh Pierson 2d.
312. The wings of sleep .. .. C. H. Lloyd 3d.
315. The Queen's song .. .. Eaton Faning 3d.
316. All hail! the glorious reign .. .. F. H. Cowen 3d.

To be continued.

No. 339. HYMN—"How shall we teach our Children."—George C. Martin. *Price* 1½*d.*

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Te Deum Laudamus.

288. Adlam, Frank, in E flat .. .. 4d.
5. Allen, G., in D .. .. .. 3d.
230. Ambrosian Te Deum .. .. 3d.
14. Armes, Philip, in G .. .. 3d.
16. Arnold, G. B., in C .. .. 3d.
163. Baker, A. S., in C .. .. .. 4d.
3. *Barnby, J., in D (*Unison*) .. .. 3d.
4. *Barnby, J., in B flat (*Do.*) .. .. 3d.
Do. Voice part only, octavo post 1½d.
35. Barrett, E. R., in E flat .. .. 3d.
346. Brewer, A. H., in B flat .. .. 3d.
18. Best, W. T., in C .. .. .. 3d.
145. Brown, A. H., in A .. .. .. 3d.
9. Calkin, J. B., in D .. .. .. 3d.
38. Carnall, Arthur .. .. .. 3d.
30. Chipp, E. T., in D (*Unison*) .. 3d.
308. Chipp, E. T., in D .. .. .. 3d.
311. Chipp, E. T., in E flat .. .. 3d.
312. Chipp, E. T., in C .. .. .. 3d.
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26. *Dykes, Rev. J. B., M.A., in F .. 3d.
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49. Elliott, J. W., in D .. .. 3d.
158. Field, J. T., in F (*Chant, E. J. Hopkins*) .. .. 3d.
40. Fisher, Arthur E., in D .. .. 3d.
63. Fisher, Arthur E., in A .. .. 4d.
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246. Goss, Sir J., in C (*Chant*) .. .. 2d.
248. Goss, Sir J., in F .. .. .. 3d.
249. Goss, Sir J., in D .. .. .. 3d.
267. Goss, Sir J., in A .. .. .. 4d.
274. Goss, Sir J., in A (*Four voices*) .. 4d.
340. Goss, Sir J. (*Thanksgiving*) .. 6d.
10. Haking, R., in C (*Chant form*) .. 3d.
147. Hamilton-Gell, Rev. A. W., in G (*Chant form*) .. .. .. 1½d.
22. Herbert, E., in D .. .. .. 3d.
15. *Hopkins, J. L., in G .. .. 3d.
44. Hutchinson, T., in E flat.. .. 3d.
29. Irons, H. S., in G .. .. .. 3d.
Do. Voice part only, octavo post 1½d.
131. Lane, E. Burritt, in F .. .. 3d.
27. Littleton, Alfred H., in E flat 3d.
151. Lutkin, P. C., in C .. .. .. 4d.
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17. Macfarren, Walter, in C .. 3d.
228. Macpherson, Charles, in F .. 4d.
164. Macpherson, G. W. (*Chant form*) 1½d.
153. Macpherson, Stewart, in E flat 4d.
83. Marchant, Arthur W., in E flat 3d.
39. Miller, C. E., in D.. .. .. 3d.
7. *Monk, E. G., in A (*Unison*) .. 3d.
262. Monk, M. J., in G .. .. .. 4d.
13. Monk, W. H., in A .. .. .. 3d.
34. Morley, T., in F .. .. .. 3d.
25. Nunn, J. H., in F .. .. .. 3d.
11. Ouseley, Rev. Sir F., in F .. 3d.
119. *Ouseley, Rev. Sir F., in D (*Chant Service*) .. .. 3d.
231. Pettman, Edgar, No. 1 (*Chant*).. 1½d.
238. Pettman, Edgar, No. 2 (*Chant*).. 1½d.
42. Pratten, William Sidney, in E 3d.
33. Reay, S., in F.. .. .. .. 3d.
28. Redhead, R., in D .. .. .. 3d.
104. Roberts, J. V., in F (*Chant form*) 1½d.
106. Roberts, J. V., in C (*Chant form*) 1½d.
107. Roberts, J. V., in G (*Chant form*) 1½d.
110. Roberts, J. V., in D (*Chant form*) 1½d.
32. *Smart, H., in F .. .. .. 3d.
88. *Smith, Boyton, in F (*Chant form*) 1½d.
188. Smith, Boyton, in E flat (*with Benedictus*) .. .. 3d.
19. *Stainer, J., in C .. .. .. 3d.
136. Stainer, J., in G (*Congregational*) 3d.
237. Stainer, J. (*1st Series, Greg. Tones*) 2d.
255. Stainer, J. (*4th Series, Greg. Tones*) 3d.
282. Stainer, J. (*3rd Series, Greg. Tones*) 3d.
300. Stainer, J. (*2nd Series, Greg. Tones*) 3d.
273. Steane, Bruce, in F .. .. 3d.
1. Steggall, C., in A .. .. .. 3d.
24. Stephens, C. E., in C .. .. 3d.
21. Stewart, R. P., in G .. .. 3d.
2. *Sullivan, Arthur, in D .. .. 3d.
86. Sumner, H. J. H., in E flat .. 3d.
20. Thorne, E. H., in C .. .. 3d.
23. Tilleard, J., in F .. .. .. 3d.
73. Tilleard, J., in G (*Festival*) .. 3d.
66. Toop, Aug., in D .. .. .. 4d.
144. Tozer, Ferris, in D .. .. 3d.
41. Trimnell, T. Tallis, in D .. 3d.
294. Turle, James (*Chant form*) .. 1½d.
51. Vincent, C., in D .. .. .. 3d.
109 Walmisley, T. F., in C .. .. 3d.
45. Westbury, G. H., in A .. .. 3d.
43. West, John E., in B flat .. .. 3d.
70. West, John E., in G .. .. 3d.
37. Woodward, Rev. H. H., in E flat 3d.

Benedicite, omnia opera.

61. Bennett, George J., in E flat .. 1½d.
62. Bennett, George J., in G .. 1½d.
101. *Best, W. T. .. .. 3d.
102. Blair, Hugh .. .. 1½d.
205. Elliott, J. W. .. .. .. 2d.
343. Elliott, M. B. .. .. .. 1½d.
65. Eyre, Alfred J. (No. 2), in F. .. 1½d.
328. Foster, Myles B. .. .. .. 4d.
58. Frost, Percy H., in D .. .. 2d.
93. Gadsby, Henry, in G (*Chant form*) 1½d.
55. Gladstone, F. E. (*Chant form*) .. 3d.
67. Gladstone, F. E., in G (*Unison*) 1½d.
196. Hervey, F. A. J., in A flat .. 1½d.
103. Hughes, W. .. .. 1½d.
96. Martin, George C., in F .. .. 4d.
98. Martin, George C., in G .. .. 4d.
100. Martin, George C., in E flat .. 4d.
210. Matthews, T. R., in E flat .. 1½d.
225. Pettman, Edgar. No. 1 in C; No. 2 in E flat .. .. .. 2d.
232. Pettman, Edgar, in E flat .. 1½d.
157. Roberts, J. V., in B flat .. .. 4d.
74. Smith, Boyton, in A flat .. .. 1½d.
195. Stainer, J., in D .. .. .. 1½d.
301. Stainer and Blaxland (*Chant form*) .. .. 1½d.
94. Turle, Hayes, and Bridge, in A 1½d.
199. West, J. E., in C .. .. .. 1½d.
85. Wood, W. G., in D .. .. .. 1½d.

Benedictus.

288. Adlam, Frank, in E flat (*with Te Deum*) .. .. 4d.
146. Brown, A. H., in A .. .. 3d.
309. Chipp, E. T., in D .. .. .. 2d.
56. Elliott, J. W., in D .. .. 3d.
159. Field, J. T., in A (*Chant, G. Holden*) 1½d.
331. Garrett, G. M., No. 4, in E .. 3d.
332. Garrett, G. M., No. 5, in E flat.. 3d.
244. Goss, Sir J., in A .. .. .. 2d.
247. Goss, Sir J., in C (*Chant*) .. .. 2d.
254. Goss, Sir J., in A (*Four voices*) .. 3d.
317. Goss, Sir J., in D .. .. .. 3d.
48. Hutchinson, Thomas, in E flat 3d.
154. Macpherson, Stewart (*with Kyrie*) 4d.
84. Marchant, Arthur W., in E flat 3d.
121. Read, F. J., in D .. .. .. 1½d.
122. Roberts, J. V., in F (*Chant form*) 1½d.
123. Roberts, J. V., in D (*Chant form*) 1½d.
124. Roberts, J. V., in C (*Chant form*) 1½d.
125. Roberts, J. V., in G (*Chant form*) 1½d.
188. Smith, Boyton, in E (*with Te Deum*) 3d.
216. Stainer, J. (*1st Series, Greg. Canticles, 3rd Tone*) .. .. .. 2d.
219. Stainer, J. (*2nd Series, Greg. Canticles, 6th Tone*) .. .. .. 2d.
307. Stainer, J. (*3rd Series, Greg. Canticles*) .. .. 2d.
337. Stainer, J. (*4th Series, The Canticles*).. .. .. 2d.
297. Steane, Bruce, in F .. .. 3d.
322. Turle, J. (*Chant*) .. .. .. 2d.

Jubilate Deo.

347. Brewer, A. H., in B flat .. .. 1½d.
310. Chipp, E. T., in E flat .. .. 2d.
313. Chipp, E. T., in C .. .. 2d.
50. Elliott, J. W., in D .. .. 3d.
208. Gale, C. R., in F .. .. 3d.
245. Goss, Sir J., in A (*Unison*).. .. .. 2d.
275. Goss, Sir J., in A .. .. 2d.
75. Hamilton-Gell, Rev. A. W., in E flat .. .. .. 1½d.
148. Hamilton-Gell, Rev. A. W., in G (*Chant form*) .. .. 1½d.
229. Macpherson, C., in F .. .. 3d.
303. Steane, Bruce, in F .. .. 3d.
69. Sullivan, Arthur, in D (*with Kyrie*) .. .. 3d.
295. Turle, James (*Chant form, with Kyrie*) .. .. .. 1½d.
120. Walmisley, T. F., in C .. .. 3d.

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235. Bliss, W. H. The Communicants' Choral Card. Paper, 1d.; on Card, 1½d.
234. Bryans, F. R. A Simple Choral Communion Card .. 3d.
263. Hayne, Leighton George, in G .. .. 6d.
221. Ouseley, Rev. Sir F. .. .. 4d.
266. Trimnell, T. T., in C (*Festival*) .. .. 4d.

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130. Calkin, G. Six Kyries .. .. 1½d.
341. Clippingdale, J. Six Kyries .. .. 1½d.
214. King, O. Five Kyries .. .. 3d.
137. Trimnell, T. T., in F .. .. 3d.

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397. Bridge, J. F. (*with Lord's Prayer*) 1½d.
320. Cornell, J. H. .. .. .. 1½d.
348. Cruse, E. .. .. 1½d.
111. Elliott, J. W. .. .. .. 1½d.
321. Monk, E. G. .. .. 2d.
167. Roberts, J. V. (*with Lord's Prayer*) 1½d.
76. Staton, W., in F .. .. .. 1½d.

(*For continuation see other list.*)

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How shall we teach our Children

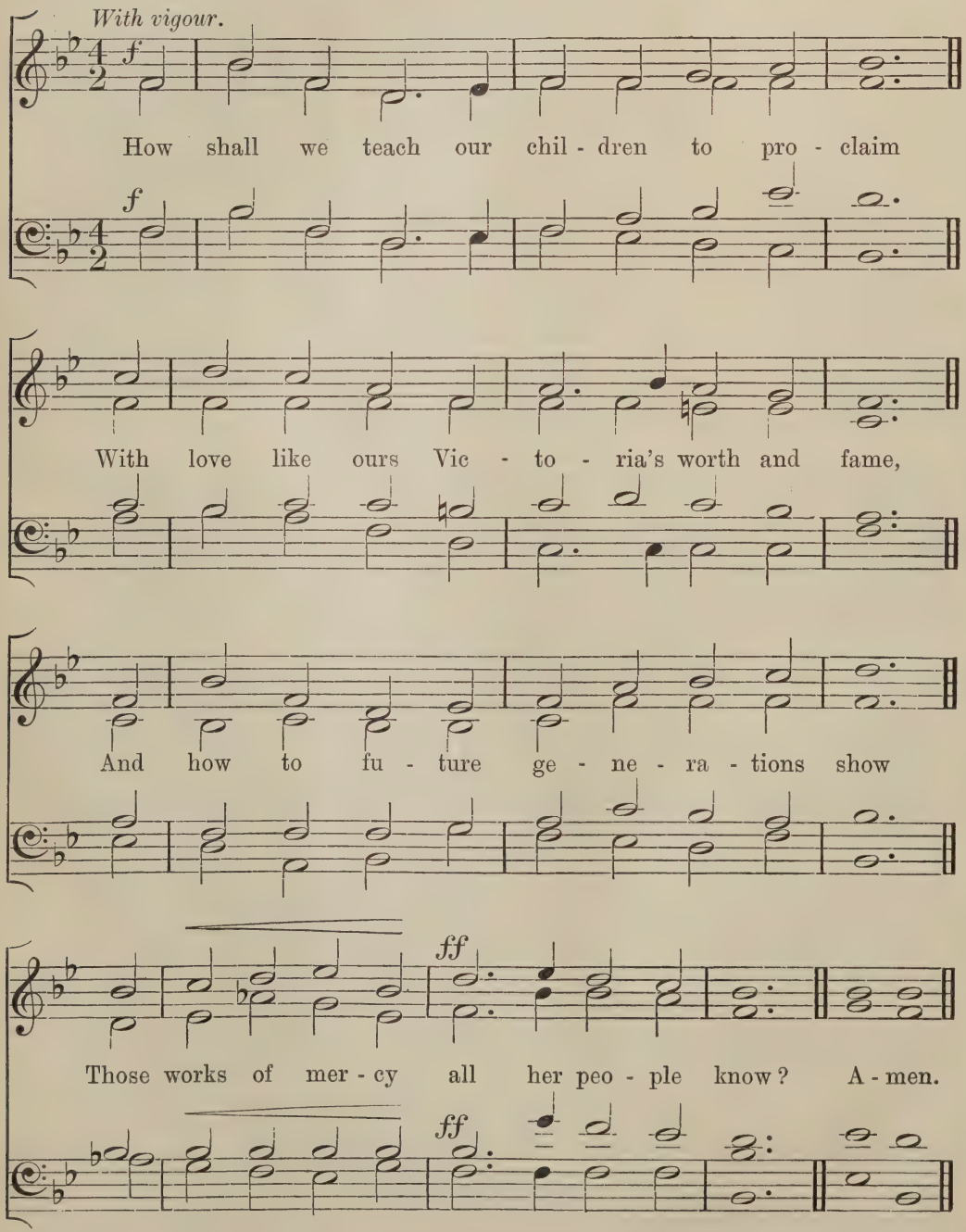
HYMN IN COMMEMORATION OF

Queen Victoria's Nurses

THE WORDS WRITTEN BY S. REYNOLDS HOLE (DEAN OF ROCHESTER)

THE MUSIC COMPOSED BY

GEORGE C. MARTIN.



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"Queens shall be thy nursing-mothers."—*Isaiah* xlix.

"I will seek that which was lost, and I will bind up that which was broken, and I will strengthen that which was sick."—*Ezekiel* xxxiv.

How shall we teach our children to proclaim
With love like ours Victoria's worth and fame,
And how to future generations show
Those works of mercy all her people know?

Shall the historian or the poet's song
Those deeds perpetuate and their praise prolong?
Shall art on canvas or in sculpture trace
For aye the records of that royal grace?

Brief while those annals in man's mind remain,
Years dim the picture and the marble stain:—
Whence shall the living presence then appear,
To act and speak, that all may see and hear?

She, whom we honour most, shall make reply,
Her works unto her wish shall testify,—
What was her choice, and what the end she sought,
With all that gold* her subject sisters brought?

Queen though she was, Christ's servant, and His zeal
The poor to comfort, and the sick to heal,
Glowed in her heart, and at her sweet command
"Victoria's Nurses" came to bless the land.

In lonely cottage, and in crowded street,
Where pain and nakedness and hunger meet,
They bring sure comfort to the sore oppress'd,
Strength to the weak and to the weary rest.

As yet but few, though all who know commend,
Shall we not seek their empire to extend?
Till thousand thousands bless the day they came,
Those royal nurses in Victoria's name.

And, through the ages, that dear word shall tell
To poor sick folk of one who loved them well,
With words of hope, such as an angel brings
With God's own glory on his golden wings. Amen.

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* £70,000 contributed by the women of England to celebrate the Queen's Jubilee in 1887.

NOVELLO'S PARISH CHOIR BOOK.—*(continued.)*

Nicene Creed.

95. BARNBY, J. (*Merbecke*) .. .. 1½d.
198. BRIDGE, J. F. .. .. 1½d.
204. ELLIOTT, J. W., in D .. .. 3d.
291. GOSS, Sir J. .. .. 3d.
268. MERBECKE, in F (Arr. by J. Stainer) 1d.
168. ROBERTS, J. V. .. .. .. 1½d.
251. STAINER, J., in G (*Easy form*) .. 2d.
268. STAINER, J. (*Merbecke*) .. .. 1d.
203. TOURS, B. (*from Service in F*) .. 3d.
137. TRIMNELL, T. T., in F .. .. 3d.
156. WESLEY, S. S., in E.. .. .. 4d.

Athanasian Creed.

174. BEST, W. T., in F .. .. 3d.
155. BIRCH, E. H., in G .. .. 3d.

Offertory Sentences.

333. FIELD, J. F. (1 *to* 5) .. .. 3d.
334. FIELD, J. F. (6 *to* 9) .. .. 3d.
335. FIELD, J. F. (10 *to* 15) .. .. 3d.
336. FIELD, J. F. (16 *to* 20) .. .. 3d.
270. JORDAN, C. WARWICK (*with Processional Hymn*) .. .. 3d.
149. KNIGHT, H. .. .. 6d.
287. MARTIN, GEORGE C. .. .. 6d.
330. STAINER, J. .. .. 3d.
223. TOZER, FERRIS .. .. 4d.

Benedictus qui venit and Agnus Dei.

114. CALKIN, J. B., in C .. .. .. 3d.
316. CALKIN, J. B., in D .. .. .. 3d.
117. ELVEY, Sir G., in E .. .. .. 3d.
115. GARRETT, G., in A .. .. .. 3d.
331. GARRETT, G. (*from Service in E*).. 3d.
332. GARRETT, G. (*from Service in E flat*) .. .. 3d.
112. MARTIN, G. C. (*from Service in C*) 3d.
314. MEACHAM, C. J. B. .. .. .. 3d.
142. PAGE, ARTHUR (*from Service in F*) 3d.
116. STAINER, J., in F .. .. .. 3d.
118. TOURS, B. (*from Service in C*) .. 3d.

Magnificat and Nunc dimittis.

185. ADAMS, T., in C .. .. .. 3d.
289. ADLAM, FRANK, in G .. .. 3d.
140. AITKEN, G. B. J., in E flat .. .. 4d.
64. ALSOP, J. R., in E .. .. .. 4d.
166. ARMSTRONG, W. D. (*Nunc dimittis only*) .. .. 1½d.
272. ATTWOOD, THOMAS, in C .. .. 4d.
52. BARNBY, J., in C (*Unison*) .. .. 3d.
139. BARNBY, J., in E (*Chant form*) .. 3d.
176. BARNBY, J., in E flat .. .. 8d.
293. BARNBY, J., in D (*Four voices*) .. 4d.
89. BATSON, A. WELLESLEY, in D .. 4d.
194. BELL, W. H., in G .. .. .. 4d.
60. BENNETT, GEORGE J. (*Greg. Tones*) 3d.
78. BENNETT, GEORGE J., in D .. 3d.
217. BENNETT, G. J., in G major .. 6d.
129. BREWER, A. HERBERT, in A .. 3d.
283. BREWER, A. HERBERT, in F .. 3d.
169. BREWER, H., in B flat .. .. 4d.
141. BROWN, A. H., in A .. .. .. 3d.
277. CALKIN, J. BAPTISTE, in F.. .. 6d.
150. CLARKE, HAMILTON, in F .. .. 4d.
212. CLARKE, HAMILTON, in C .. .. 6d.
138. CRUICKSHANK, W. A. C., in B flat (*Irreg. Chants*) .. .. .. 3d.
161. CRUICKSHANK, W. A. C., in G .. 4d.
132. EDWARDS, CHAS., in G .. .. 3d.
59. ELLIOTT, J. W., in D .. .. 4d.
258. ELVEY, Sir G., in E .. .. 6d.
209. FANING, EATON, in C .. .. 6d.
160. FIELD, J. T., in C and A .. .. 3d. (*Chants by J. Turle and Sir G. Elvey*)
253. FIELD, J. T., in D (*Chant*) .. 3d.
206. FOSTER, M. B., in A 6d
338. FRICKER, H. A., in G .. .. 4d.
189. GALE, C. R., in D .. .. .. 6d.
177. GADSBY, H., in D major .. .. 4d.
326. GODFREY, A. E., in G .. .. 4d.
92. GOODHART, A. M., in B flat .. 4d.
290. GOSS, Sir J., in E .. .. .. 4d.
327. GOSS, Sir J., in A. (*Four voices*) .. 4d.
342. GOSS, Sir J., in A (*Unison*) .. 3d.
71. HALL, KING, in E flat .. .. 3d.
178. HALL, E. V., in D .. .. .. 6d.
183. HALL, KING, in E flat .. .. 6d.
265. HALL, Rev. E. V., in B flat .. 4d.
79. HAMILTON-GELL, Rev. A. W., in E flat .. .. 4d.
162. HANFORTH, T. W., in G .. .. 4d.
180. HAYNES, BATTISON, in E flat .. 4d.
173. HOPKINS, E. J. (*partly in Chant form*), in F .. .. 3d.
179. HUGHES, PERCY E., in D .. .. 4d.
91. ILIFFE, F., in G .. .. 4d.
215. JORDAN, WARWICK (*6th Greg. Tone*) 3d.
72. KIMMINS, GEORGE J., in E flat .. 3d.
127. KING, OLIVER, in C .. .. .. 4d.
259. LITTLETON, A. H., in D .. .. 3d.
68. LLOYD, C. H., in F .. .. .. 3d.
143. LLOYD, C. H., in D .. .. .. 4d.
236. MACFARREN, W., in C (*Unison*) .. 3d.
318. MACPHERSON, C., in D .. .. 4d.
81. MACPHERSON, CHARLES, in F .. 4d.
82. MACPHERSON, STEWART, in E flat 4d.
186. MACPHERSON, STEWART, in D .. 3d.
54. MARCHANT, ARTHUR W., in E flat 3d.
128. MARKS, J. C., Jun., in D .. .. 4d.
99. MARTIN, GEORGE C., in D.. .. 3d.
165. MARTIN, GEORGE C. (*Chant form*) 3d.
184. MARTIN, GEORGE C., in A .. .. 6d.
241. MARTIN, GEORGE C., in G (*Festal*) 6d.
250. MARTIN, G. C., in B flat (*Festal*) .. 6d.
190. MARTIN, G. F. WESLEY, in E .. 4d.
87. MOIR, F. L., in G .. .. .. 4d.
47. NEWTON, E., in F .. .. .. 3d.
46. NUNN, E. C., in F .. .. .. 3d.
133. PARKER, HORATIO W., in E flat .. 4d.
224. PETTMAN, EDGAR, in E flat .. 3d.
278. PROUT, EBENEZER, in D .. .. 6d.
181. ROBERTS, J. V., in C .. .. 4d.
222. ROBINSON, J., in D .. .. .. 4d.
190. SMART, HENRY, in B flat .. .. 6d.
110 SMITH, CHAS. W., in F .. .. 1½d.
134. SPARK, WILLIAM (*in Unison*) .. 3d.
152. *STAINER, J., *Chant form* (No. 2, Sion College) .. .. .. 3d.
171. STAINER, J., in E .. .. .. 6d.
201. STAINER, J. (*4th Series, Greg. Tones*) .. .. 2d.
239. STAINER, J., in F (*Irregular Chants*) 4d.
260. STAINER, J. (*Parisian Tones*) .. 6d.
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279. STAINER, J. (*3rd Series, Greg. Tones*) .. .. 2d.
182. STEANE, BRUCE (*with Vesper Hymn*) 3d.
213. STEPHENSON, T. W., in F.. .. 4d.
175. STEVENS, A. H., in G .. .. 4d.
53. SYDENHAM, E. A., in F .. .. 4d.
344. TINNEY, C. E., in D.. .. .. 6d.
135. TOURS, BERTHOLD G., in D .. 4d.
276. TOURS, BERTHOLD, in B flat (4 *vv.*) 6d.
285. TOURS, BERTHOLD, in D (4 *vv.*) .. 6d.
87. TRIMNELL, T. TALLIS, in F .. 3d.
97. TRIMNELL, T. TALLIS, in D .. 3d.
170. TRIMNELL, T. TALLIS, in E flat .. 3d.
319. TRIMNELL, T. T., in C .. .. 3d.
296. TURLE, JAMES (*Chant form*) .. 2d.
126. TURPIN, E. H., in F.. .. .. 4d.
108. WALMISLEY, T. F., in C .. .. 3d.
113. WEST, J. E., in A .. .. .. 4d.
57. WHITE, JOHN, in E .. .. .. 4d.
77. WILLIAMS, C. LEE (*Chant form*) .. 3d.
80. WOOD, CHARLES, in E flat.. .. 4d.
345. WRIGLEY, G. F., in F .. .. 3d.

Cantate Domino and Deus Misereatur.

172. BAYLEY, WM., in F .. .. .. 6d.
315. ELVEY, Sir GEORGE, in D .. .. 6d.
304. GOSS, Sir J., in C .. .. .. 6d.
191. STEGGALL, CHARLES, in C .. .. 6d.
233. TOZER, F., in F .. .. .. 4d.
243. TRIMNELL, T. TALLIS, in E .. 4d.

Hymns.

286. ASHTON, A. T. LEE. Vesper Hymn .. .. 1d.
200. *BARNBY, J. The Sower went forth sowing .. .. .. 1½d.
218. *BARNBY, J. Crossing the bar .. .. 1½d.
211. BEST, W. T. Jesus Christ is risen to-day .. .. .. 3d.
298. BEST, W. T. Abide with me! fast falls the eventide .. 1½d.
329. BEETHOVEN. Vesper Hymn. (*Harmonised by J. E. West*) 1d.
202. BROWN, A. H. All glory, laud, and honour .. .. .. 1½d.
280. BROWN, A. H. Ride on! Ride on in Majesty .. .. 1½d.
252. CLAY, F. I love to hear the story (for Children) .. .. 3d.
325. CRAMENT, J. M. Swiftly the moments of my life are flying 2d.
281. EUAN-SMITH, Lady. Two Flower Service Hymns .. 2d.
193. GOODHART, A. M. Lord of all being! throned afar.. .. 1½d.
299. IRONS, Rev. W. J. Dies Iræ, dies illa! ("Day of wrath! O day of mourning") .. .. 1½d.
270. JORDAN, C. WARWICK. Processional Hymn (*with Offertory Sentence*) .. .. 3d.
323. MANN, A. H. Twelve Popular Hymns, Set 1 .. .. 3d.
324. MANN, A. H. Twelve Popular Hymns, Set 2 .. .. 3d.
226. PETTMAN, EDGAR. Four Evening Hymn Tunes .. .. 2d.
227. PETTMAN, EDGAR. The strain upraise of joy and praise .. 3d.
261. STEANE, BRUCE. (*To be sung at the close of the Service*) .. 1d.
257. TILLEARD, J. Through the day Thy love has spared us .. 2d.
192. TURLE, J. Father of life .. .. 3d.
264. VINGOE, A. L. (*To be sung after the Blessing, kneeling*) .. 1d.

Lord's Prayer.

197. BRIDGE, J. F. (*with Apostles' Creed*) .. .. 1½d.
240. HAYNES, BATTISON, in G (*Unison*) .. .. 2d.
167. ROBERTS, J. V. (*with Apostles' Creed*).. .. .. .. 1½d.
220. STAINER, J. (*from Office of the Holy Communion*) 1½d

Miscellaneous.

242. CHORAL GRACES. Rev. J. B. Dykes .. .. .. 1½d.
302. FAITH, DUTY, AND PRAYER. Myles B. Foster .. .. 2d.
269. FOUR EASTER CAROLS. J. T. Field .. .. 2d.
305. MAKE MELODY WITHIN YOUR HEARTS (Harvest Carol) Rev. F. A. J. Hervey 2d.
339. HOW SHALL WE TEACH OUR CHILDREN ("Queen Victoria's Nurses"). G. C. Martin .. .. 1½d.
256. MUSIC FOR MARRIAGE SERVICE. J. Baden Powell .. .. 2d.
306. SOWING AND REAPING (Harvest Carol). J. M. Crament .. 2d.
292. THE CHURCH CATECHISM. Myles B. Foster.. .. .. 3d.
284. TWO CONCLUDING AMENS. Ch. Gounod .. .. .. 1d.

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for so young a body to attempt a work of such magnitude, but if the results were not in every respect what might be desired, they were at least praiseworthy.

Cheddar and Axbridge Choral Society gave commendable representations of Spohr's "Last Judgment," on the 5th and 6th ult., at the two towns from which the body derives its name.

Handel's "Judas Maccabæus" was performed by the Chipping Sodbury Choral Society on the 5th ult.

MUSIC IN DUBLIN.

(From our own Correspondent.)

"Judas Maccabæus" was performed by the St. Patrick's Past Choristers' Society, at the Antient Concert Rooms, on March 31, under the direction of Mr. Chas. G. Marchant, with full band and choir of 150 performers. Miss Agnes Treacy, a *débutante*, displayed sweetness, fluency, and good taste in her rendering of the solo soprano music, and Miss McConnell, Mr. R. G. Matthews, and Mr. T. Aylmer Kelly were successful in their several solos. The band and choir showed an advance upon its performance of last year, and the Cathedral boys deserve a word of special praise for their bright opening of "See the conquering hero comes." Mr. P. J. Griffith led the strings.

The Dublin Musical Society gave a Jubilee Commemoration concert on the 8th ult. The attractive programme was made up of Beethoven's "Engedi," Mendelssohn's "Hear my Prayer," Gounod's "By Babylon's wave," Sullivan's "Light of the World" Symphony, Handel's "Zadok the Priest," &c. Dr. Joseph Smith conducted, and the principal vocalists were Madame Marie Duma, Mr. Otto Dene, and Mr. Thomas Marchant. Mr. Horan was organist, and Mr. A. Darley leader of the band.

A performance of Mozart's Twelfth Mass and Rossini's "Stabat Mater" took place in the Town Hall, Kingstown, on the 12th ult., with full band and chorus. The principal singers were Mrs. McNevin, Mrs. Werner, Miss Frengley, Miss McConnell, Misses K. and D. Byrne; Messrs. A. Manning, R. McNevin, Junr., L. Mooney, and J. P. Kelly. Mr. P. Goodman directed, and Mr. F. Manly presided at the organ.

The last chamber music recital for the season was given in the Royal Dublin Society's New Theatre, on Monday, the 5th ult., when Beethoven's Serenade Trio in D (Op. 8), Grieg's Sonata in C minor (Op. 45) for pianoforte and violin, and Dvorák's Pianoforte Quintet in A major (Op. 31) were performed. The Royal Dublin Society deserves well of the musical public for organising and subsidising these recitals. During the several years of their existence their influence for good has been manifest in the improved taste of the young instrumentalists, who are increasing both in numbers and ability. The executants during the series have been Signor Papini, first violin; Mr. Arthur Darley, second violin; M. Octave Grisard, viola; Herr Bast, violoncello; and Signor Esposito, pianoforte.

Among the Holy Week services deserving of mention were Bach's "Passion Music," at St. Patrick's Cathedral, directed by Mr. Marchant; Mercadante's "Seven Last Words," at St. Francis Xavier's, by Mr. Goodman; Stainer's "Crucifixion," at St. Mathias', by Dr. Figgis; Casciolini's "Tenebræ," at St. Andrew's, by Mr. Seymour; Spohr's "Calvary," at Rathfarnham; and Gounod's "Seven Last Words," at University Chapel, by Mr. Leahy.

MUSIC IN DUNDEE.

(From our own Correspondent.)

At the second concert of the Dundee Amateur Choral Union, on March 30, "Israel in Egypt" was given, and, considering the lack of orchestral accompaniment and professional soloists, the performance deserves great praise. Mr. David Stephen, as conductor (in the unavoidable absence of Mr. Carl D. Hamilton), and Mr. Collinson, of Edinburgh, as organist, acquitted themselves admirably.

The Dundee Orchestral Society gave the second concert of the season on the 2nd ult., under the conductorship of Mr. A. M. Stoole. The first part of the programme was devoted to the works of local musicians, and had, therefore, a special interest for Dundee concert-goers. The compositions, which were of great merit, were by Messrs. A. M. Stoole, R. O. Stoole, J. M. Smieton, David Stephen, and W. F. W. Jackson. The soloists were Miss Jane L. Moir and Mr. Richard (vocalists), Miss Louie Heath (pianist), and Mr. A. M. Stoole (violinist).

Two interesting historical organ recitals were given by Mr. David Stephen, in St. Leonard's School, St. Andrew's, on March 13 and 27. The first recital included works from the time of Buxtehude to Mendelssohn, the second from Mendelssohn to present-day composers, and both recitals were greatly appreciated by large audiences.

The Carnoustie Choral Union, under the conductorship of Mr. Edward Mason, concluded its recent season, on March 24, with a performance of Dr. Roland Rogers's prize cantata "The Garden" and a miscellaneous selection. The soloists were Miss E. Thomson, Mr. W. S. Hamilton, and Mr. A. H. Mitchell. The choruses were well sung, and the band was assisted by Mr. J. Adamson at the pianoforte and Mr. J. Burrows at the harmonium.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The annual performance of "The Messiah," initiated sixteen years ago by Drs. Bunnett and Hill, took place in St. Andrew's Hall, Norwich, on Good Friday afternoon, in the presence of a very large audience. The profits were, as usual, devoted to local charities, and as the Norwich Festival Choir and the Philharmonic Societies' Band give their services, the expenses are reduced to a minimum. The vocal quartet comprised Miss Blanche Powell, Miss Lilian Hovey, Mr. Reginald Brophy, and Mr. A. H. Gee. Dr. Hill conducted and Dr. Bunnett presided at the organ.

On Good Friday evening a sacred concert was given, in Norwich, by the Working Girls' Orchestral Band, conducted by Mr. A. F. Howlett, which proved a source of pleasure to a large concourse of people. The programme included violin, cornet, auto-harp, and tubephone solos, interspersed with vocal and instrumental selections. It will be understood that the music was of a popular character, but the quality of the work done was a proof that the conductor's self-denying efforts are producing good results.

The choir of the Unthank Road Baptist Church, Norwich, assisted by friends, gave Mendelssohn's "Hymn of Praise," on the 13th ult., under the direction of its organist, Mr. W. L. Palmer. The solos were sung by Miss Martha Mase, Mrs. G. W. Warner, and Mr. H. Brummage, while the accompaniments were given by a fairly complete band, led by Mr. W. Johnson.

The Bury St. Edmund's Choral Society chose Mendelssohn's "St. Paul" for its concert on the 1st ult., conducted by Mr. Owen A. Clark, when a decided musical success was achieved, but the attendance was somewhat limited. Miss Amy Harding, Miss Katherine Comber, Mr. E. Dalzell, Mr. M. Dene, and Mr. Schofield sang the principal vocal parts effectively, and the chorus left but little to be desired.

The Mildenhall and District Musical Society gave a miscellaneous sacred concert, on the 6th ult., before a large audience. The band and chorus numbered about fifty. By assiduous practice, under the direction of Mr. J. T. Antill, the Society was enabled to make a highly creditable appearance, Rossini's "To Thee, great Lord," and the chorale from the "Hymn of Praise" being sung with finish and precision. The band was equally successful in a selection from the symphony to the latter work, and other compositions. The solos were entrusted to Madame Serruys, Miss K. Comber, Mr. W. J. Owers, and Mr. Owen A. Clark, whose efforts were much appreciated.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

If ever butterflies were broken on the wheel it was when some of Schubert's "Deutsche Tänze"—delicate, tender creations as the composer, "le plus poëte que jamais," ever penned—were set for full chorus and orchestra, their keys arbitrarily changed, the notes even altered in value,

connected by passages which sink far below mediocrity, and wedded to words which are a perfect triumph of inanity. The outrage—it is nothing less—was emphasized at Mr. Kirkhope's Choir concert, on the 7th ult., by a choice of *tempi* which suggested that the conductor did not know the originals of the caricatures he presented. It is a great pity that such an unpleasant impression should tarnish the recollection of the most perfect exhibition of choral singing heard in Edinburgh for many a long year. Dvorák's "Spectre's Bride" has been given more than once by Mr. Kirkhope's choir as well as by older societies, but the delicacy of *nuance*, the certainty of attack, the general appreciation of the choral possibilities shown by the splendid body of singers on this occasion were little short of absolute perfection. The soloists were Miss Esther Palliser, Mr. Iver McKay, and Mr. Andrew Black.

An important choral event was the performance of Bach's "St. Matthew' Passion, in St. Mary's Cathedral, on the 9th ult. Those who love this noble music and appreciate its difficulties would be the last to direct attention to obvious imperfections in its interpretation on this occasion. There was quite enough to satisfy the critical ear as well as the understanding heart, and to encourage a hope that next Lent will see an improved rendering before as large and as reverential a congregation. Mr. Gledhill sang the recitative music with rare feeling and care, and the music committed to Mr. Purves was also enjoyably rendered. Great praise is due to Mr. Collinson, whose unwearied efforts resulted in such a measure of success. The small, but well-balanced orchestra was supplemented by the organ.

At St. Paul's, York Place, the choir gave Gounod's "Redemption" on the 3rd ult. Mr. Prendergast, choirmaster of the church, supplied the organ accompaniment.

On the 6th ult. Mr. Millar Craig's choir presented Cherubini's beautiful Requiem Mass. The second part consisted of Liza Lehmann's charming cycle, "In a Persian Garden," produced for the first time here. The solo music was sympathetically interpreted by Miss Kate Forbes Gray, Mrs. Anderson, Mr. C. C. Scott, and Mr. J. H. Kennedy.

At the University examinations for the degree of Mus. Bac., held at the end of March, the following candidates satisfied the examiners: First Professional, Miss Agnes Johnston, Miss Margaret Fullarton Kennedy, and Mr. Matthew Shirlaw; Literary part of the second Professional, Miss Agnes Johnston and Miss Christina Struthers. The examiners were Professor Niecks, Sir A. C. Mackenzie, and Mr. Franklin Peterson.

MUSIC IN GLASGOW.

(From our own Correspondent.)

On the 5th ult. the Glasgow Society of Musicians held a special meeting to consider the question as to whether Glasgow should have a city organist. After a lengthy discussion a large majority voted in favour of Mr. Summers's motion to the effect that no city organist should be appointed. The last concert for the season of the Glasgow Amateur Orchestral Society was chiefly remarkable for the appearance of Mr. Henri Verbrugghen, one of Ysaye's most gifted pupils, who created a great impression in Max Bruch's D minor Violin Concerto. Mr. J. More Smieton's cantata "King Arthur" was given by the Airdrie Choral Union on the evening of March 31, when the popular work appealed to many new friends. The performance was in every way a success. On the 11th ult. Stainer's "Crucifixion" was sung at Govan by the Parish Church Choir, which was augmented for the occasion.

Glasgow Cathedral was completely filled on the evening of the 15th ult., when Bach's "St. Matthew" Passion Music was given under the auspices of the Glasgow Choral Union. Bearing in mind the miserable support accorded to the same work when it was produced in St. Andrew's Hall last November, it spoke volumes for the enterprise shown by our premier choral society to risk another performance so soon. Many conditions favoured, however, the success of the venture, not the least being the highly appropriate *locale* chosen for the occasion. The performance all round was remarkably fine, the chorus (comprising fifty boys' voices) did their conductor, Mr. Joseph Bradley, every credit; and Mr. W. H. Cole led a large orchestra, which included seventeen first violins, eight of whom were ladies. The solos were in the competent charge of Misses Taggart and Wilson, Mr. H. T. Brearley and Mr. Daniel Price.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

What may be regarded as the closing month of the regular provincial season has been full of interest. First and foremost in the record of events must be placed the production in England of Berlioz's "Les Troyens," by the Liverpool Philharmonic Society, on March 30. The work was composed by Berlioz in his later and overburdened years. It was produced in Paris in 1863, and then remained on the shelf till it was included in the Berlioz cycle at Karlsruhe in 1889. Although the opera naturally loses by being produced on the concert platform, it made a very deep impression, and it is to be hoped that before long London amateurs will enjoy an opportunity of hearing this characteristic work of the French composer's genius. The performance, in which Madame Duma, Mrs. Fisk, Miss Izard, Mr. Hirwen Jones, Mr. Douglas Powell, and Mr. Edward Lloyd took part, was more than adequate. The elaborate orchestral accompaniments were well played, considering that only two rehearsals were possible. Mr. F. H. Cowen conducted with his usual efficiency. The end of the short Royal Carl Rosa Opera season was made memorable by the first local attempt at the production of so vast a work as Wagner's "Walkyrie," at the Royal Court Theatre. On the 3rd ult. the repeatedly and deservedly commended People's Orchestra gave a ladies' concert, at which Mozart's Pianoforte Concerto in A (the solo being admirably played by Mr. Leonard Borwick) divided the appreciation of the audience with Tschaïkowsky's strongly contrasted "Pathetic" Symphony, of which a noble performance was achieved under Mr. A. E. Rodewald.

On the 6th ult. the Società Armonica, of which the rejuvenation under Mr. V. V. Akeroyd has before been chronicled, gave Mozart's G minor Symphony and an excellent selection of other music at the small Concert-room, St. George's Hall. The best Concert yet given by the College of Music Orchestra, now complete in every department, took place on the 8th ult., Mr. Courvoisier conducting as usual. The programme comprised Mozart's D major Symphony (No. 9) and Beethoven's Pianoforte Concerto in E flat, in which the first and second sections of the solo part were respectively played by two clever students, Miss H. Grant and Miss A. Crouch.

A chamber performance of the Schiever Quartet followed on the 10th ult. On the same evening, at a "smoking" concert of chamber music at the City Hall, two excerpts from Schubert's Octet, Beethoven's Septet, and a Mozart Quartet comprised in the scheme. In the course of the evening Mr. A. E. Rodewald, from whose orchestra the performers were recruited, was made the recipient of a deserved testimonial. At both these concerts Mr. F. W. Austin won high favour by his very excellent singing.

At the Pro-Cathedral Gounod's "Redemption" was repeated on the 1st ult., under Mr. C. Collins, Mr. F. H. Burstall being at the organ; and on the 9th ult. a Jubilee celebration of the founding of the Mount Pleasant Presbyterian Choral Society took place, under Mr. W. Lee.

Intimation has come to hand of performances of Gaul's "Joan of Arc," at Liscard, under Mr. Swift; of Spohr's "Last Judgment," at Warrington, under Mr. Crossley; and at Huyton and Garston of Smart's "Bride of Dunkerron," under Mr. T. Ashworth and Mr. Coller respectively. The same cantata was also announced by the Aughton Choral Society, for the 29th ult., by Mr. Courvoisier.

Mr. Hugh Percy Allen, of Christ College, Cambridge, has been appointed organist and choirmaster of St. Asaph Cathedral. There were over 200 applicants.

Dr. Peace's recitals have been intermittent, owing to the sittings of the Law Courts at St. George's Hall; they have shown no sign of decadence, but rather the reverse, in the estimation of the public.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Very appropriately, the music of our regular season finished with the concluding concert of Mr. Brodsky's quartet party. The hold upon the public which the recitals of chamber music that Mr. Brodsky has so well established justifies the confident assurance that when, in October next, they are resumed, the Gentlemen's Concert Hall will be far too small. But as, in the splendid hotel which the Midland Railway Company is about to build, a large and handsome hall is to be placed, probably the temporary want of a suitable home may lead to accommodation of a sumptuous nature. The programme of the fifth concert was extremely interesting, including as it did the Schumann Quartet in F (Op. 41) and the Schubert Quintet in C (Op. 163). The Mozart Quintet in A for strings and clarinet sounded rather old-fashioned after the more advanced works; and, charmingly as the wind instrument was played by Mr. F. Norton, there was a lack of that perfect blending of tone which has been so delightful in all the performances of the string party.

The last of the Harrison concerts was somewhat disappointing. Lady Hallé's re-appearance in the Free Trade Hall had been looked for with such general interest that through the very crowded audience a distinct thrill of pain passed when the announcement was made of her indisposition; and the zealous exertions of a strong company of singers and players could not altogether atone for the absence of one who must always retain a peculiarly warm place in our esteem. It is earnestly hoped that next season Lady Hallé may be able to come among us as freely as of yore.

The first concert by the Manchester Male-Voice Chorus was given at the Gentlemen's Concert Hall, on the 8th ult., when the feature in the programme was Max Bruch's "Frithjof." The solo vocalists were Miss Stuart Cummins and Mr. Charles Clark, who displayed a fine baritone voice and artistic method. Mr. L. Risegari (violin) and Mr. Ed. Sachs (pianoforte) played Raff's Suite (Op. 210) and the *Adagio* from the Sonata (Op. 108) by Brahms, "In Memoriam" of that composer.

The Royal Carl Rosa Opera Company is having a short and, I fear, not very successful season here.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On the 8th ult. the Newcastle and Gateshead Choral Union gave a remarkably fine performance of Brahms's "German" Requiem. Little was it thought, when the work was placed in rehearsal, that before the date of its performance its composer would have passed over to the great majority. The death of Johannes Brahms invested the occasion with additional interest, and, as a mark of respect to the master, the audience was requested to listen to the work in silence. The performance of the "German" Requiem is, as those who know Brahms's music will readily admit, no slight undertaking for a provincial society. All the more credit, therefore, is due to the Choral Union for the excellent account it gave of the work. The choir of nearly 400 voices sang the choruses admirably; no finer chorus singing has been heard in this locality for many years. The orchestra, too, was excellent, considering that only one full rehearsal was practicable. The principal vocalists were Miss Marie Fillünger and Mr. Douglas Powell. Mr. T. Wilkinson presided at the organ with ability, and Mr. J. M. Preston conducted with remarkable skill and discretion. The second part of the concert was miscellaneous.

On the 7th ult. the South Shields Choral Society gave its final concert of the season, the principal work selected for the occasion being Sullivan's "Golden Legend," which, notwithstanding its popularity elsewhere, had not previously been heard in South Shields. The performance was, on the whole, very praiseworthy, and reflected much credit upon the Society and its conductor. The soloists were Miss Ada Patterson, Miss Jessie King, Mr. Lloyd Chandos, Mr. John Sandbrook, and Mr. W. Tone Allen. The choir, numbering some 150 voices, sang the choruses in a praiseworthy manner, and the orchestra of fifty performers was thoroughly capable. Mr. M. Fairs conducted with much ability, and Miss Annie Smith presided at the organ.

The Heaton Amateur Vocal Union gave a performance of Handel's "Judas Maccabæus" in the Presbyterian Church, Heaton Road, Newcastle, on the 2nd ult., under the conductorship of Mr. John Murray.

Several performances of Stainer's "Crucifixion" have recently taken place in the churches in this locality, notably at St. Luke's Church, Wallsend, under the direction of Mr. E. J. Gibbon; and at Holy Trinity Church, Gateshead, under Mr. N. Coulson.

Rossini's "Stabat Mater" was successfully performed at St. Thomas's Church, Sunderland, on Good Friday, under the direction of Mr. George F. Vincent, the organist of the church, who presided at the organ. The choir was assisted by Miss A. Stevenson and Miss Millar, who rendered material assistance in the solos.

Mr. C. Lee Williams's cantata "The Last Night at Bethany" was given on the 14th ult., at the Parish Church, Ryton, under the direction of Mr. Nichol, organist of the church.

On the 9th ult. the Dunelm Musical Society gave Handel's "Judas Maccabæus." The soloists were Miss Stevenson, Madame Marie Bellas, Mr. D. S. Macdonald, and Mr. W. Peacock. There was a small orchestra, and Mr. F. Eustace Leatham conducted.

On March 25 the Wooler Choral Society, of which Mr. C. Stanley Wise is the conductor, gave a performance of "The Messiah" in the Tower Hill Presbyterian Church. The soloists were Miss M. Jacques, Miss M. Beers, Mr. E. Kemp, and Mr. D. Harrison.

The Durham Amateur Orchestral Society gave its first concert on March 29, under the able direction of Mr. Arthur Wallerstein, with marked success. The programme included Beethoven's "Prometheus" and Schubert's "Rosamunde" overtures, in addition to Mozart's Symphony in C. Miss Hilda Richardson was heartily applauded for her violoncello solos, and Mr. John Nutton sang two songs with much acceptance.

MUSIC IN OXFORD.

(From our own Correspondent.)

There is almost nothing out of the ordinary to record in the musical doings of the Lent term. The usual fixtures have all taken place in the usual course. Public classical concerts and Balliol concerts have pursued the even tenor of their way, the only variations being that Mr. Farmer had a special Bach programme at Balliol and that Dr. Joachim played in an orchestral programme this year. We also had a visit from the ladies known as the "Shinner" Quartet, who succeeded in attracting a fairly numerous and appreciative audience.

Sir John Stainer's terminal lecture was, as usual, full of original research, and amongst the illustrations was a motet by Sweelinck based on the "Old Hundredth," which is hardly likely to be allowed to slip back into the dusty shelves where it has reposed so long. Messrs. Garwood and Hadow have also given public lectures for the Professor.

The solitary deviation from routine that has taken place since the beginning of the year has been the production of some new music for the "Knights" of Aristophanes, written for the performance of that play by the University Dramatic Society by Mr. Bussell, of Brasenose. Large use was made of popular tunes by the composer, and though the reasons for their being employed were not always obvious, considerable skill was shown in the treatment of them. The music appeared to be rather beyond the powers of the singers who had to attempt to perform it, and Dr. Roberts, who conducted with unflagging energy, must have had some unenviable moments.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

On the 14th ult. the Sheffield Choral Union performed Costa's "Eli," under Mr. S. Suckley. The principals were selected from the ranks of the Society. Mr. W. Mason led the band, and Mr. H. Clough was organist. The choral portions of the work were admirably sung.

On Good Friday several musical performances took place. Dr. Coward's "Story of Bethany" was given by the Attercliffe Zion Choral Society, under Mr. W. W. Chisholm. The Sharrow Philharmonic Society, a newly formed organisation, performed "The Messiah" in creditable style, under Mr. J. C. W. Corbett. Stainer's "The Crucifixion" was sung in several of the city churches and at Eyam.

The Belper Musical Society gave "Elijah," in the Public Hall, on March 31, under the direction of Mr. T. B. Mellor. The principals were Miss Ada Lee, Miss Madge Robottom, Mr. Lacey Parker, and Mr. Stanley Cookson.

The St. John's Abbeydale Choral Society gave a successful concert, on the 9th ult., under Mr. G. A. Seed, when Cowen's "The Rose Maiden" was capitally rendered.

The Wirksworth Choral Society performed "Elijah," on the 8th ult., in the Parish Church. Mr. M. M. Day conducted, and Mr. Neville Cox was organist.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The annual concert of the Marlborough Choral Society took place on March 30, when Handel's "Messiah" was performed. The chorus numbered over sixty voices, and the accompaniments were played on the pianoforte and organ respectively by Miss Annie Greenland and Mr. George Whitehead. Miss Elsie Butterfield, Miss Beatrice Chambers, Mr. James Horncastle, and Mr. Rowland Hughes were the solo vocalists, and Mr. W. S. Bambridge conducted as usual. At St. Peter's Church, on the 2nd ult., Stainer's "Crucifixion" was sung, under the direction of Mr. E. Salisbury, the solos being taken by Mr. Prior and Mr. Shillito. Miss Salisbury most ably presided at the organ.

The Salisbury Philharmonic Society—conductor, Mr. Alfred Foley—announced a concert to take place at the County Hall, on the 26th ult. The programme was to include Stanford's choral ballad "Phaudrig Crohoore" and "The Queen's Song," by Eaton Faning.

A performance of Gounod's "Redemption" was given by the Choral and Orchestral Union of the G.W.R. Institute, New Swindon, on March 30, and listened to with great interest by a large audience. The principal vocalists were Madame Emily Squire, Mr. C. Emlyn Jones, Mr. R. Grice, and Mr. W. Llewellyn. Mr. H. T. Sims conducted with admirable skill.

There should have been a larger attendance at the last Concert of the season given by the Trowbridge Musical Union on the 6th ult., when Costa's "Eli" was performed. The members of the chorus, generally speaking, did their work well, and a word of praise is due to the orchestra. Miss Alice Crawley, Master Percy Woodward, Mr. Samuel Masters, Mr. Charles Tinney, and Mr. Walter Snailum were the principals; and Mr. H. Millington conducted.

Sir John Stainer's meditation "The Crucifixion" was given in the Parish Church, Melksham, on the 14th ult., under the direction of the organist, Mr. C. H. Ogle, with Mr. J. B. Wickham and Mr. H. Finch as soloists.

Mr. Charles Fletcher gave his annual concert on the 2nd ult., at the Shaftesbury Hall, Bournemouth, assisted by his string orchestra numbering about 100 performers. The programme included Spohr's Ninth Concerto (with Mr. Fletcher himself as the soloist), Beethoven's String Quartet in B flat, and Mendelssohn's Sonata for pianoforte and violoncello in D (Op. 58), beautifully played by Miss Polyxena Fletcher and Miss Maud Fletcher. The vocalists were Miss Grosvenor Gooch, Miss Mounsey Heysham, Mr. Gerald Lee, Mr. Algernon J. F. Nugent, and Mr. Howard May. Madame Fletcher and Miss Jennie Cooke presided at the pianoforte, and Mr. Charles Fletcher conducted.

At the Parish Church, Andover, Stainer's "Crucifixion" was given, under the conductorship of Mr. J. W. Chuter, on the 5th ult., by an augmented choir. The solos were given with appropriate expression by Mr. R. E. Burlingham and Mr. W. D. Braithwaite, and Mr. H. W. Chuter accompanied on the organ.

The same popular work was also sung at the Above Bar Congregational Church, Southampton, on the 8th ult., Mr. E. F. Barrow and Mr. F. Julian being the soloists, and Mr. Percy Withers the organist. The same work was given in St. Mary's Church, on Good Friday; while at St. Lawrence, the music performed was the Passion Music from "The Messiah" and selections from Rossini's "Stabat Mater."

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The visit of Dr. Joachim to Leeds has for many years past been an annual event at the subscription concerts, and this year an unusually successful season was brought to a close, on the 7th ult., by a chamber concert in which the great violinist took a prominent part, and, much to the credit of Leeds, attracted a large audience. Not for years has he played more finely; and the concert came to an impressive conclusion with a remarkably fine performance of Brahms's Pianoforte Quartet in A (Op. 26), the other players being Miss Fanny Davies, Mr. Alfred Gibson, and Mr. Whitehouse. Mr. Rawdon Briggs also appeared as second violin in a Beethoven quartet, and Miss Rosa Green was the vocalist. The amalgamation of the subscription concerts with those of the Philharmonic Society has proved a great success. It has resulted not only in economy of administration, but in interesting a larger section of the public, and a surplus of something like £200 is expected from the season's working. "Nothing succeeds like success," so next year we may confidently look for at least as much support, with proportionately better fare. In another respect a distinct advance has been made here, for the orchestral fever seems to have reached even Leeds, by no means an advanced town in musical matters, in spite of—or it may be because of—its triennial festivals. There are now three separate orchestral societies doing good work at Leeds. The Leeds Permanent Orchestra's doings we have already had occasion to chronicle, and now there are those of the older established Symphony Society and the Leeds Orchestra to be recorded. The former, a society chiefly amateur in its composition, showed a very marked improvement in the concert given on the 6th ult., under Mr. Grimshaw's sympathetic direction. Gade's Fourth Symphony in B flat and Gluck's "Iphigenia in Aulis" overture, with Wagner's Concert-coda, were the chief things, and were more than creditably performed. A selection from the first set of Brahms's "Liebeslieder" was also an attractive feature in the programme. The Leeds Orchestra's concert was given on the 11th ult., when three movements from Mendelssohn's Second Symphony and the "Egmont" overture were played with vigour and "go," the strings comparing well in the matter of tone with those of the Symphony Society. What they most want is delicacy and restraint. The band was heard to particular advantage in Massenet's "Scènes Pittoresques," and Mr. Elliott, who conducted, proved himself to be an accomplished violinist in a suite by Ries. A capital performance of Mendelssohn's G minor Pianoforte Concerto by Miss Stibbs was among the most enjoyable things of the evening. One of the most interesting concerts of the month has been one given by Miss Brigstocke and Mr. Heller on March 27, at which Arensky's Pianoforte Trio in D minor was introduced to Leeds. It was played with brilliancy and sympathy by Miss Brigstocke (pianoforte), Mr. Gutfeld (violin), and Mr. H. Walenn (violoncello), all of whom afterwards contributed solos, while Mr. Heller sang some unhackneyed songs. The Leeds Parish Church choir has always been deservedly famous, and, though its excellence has raised a host of imitators, it still preserves an exceptional degree of efficiency. This has been demonstrated at two special Lenten services, at the former of which, on the 5th ult., Bach's "St. Matthew" Passion Music was given, while at the latter, on the 12th ult., Dvorák's "Stabat Mater" was heard for the first time at the Parish Church. In this case the Leeds Permanent Orchestra lent very valuable assistance, and only the untimely collapse of the electric light, just as the grandiose "Amen" was well under weigh, prevented a thoroughly satisfactory result. Mr. Benton prepared and directed both performances, in the one case playing the organ and in the other conducting.

Considering that every performer was from the immediate neighbourhood, the all-round excellence of the renderings was the more creditable. The Messrs. Haddock have not been idle. At the last of their historical recitals, on March 24, pianoforte and violin sonatas by Brahms, Dvorák, and Grieg were ably played by Messrs. Ayres and Edgar Haddock; and on the 8th ult. Mr. Chilver-Wilson, one of the teachers at the Messrs. Haddock's College at Leeds, gave an interesting vocal recital with the aid of some of his pupils.

At Bradford, the Festival Choral Society ended its season on the 2nd ult. with Mendelssohn's "St. Paul," the soloists being Madame Amy Sherwin, Mrs. Ashcroft Clarke, Mr. Lloyd Chandos, and Mr. Douglas Powell. The interest of the occasion centred in the fact that this was the first appearance of Mr. Cowen as conductor of the society. Inspired by him both the chorus and the Bradford Permanent Orchestra united in giving a performance which, taken altogether, was very far above their average efforts for some time past. Under a musician with Mr. Cowen's ability and prestige the society seems likely to achieve even greater distinction than it has won in the past.

Only one Huddersfield concert of importance falls to be recorded—the last of the subscription series—and that was of no great artistic moment; for the band of the Coldstream Guards, excellent in its way, is hardly in its most fitting place in a concert-room. At Halifax, the Northgate End Orchestral Society gave a concert on March 25. Under Mr. J. Priestley, several of Schubert's works, varied by the music of Gounod, Vincent Wallace, Prout, and Mendelssohn, were given with generally satisfactory results. Another promising local orchestra, the Dewsbury Orchestral Band, gave, on March 27, a concert with a "popular" programme intended to attract the people, and so benefit the Indian Famine Fund. Mr. G. H. Hirst, the conductor, directed very praiseworthy performances of Nicolai's "Merry Wives" overture and German's "Henry VIII." Dances. Miss Bishop and Mr. Kemp sang pleasingly, and Messrs. J. Brown and Wood were the instrumental soloists. On March 29 the Pudsey Choral Union, of which Mr. Albert Jowett is conductor, gave a highly creditable performance of "St. Paul," with Mesdames Robertshaw and Grew, Messrs. Taylor and Billington as soloists. Another stock oratorio, "Judas Maccabæus," was chosen by the Oakworth Choral Society for its concert on March 23, under Mr. Moore's direction. The Harrogate subscription concerts, promoted by Messrs. Naylor and Gutfeld, came to an end on March 25, when an exceptionally interesting programme was given. Smetana's Pianoforte Trio in G minor (Op. 15) and Schubert's "Trout" Quintet were the main attractions, and solos were given by Mr. G. Walenn (violin), Mr. H. Walenn (violoncello), and Mrs. Creser, whose songs included some interesting compositions by Mr. C. L. Naylor. It is satisfactory to learn that these excellent concerts have proved a financial as well as an artistic success.

The York Musical Society's performance of Dvorák's "Stabat Mater," on March 30, seemed to indicate that the society has, under Canon Hudson's energetic and very painstaking conductorship, taken a new lease of life. The accuracy of the chorus-singing was most praiseworthy, and the band did well, though the strings were not quite satisfactory in either tone or precision. The soloists were Madame Clara Samuell, Mrs. Burrell, Mr. Joseph Reed, and Mr. Arthur Walenn, of whom the last-named was particularly successful in realising the meaning of what he sang. The Hull Vocal Society, of whose chorus good things are spoken, gave a Mendelssohn programme on the 6th ult. "Athalie" and the "Hymn of Praise" were the works chosen, and of such exceedingly familiar music it is needless to say that a good account was given under Dr. Smith's direction. The principals were Madame Bertha Moore, Miss Mayes, Miss Langford, and Mr. Brearley, with Miss Lilian Hovey as reciter. The Whitby Choral Society, of which Mr. Hallgate has for many years past been the conductor, is congratulating itself on the fact that, with a largely increased expenditure, it is the better off for the season's work to the extent of three shillings! The programmes have not been very ambitious, for neither the "Hymn of Praise," Cowen's "Rose Maiden," nor yet selections from the works of Gilbert and Sullivan can be said to be particularly exacting for a well-trained chorus. But what has been done has been done as satisfactorily as the society's means would permit. The Middlesbrough Musical Union, like the Leeds subscription concerts, adopts the excellent custom of engaging Dr. Joachim for one of its Concerts, and accordingly the season ended on March 31 with a Chamber Concert in which the great Hungarian violinist was the principal attraction.

MUSIC IN PARIS.

(From our own Correspondent.)

A gala performance of Verdi's "Otello" was given on the 13th ult., at the Opéra, in aid of the "Ligne fraternelle des enfants de France," on which occasion Signor Tamagno made his first appearance here in the titular part, and was enthusiastically applauded by the audience, who were very greatly struck by his powerful voice. The other leading interpreters were Madame Caron and MM. Delmas, Vaguet, and Gresse. Mdlle. Ganne has obtained leave of absence from the Opéra, the lady having undertaken the part of *Brünnhilde* in the forthcoming first production of "Die Walküre" in Marseilles.

At the Opéra Comique Mdlle. Van Zandt made her re-appearance on March 30, when she sang the part of *Zerlina* in "Don Giovanni" for the first time in Paris. On the 27th of the same month a very satisfactory revival took place of Godard's "La Vivandière," with Mdlles. Delna and Laisné, and MM. Fugère, Badiali, and Leprestre in the principal parts. A new one-act opera, "Daphnis et Chloé," the libretto by M. Charles Rafaéli, the music by M. Henri Büsser, has been accepted for performance by M. Carvalho. On the 10th ult. Boieldieu's "La Dame Blanche" was revived, the evergreen work being given in accordance with the original score, and without the numerous modifications which both conductors and vocalists had little by little introduced in the performance.

The winding up of the season of the Lamoureux concerts had been interrupted by the London engagement of the orchestra. However, in the concert of the 4th ult. we were once more treated to an excellent performance of Beethoven's Ninth Symphony, with Mesdames Leroux-Ribeyre and Passama, Mdlle. Engel and Ghasne in the solo quartet. On the same occasion M. Sechiari, a young violinist of the orchestra, made his *début* as a solo performer on his instrument, and proved himself, in the second Concerto by Wieniawski, a virtuoso of the first order.

In the Colonne concert of the 4th ult. the celebrated Belgian violinist, M. Ysaye, took part, and gave an admirable rendering of a *poème* for violin by M. Chausson, produced for the first time; a work replete with character and novelty of form, but somewhat sober in its colouring, and therefore of insufficient interest to the general public. The programme also included a portion of Liszt's "Faust" symphony, which was greatly appreciated. The concert of the 11th ult. resulted in a series of ovations to MM. Ysaye and Pugno, the violinist and pianist respectively of the occasion, the former playing the Beethoven concerto and a sonata by Bach, the latter Schumann's concerto and some "pièces romantiques" of his own composition.

The concerts given by virtuosos continue to be numerous. Those of Mr. Harold Bauer always attract crowded audiences, that eminent artist devoting himself almost exclusively to works of the highest order, which, moreover, he interprets in an entirely worthy manner and with a simply superb technique. He announces a fresh series of three performances on the 24th ult. and the 4th and 13th inst., with the co-operation of MM. Marsick and Salmon.

At one of the recent chamber concerts of M. Philipp, a notable novelty was a set of pieces for oboe, entitled "Scènes villageoises," from the pen of M. de Boisdeffre.

M. Horace Britt, a highly-gifted young violoncellist, scored a distinct success in a concert given, with the co-operation of the Lamoureux Orchestra, on March 19, when he introduced, amongst other numbers, a "Concertstück" by M. G. Callaert, an Antwerp composer and organist.

Mdlle. Weingaertner, a pianist of considerable attainments, gave a recital here last month, when she met with great appreciation. In addition to several numbers by

classical masters, the lady played the entire series of the "Valses sérieuses" by M. René Lenormand, the interpretation of which latter formed, indeed, one of her principal successes on the occasion. Her father, M. Weingaertner, an excellent violinist, is the leader of a string quartet party, the performances of which are invariably well attended. On the last occasion the programme included part of a quartet written by an eleven-year-old child of the name of Bourdon. Precociousness in musical composition is, it must be admitted, more rare and more noteworthy than precocity in executive development, and the case in question thus deserves to be recorded.

Another pianist, M. Falcke, has gained numerous admirers during the past season, combining as he does technical perfection with a sympathetic individuality, and a charm of interpretation which appertains to him personally.

Mr. Arthur Reginald Little, a New York pianist, gave a successful recital, on the 3rd ult., and amongst other virtuosos of the instrument recently giving concerts may be named MM. Risler, Delafosse, Nadaud, Chevillard, and Mdlle. Toutin.

The Académie des Beaux Arts has awarded the Kastner-Boursault prize to M. J. Combarieu, for his two interesting volumes: "Les rapports de la musique et de la poésie" and "Théorie du rythme dans la composition musicale."

MUSIC IN MONTREAL.

(From our own Correspondent.)

The Philharmonic Society completed its twentieth season with its ninth annual festival, which took place on the 7th, 8th, and 9th ult. The programme was the most ambitious hitherto undertaken, as it included Beethoven's Ninth (Choral) Symphony. The other works were Max Bruch's "Arminius" and Wagner's "Tannhäuser," both of which had been previously given by the society, and Massenet's "Mary Magdalen." The *matinée* concert included Tschaïkowsky's Overture "1812," Saint-Saëns's "Danse Macabre," Schubert's "Unfinished" symphony, Dubois's "Trois petites pièces," Liszt's "Les Préludes," and Wieniawski's Concerto, No. 2 (first movement), for violin, played with great effect by Mr. C. Moerenhout. The fine rendering which the Choral Symphony received was ample evidence of diligent study on the part of the members, and the work was ably conducted by Mr. Mollenhauer, the Associate conductor. The opening concert was devoted to "Arminius." On the second evening, Massenet's sacred drama was finely performed and received the unstinted applause of a large audience. "Tannhäuser," repeated from last season, again proved to be the greatest attraction. The performance was a very good one and formed a fitting close to a fine series of concerts. Mr. Guillaume Couture once more demonstrated his great ability as the society's conductor.

MUSIC IN AMERICA.

(From our own Correspondent.)

Just now speculation is rife as to what will be the developments of the next season in regard to grand opera in New York. Neither the regular season at the Metropolitan Opera House nor the extra season of German opera, given under the direction of Mr. Damrosch, came anywhere near being a financial success. Moreover, neither of the companies succeeded in making good their losses on their tours. It is positively stated that the brothers De Reszke have declined to return to America for another season, which will deprive the Metropolitan of two of its strongest attractions. It is also reported that Mr. Damrosch has engaged Madame Melba for his company, and that he will probably also retain the services of Madame Nordica, from which it would seem as though he intended leaving the field of German compositions to which he has hitherto confined himself so closely, and would compete with the forces of Mr. Grau on their own ground. Mr. Damrosch has made no bid for a lease of the Metropolitan for next season, and it now seems as though there might be a battle royal between impresarios next season, or else that the Metropolitan people might withdraw and leave their rivals in possession. At the moment of writing the stockholders of the Metropolitan have been in session considering plans for their building, but no definite results have been reached.

Among the last efforts of the Damrosch Opera Company was the production of a grand opera in four acts, by Mr. Xaver Scharwenka, who has been at the head of a conservatory of music in New York for some years. The scene of the opera is laid during the sixth century and it deals with Gothic history. It portrays the conventional conflict between love and duty, and contains a good many effective situations of a rather lurid and gloomy order. The opera was produced for the first time in Germany last fall, and is said to have made a powerful impression there. At its appearance here Mr. Scharwenka conducted the orchestra himself, and displayed a thorough command over his forces. But notwithstanding this, and the fact that new scenery and costumes had been provided and considerable care spent in preparation, "Mataswintha" did not rouse any special enthusiasm. It is doubtful if it will be performed again.

On March 10 and 11 the Cecilia Society, of Boston, sang Beethoven's great "Missa Solemnis" in the Music Hall in that city. The solo quartet was made up of Miss Wright, Miss Little, Mr. Frederick Smith, and Mr. Arthur Beresford. Accounts from Boston commend the society and its conductor for their courage and conscientiousness in undertaking this enormous work, but do not speak of it as having been more than measurably successful. It has only been given two or three times in this country, and never with any great degree of *éclat*, and the Boston critics think that it is not worth while to undertake what can never be satisfactorily performed.

On March 18 the Musical Art Society of New York gave its second and last Concert of the season in Carnegie Hall, presenting the following programme: "Miserere," Allegri; "Crucifixus," Lotti; "Ave Verum," Josquin de Prés; "Timor et Tremor," Orlando di Lasso; "O Filii et Filiæ," Volckmar Leisring; "God's time is the best," J. S. Bach; "Nachtwache," 1 and 2 (Brahms); two selections for viole d'amour—Andante and Minuet, Milandre; "Plaisir d'Amour," Martini; "Liebe, dir Ergeb' ich Mich," Cornelius.

This society has devoted so much study to the works of the old masters that it produces them with a very high degree of perfection. In fact, for pure art, such as makes its appeal to a cultivated appreciation of music, these concerts are by far the best now given in the country. The viole de gamba used were from the collection of Mr. Steiner, of New Haven, who has collected a large number of curious and obsolete instruments.

In the same week the Oratorio Club of Brooklyn gave a concert in Plymouth Church, bringing forward Schubert's "Miriam's Song" and a short and very attractive cantata called "The Rose," by Mr. W. W. Gilchrist, of Philadelphia. The latter work was given some two years ago by the same society. Mr. Walter Henry Hall is the conductor of the Club.

A choral society has been formed among the members of the Russian colony in New York, which made its first venture on the 2nd ult. The conductor, Mr. Platon Brunoff, has gathered most of his chorus material from such amateurs as he could find, and naturally his choice has been considerably limited. Notwithstanding this the society accomplished some creditable singing of Russian folk-songs, and the soloists played only Russian compositions, so that the Concert had an individual and novel flavour which was interesting.

In Pittsburg, at the great Carnegie Library and Music Hall building, Mr. Frederic Archer has all the winter continued his weekly organ recitals, and has supplemented them by a series of lectures on the great composers, illustrated by pianoforte and organ arrangements from their works. These recitals and lectures have had an astonishing educational influence, especially among the working people of Pittsburg, who flock to them by thousands. All sorts and conditions of men are admitted—children also, and the small people are furnished with programmes like their elders, and allowed to enjoy the music to their hearts' content. It is said that children can be seen among the audiences who are regular *habitués* of these concerts. The

recitals are given on Sunday afternoons, and generally draw audiences of about 3,000 persons each. The secondary effect of these entertainments is to be seen in the increased interest and improved quality of work manifested by the choirs and choral societies of Pittsburg and its vicinity.

On March 27, the choir and orchestra of the Bow and Bromley Institute gave a concert in the Institute Hall, under the direction of Dr. W. G. McNaught. The programme included "Phaudrig Crohoore" (Stanford), "The Song of Miriam" (Schubert), in which the solo was ably sung by Miss Amy Sargent, and Handel's Organ Concerto in B flat, in which the solo part was played by Mr. H. F. Ellingford. On Good Friday the choir gave the usual performance of "The Messiah." The principals were Madame Kate Cove, Miss Eliza Thomas, Mr. Iver McKay, and Mr. Sutton Shepley (in place of Mr. W. H. Brereton, who was indisposed). Mr. W. Frye Parker led the orchestra, Mr. Ellingford presided at the organ, and Dr. McNaught conducted. The Bow and Bromley Institute Choir and Orchestra of 150 performers gave an excellent concert at the People's Palace on the 10th ult., to a large and appreciative audience. The selections included Schubert's "Rosamunde" overture, Stanford's amusing Irish ballad "Phaudrig Crohoore," and Somervell's dramatic "Charge of the Light Brigade," in the *Finale* of which the melodies of "God save the Queen" and "St. Ann's" tune are very effectively combined. Dr. W. G. McNaught conducted with all the skill incidental to good musicianship combined with long experience in wielding the baton.

St. George's Hall, the time-honoured abode of the German Reed combination, was re-opened (with new decorations, electric lighting, &c.) as the Matinée Theatre on the 17th ult. The manager, Mr. Philip Yorke, has made a laudable effort to supply a high-class "variety" entertainment for afternoon audiences, though hardly as yet with success. The chief musical feature was a new pantomime play "La revanche des Cigales," with music by Leon Schlesinger. Of the latter it is hardly possible yet to speak definitely, for the orchestra provided was by no means satisfactory and the work appeared to be insufficiently rehearsed. The music, which was conducted by the composer, has, however, a good deal of charm. There was also a new operetta "A Royal Roundhead," the music composed by Denham Harrison; but we cannot speak favourably either of the music or its performance. The Court Singers deserve mention for their excellent part-singing; but the chief success of the afternoon was undoubtedly the exquisitely sympathetic recitation of Tennyson's "May Queen," by Mrs. Bernard Beere, who was very heartily received on her *rentrée* after her long illness.

A Sunday School choir competition (under the auspices of the Sunday School Union) was held at the Surrey Chapel, Blackfriars, on the 1st ult. A number of local competitions had been previously held, and the prize winners of each section were invited to compete for a banner and other prizes, value £10, generously offered by Mr. Warmington. Seven choirs competed. The test pieces were the two-part arrangement of "All among the barley" (Stirling) and "O wert thou in the cauld blast" (Mendelssohn). In addition, each choir had to prepare three pieces of its own selection, one of which was chosen by the adjudicator for performance at the time of the competition. The first prize was taken by the Hanover School, Lambeth, the second by the Onslow School (S.W. district), and the third by Stormont Road (Clapham) School. All the choirs being prize choirs, deserve honourable mention. They were as follows: Pilgrim Fathers' School (South London), Presbyterian Church (Bermondsey), Kentish Town School, and Willoughby Road (Islington) School. Dr. McNaught adjudicated.

We are informed by the committee of the Allgemeine Deutsche Musik Verein that the annual meeting of the association will be held from the 27th inst. to June 1, at Mannheim. The proceedings will include six concert performances, three of orchestral and choral works, and three of chamber music, besides a *matinée* devoted exclusively to Brahms. Amongst the works to be produced are Berlioz's "Lelio," Liszt's "Dante" symphony, Strauss's "Zarathustra," a symphony by Vincent d'Indy, a string quartet by Klughardt, and a cantata by Prohaska. The solo performers include Signor Busoni, M. Petchnikoff, M. E. Risler, and others; MM. Vincent d'Indy, Strauss, and Weingartner will be amongst the conductors. The orchestra will be that of the Court Theatre, reinforced by members of those of Darmstadt and Mainz. A performance of M. Eugene d'Albert's opera "Gernot" will usher in the meeting on the 26th inst., and the proceedings will terminate with the production of Herr Weinberger's "Genesius," at the Court Theatre, the composer in each case conducting.

The Victoria Madrigal Society, established mainly for the performance of unaccompanied choral music, presented an attractive programme, on the 1st ult., at St. Martin's Town Hall, in aid of the Prince of Wales's Hospital Fund. Dr. J. Stanley Murray, the conductor, may be congratulated not only upon the excellent voices of the choir, but upon their even balance of tone. Gaul's "The Silent Land," Spofforth's "Hail, smiling morn," Pearsall's "Who shall win my lady fair," and Macfarren's "You stole my love" were among the best known pieces, and each was rendered with precision and delicacy. The choralists also made a good impression with a pleasing madrigal, not previously heard, "I lov'd a lass," by their conductor. The part-music was interspersed with vocal contributions from Miss Stanley Lucas, Mr. Barton McGuckin, and Mr. W. A. Peterkin, and by violin solos, played with breadth and freedom by Mdlle. Henrietta Murkens.

Miss A. V. Mukle and Miss Frances Thomas offered an unhackneyed programme at their chamber concert at Queen's (Small) Hall, on March 29. The first-named is an accomplished pianist, and her companion is an able clarinettist. Both took part in an interesting Trio in B flat (Op. 29), by Vincent d'Indy, in which they were associated with Miss May Mukle, a skilful violoncellist, and in Rheinberger's Nonet in E flat (Op. 130) for violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, and horn, their partners in a good performance being Misses A. and F. Marshall, R. Watson, and Leila Bull, and Messrs. Chapman, Rice, and Brain. Miss Saidie Kaiser, a tasteful vocalist, was heard in a graceful song, "When my Gretchen sings," by Miss A. V. Mukle, and in *morceaux* by Dvorák and Brahms.

An excellent performance took place, on the 10th ult., at the Grocers' Company's School, Hackney Downs, of Gounod's Messe Solennelle, Schubert's "Song of Miriam," and the "Unfinished" symphony of the same master. In accomplishing their by no means easy task, the orchestra and choir of boys' and men's voices connected with the school acquitted themselves in an eminently praiseworthy manner; and the conductor, Mr. Ernest Newton, may be congratulated both upon the efficiency of the forces under his command and upon the zeal and ability on his part which have produced such excellent results. The solo parts were well rendered by Master H. Knott, Messrs. Henry Beaumont and Wilfred Cunliffe in the Mass, and Master A. S. Hillam in the cantata.

The Hampstead Conservatoire students made an exceedingly creditable display of proficiency at a concert in the large hall of the institution, on the 5th ult. The overture to "Don Giovanni" and Wagner's "Siegfried Idyll" were neatly played by the well-balanced orchestra, ably conducted by Mr. Cecil J. Sharp. Among the soloists distinguishing themselves were Miss Ada S. Blackwood, who gave, with considerable taste, the first movement of Schumann's Pianoforte Concerto; Mr. Otto Spamer, with a conscientious rendering of Bach's "Chaconne"; Miss L. R. Carey, Miss M. Traill, Mr. Bernard E. Farrer, Miss Ethel Spiller, and Miss F. Eadie. Mrs. Richter agreeably contributed a couple of vocal pieces. Mr. E. d'Evry accompanied, and, as a tribute to the memory of Brahms, played on the organ the Dead March in "Saul."

A concert of sacred music was given at the Borough Theatre, Stratford, on Good Friday, by the members of Mr. Ben Greet's "Shamus O'Brien" Company, under the

direction of Mr. Frank Tours. Mr. Magrath received an enthusiastic encore for his rendering of Gounod's "There is a green hill," as also did Miss Leonora Braham for her singing of the "Inflammatus" in Rossini's "Stabat Mater," with which work the Concert concluded. Other soloists deserving of mention were Miss Alice McFarlane, Mr. Avalon Collard, and Mr. Frank H. Morton. The orchestra and chorus of the company assisted, and the performance generally reflected great credit on the ability of the conductor, Mr. Frank Tours.

At one of the Concerts Classiques, given on the 2nd ult. at the Salle des Fêtes, Pau, the performance consisted entirely of music by British composers, including Sir W. Sterndale Bennett's overture "The Wood Nymphs," Professor Stanford's "Irish" symphony, Sir A. C. Mackenzie's "Scotch" rhapsody, Mr. Cowen's "Language of Flowers," Sir Herbert Oakeley's "Edinburgh" march, as well as some minor pieces by John Bull, Dr. Arne, and Orlando Gibbons. Some concise biographical notices were appended to the programme leaflet, and the performance, under M. Edouard Brunel's zealous and intelligent direction, proved a most complete success.

The chamber concert given by Mr. René Ortmans on March 27, at the Queen's (Small) Hall, acquired distinction by the first performance in London being given on this occasion of César Franck's String Quartet in D, a work written in 1889, the year before its composer's death, and first performed by the Société Nationale on April 19, 1890. The work comprises four movements, all of which are permeated by a spirit of melancholy and hopeless despair, which renders the work decidedly depressing. The themes, however, possess distinctiveness, and are developed with the skill and earnestness of expression common to the writings of this composer.

The Bermondsey Settlement Choral and Orchestral Union, numbering 200 performers, gave a satisfactory performance of "Israel in Egypt," at the local Town Hall, on the 8th ult., under the skilful conductorship of Mr. John E. Borland. The oratorio, which was given with the original accompaniments, was preceded by the "Occasional" overture. The soloists were Miss Helen Jaxon, Miss Ruby Shaw, Miss Jessie King, Mr. John Probert, Mr. R. E. Miles, and Mr. John McMillan, the two last-named singing the duet "The Lord is a Man of War" with such spirit and judgment that repetition was asked for and obtained.

The People's Palace Choral Society at Mile End, which makes such steady progress under the direction of Mr. C. H. Allen Gill, gave an excellent performance of "The Messiah" on Good Friday. The choruses were sung with much spirit, the attack being in most instances firm, whilst the leading points were well marked. From beginning to end there was no indication of lack of interest either on the part of the singers or the crowded audience. Madame Annie Marriott, Miss Edith Hands, Mr. Arthur Barlow, and Mr. Frank Tebbutt were the soloists, and Mr. B. Jackson presided at the organ.

The third annual chamber music festival is announced to take place on the five days, from the 23rd to the 27th inst., under the auspices of the Beethoven-Haus Society, in Bonn. The opening concert will be devoted to Beethoven, Mozart, and Haydn; the second to Schubert; the third to Brahms; the fourth to Beethoven; and the final one (27th inst.) to Mendelssohn, Schumann, Brahms, and Beethoven. The net proceeds of the concerts will be devoted to three prizes to be awarded for new chamber compositions, which will be produced in connection with next year's Beethoven-Haus performances.

Miss Maude Danks and Miss Hilda Gee, who gave a vocal and violin recital on the 13th ult., at the Steinway Hall, are promising young musicians who, if they continue to study with as much success as they have done up to the present, should acquire esteemed positions in their profession. Miss Danks has a soprano voice of pleasing quality and she articulates distinctly, although at times with an affected pronunciation. Miss Gee has need of greater executive command, but she played some violin music with commendable neatness and expression. Some songs were tastefully sung by Mr. Walter Ford.

The Finsbury Choral Association shows steady progress. At Holloway Hall, on March 25, the performance of the "Redemption" had several points of interest, not the least of which was accurate perception of the spirit pervading the dramatic sections of the trilogy. These were delivered with genuine impulse and vigour. In the reflective numbers, also, Mr. Cecil J. Sharp, the painstaking conductor, had no reason to be ashamed of the vocalists and instrumentalists under his control. The principals included Miss Mabel Berrey, Miss Muriel Foster, Mr. Lloyd Chandos, and Mr. Henry Bailey.

Miss Rosa Green, who gave a concert, on the 5th ult., at the Queen's (Small) Hall, is gifted with a mezzo-soprano voice of rich quality, which has manifestly been well trained, and is used in a manner that denotes musical feeling. Miss Green, according to present custom on such occasions, sang in various languages, and was specially successful in Bemberg's "Chant Hindou" and Vidal's dainty lyric "Printemps Nouveau." Other artists who appeared were Mr. Andrew Black, Mr. Leon Mozin, and the Hillier Belgian String Quartet.

The Guildhall School of Music, having outgrown its accommodation, is about to be enlarged at an estimated cost of £20,500. This extension of premises will include the addition of an orchestral saloon capable of seating 650 persons and twenty-seven new class-rooms. To meet the necessary expenditure the entrance and tuition fees of the pupils are to be slightly raised and an additional two-and-a-half per cent. will be deducted from the amounts paid to the professors. There are at present 3,527 students attending the various classes.

The committee of the Garrett Fund have decided, under the sad circumstances of the death of that eminent musician, to continue their efforts to secure an adequate fund to present to Mrs. Garrett. They have the satisfaction of knowing that no course of action could have been more acceptable to Dr. Garrett himself. It is needless to add that this new arrangement will not change the character of the presentation, beyond making this practical expression of respect for the man, a mark of respect for his memory.

The newly formed Stoke Newington Choral Association, under the able conductorship of Mr. Percy Taylor, followed up its recently recorded successful public *début* by a second concert, given on March 29, at Morley Hall, Hackney, in aid of the Prince of Wales's Hospital Fund. The programme included the performance of Barnett's cantata "The Ancient Mariner" in the first, and a miscellaneous selection in the second part. Miss Kate Cherry, Miss Lizzie Jones, Mr. Samuel Masters, and Mr. R. E. Miles were the solo vocalists.

Mr. George A. Clinton began, on the 2nd ult., a series of three chamber concerts at the Queen's (Small) Hall. The chief works performed on this occasion were Beethoven's Serenade in D (Op. 25) for flute, violin, and viola, Brahms's Trio in A minor (Op. 114), and Mozart's Clarinet Quintet in A, the instrumentalists taking part being the Concert-giver, Miss Fanny Davies, Messrs. Fransella, Ludwig, Collins, Whitehouse, and Hobday. Miss Bertha Salter was the vocalist.

At Battersea Town Hall, on the 9th ult., Dibdin's ballad opera "The Waterman" was sung as part of an entertainment in aid of the West Lambeth Teachers' Association. The characters were efficiently sustained by Mrs. A. Maule, Mrs. G. Green, Messrs. T. H. Elliott, W. Fox, and Maskell Hardy. The performance was under the direction of the last-named gentleman, whose select choir of twenty-four voices sang the part-music.

A performance of Haydn's "Creation" was given on the 13th ult., at Union Chapel, Islington. The choruses were sung by the members of the Psalmody Class in a manner worthy of high praise, and the solos were excellently sung by Miss Alice Simons, Mr. Charles Chilley, and Mr. Daniel Price. The accompaniments were played upon the organ by Mr. Fountain Meen, and Mr. R. Williamson conducted.

At St. Luke's, Nightingale Lane, Clapham, a very effective rendering of Stainer's "Crucifixion" took place, on the 14th

ult. The solos were sympathetically sung by Messrs. W. Bowley (tenor), Claxton Dicks and Hills (bassi). The precision of the choir in the choruses was well marked. Mr. Chase, the indefatigable and painstaking conductor, has ably held the post of organist and choirmaster for the last twenty years.

An interesting feature of the approaching Victorian Era Exhibition, soon to be opened at Earl's Court, will be a series of brass band contests, which have been arranged on a very much larger scale than has ever before been attempted. As the competing bands will be drawn from all parts of the kingdom, with cash prizes amounting to about £800, the contests will doubtless be very attractive and popular. Singers, too, will have every opportunity of proving their skill in a series of grand Choral Competitions, which have been excellently arranged to suit choirs of various sizes and constituents. £280 in money prizes, and a gold medal for the conductor of each winning choir, are some of the attractions offered.

Bach's Passion Music ("St. Matthew") was impressively performed at St. James's, Sussex Gardens, on the 9th ult., under the direction of Mr. Henry J. B. Dart, organist to the church. The soloists were Miss Dove, Miss Mary Barratt, Mr. Gilbert Denis, and Mr. Mervene Dene. Stainer's "Crucifixion" attracted a large congregation at the same church on Good Friday afternoon.

The Royal College of Music has instituted a "Junior Department" for pupils under fourteen years of age. The syllabus announcing this new feature says: "Every effort will be made to arrange the classes so that the general education of the pupils may be interfered with as little as possible." Full particulars may be obtained upon application to the Registrar, at the College.

The new and effective Lenten cantata, "The Cross of Christ," by Mr. Thomas Adams, organist and choirmaster at St. Alban's, Holborn, has twice been successfully performed at St. Michael's Church, Paddington, under the able direction of Mr. Edmund Rogers, the organist and director of the choir. There were large and appreciative congregations.

Stainer's "Crucifixion" was performed at Christ Church, Marylebone, on the 9th ult. The tenor and bass solos were respectively sustained by Mr. Julian Rutt and Mr. Duncan Bernard with great taste and expression. Mr. Fred. J. Chaffer played the organ with great effect, and to his efforts as choirmaster the success of the performance was largely due.

A Committee has been formed to promote a testimonial to Dr. John Storer, who has been lying helpless for some months through serious illness. Subscriptions will be gratefully received by the Secretary, Mr. E. W. Naylor, 35, Oxford Road, N.W.

Stainer's "Crucifixion" was sung at Christ Church, West Green, South Tottenham, on the 8th ult., and Good Friday, under the direction of Mr. A. M. Flack, organist and choirmaster. The soloists were Messrs. C. M. Gaze and J. M. Tonge. Mr. E. Drewett accompanied on both occasions.

A morning concert will be given at 7, St. James's Square, on the 26th inst., in aid of the Rev. Dr. Stainer's Homes for Deaf and Dumb Children, when a number of popular artists have promised to assist.

Mr. John E. West's march "Victoria" will be played by the massed bands of the Guards, under Bandmaster H. F. Dunkerton, at the trooping of the colours on Her Majesty's birthday.

At the University of London, Messrs. Thomas Ely and Percy Rodney Rideout have passed successfully the examination for the degree of Doctor of Music.

Her Majesty the Queen has been graciously pleased to accept the dedication of Sir Herbert Oakeley's "A Golden Reign" and a copy of Mr. Harvey Löhr's patriotic chorus "Britain's Glory."

Herr Franz Rummel, the well-known pianist, has received the title of "Professor" from the Duke of Saxe-Anhalt.

FOREIGN NOTES.

Algiers.—A series of representations of the "Antigone" of Sophocles, and the "Erinyes" of Æschylus, with incidental music by M. Massenet, is to be given at the Antique Theatre in the coming August.

Antwerp. — The first performance of an opera, "Numance," by M. van den Eeden, now in course of being mounted at the Royal Theatre, is looked forward to with much interest here. M. van den Eeden is one of the most talented of modern Belgian musicians, and the composer, *inter alia*, of a remakable oratorio, "The Last Judgment."

Bâle.—Probably the first among the performances in memory of Brahms now being held throughout the musical world, took place here on the 4th ult., when the "Deutsches Requiem" was given by the choral society under the direction of Dr. Volkland. The performance was in every way excellent and produced a deep impression, not a few of those present being moved to tears.

Bayreuth.—According to the official announcement just made, the leading tenors at the forthcoming Festival performances will be M. van Dyck, of the Viennese Opera; Herr Vogl, the doyen of Bayreuth tenors; Herr Wilhelm Grüning, of Hamburg; and Herr Aloys Burgstaller, the young singer of Bayreuth training, who showed such great promise last year. Miss Brema will be the *Kundry* in "Parsifal" and probably also the *Fricka* in the tetralogy. It is stated that the house is completely sold out for the first series of the performances, and for the second nearly so, while for the third series more than one half of the accommodation has already been disposed of.

Berlin.—A new one-act opera, "Enoch Arden," the libretto founded upon Tennyson's poem, by C. W. Marschner, with Victor Hausmann for its composer, was brought out at the Royal Opera on March 27. Herr Hausmann has hitherto been known here only as the composer of some pleasing orchestral pieces, and he cannot be said to have enhanced his reputation by the present score, which is devoid of any characteristic elements, the libretto being likewise wanting in essential dramatic qualities. There was some little show of applause, but the work is not likely to remain in the repertory very long.——The Emperor William centenary was celebrated in a worthy manner, on March 22, in the Memorial Church, with Dr. (now "Professor") Reimann in his accustomed place at the magnificent organ, to which some notable improvements have recently been added. The performance included a Te Deum by Blumner, Schubert's Twenty-third Psalm (sung by the choristers of the Hochschule), a selection from Handel's oratorios, including the "The Lord is a Man of War" (Herren Mödlinger and Krolop), and an exquisite rendering by Dr. Joachim of an *Adagio* by Bach, while the organist likewise contributed several solo numbers, amongst them Mendelssohn's Sonata in F minor, which has rarely been heard to greater advantage.——The performance, on March 29, by the Philharmonic Choir, under Herr Siegfried Ochs, of Tinel's "Franciscus," is admitted on all sides to have been the finest yet given here, the solo parts also being in excellent hands.——The Philharmonic Orchestra, under Herr Nikisch's direction, will give a series of concerts at the Cirque d'Hiver, Paris, between the 9th and the 16th inst., and will afterwards proceed to Lyons, Strassburg, and some parts of Switzerland. Its reception in the French capital may be looked forward to with some pardonable curiosity.——Count Geza Zichy, the well-known one-armed pianoforte virtuoso, had an audience of the Emperor recently, the director of the Opera, Count Hochberg, being likewise present, when he played extracts from his opera "Alar," which has been accepted for performance here within a few weeks.——Herr H. von Herzogenberg has been appointed to the professorate at the Royal Hochschule, vacated by the recent death of Woldemar Bargiel.

Brussels.—At the Théâtre de la Monnaie performances of M. Vincent d'Indy's "Fervaal" are being continued twice a week, and a successful revival has taken place of Bizet's "Les Pêcheurs de perles." Miss Brema was announced to re-appear in the parts of *Orphée* and *Delila*, previous to fulfilling her engagements at Covent Garden Theatre this month. M. d'Indy also conducted one of the recent Ysaye concerts, which included his orchestral legend

"Istar," while the two distinguished violinists, MM. Ysaye and Thomson, gave a superb rendering of Bach's Concerto for two violins.——An interesting performance, given by the Ysaye Concert Society on Holy Thursday, included Wagner's "Liebesmahl der Apostel," the Good Friday music from "Parsifal," and a chorus from César Franck's oratorio "Rebecca." The concert opened, in memory of Brahms, with the "Tragic" overture of the master, and concluded with Wagner's "Kaisermarsch," including the choral portion. The Liège Choral Society "Légia," under M. Sylvain Dupuis's direction, formed the choir.

Budapesth.—The last Philharmonic concert of the season took place, under Dr. Hans Richter, on the 7th ult., and included, as a novelty, a fantasia for pianoforte and orchestra by a young Hungarian composer, A. von Buttykay, which was greatly appreciated. At the conclusion of the concert Dr. Richter was overwhelmed with tokens, floral and otherwise, of the esteem in which he is held here.——Herr Humperdinck was invited to conduct the fiftieth performance, on the 11th ult., at the Royal Opera, of "Hänsel und Gretel," and was most enthusiastically received by a crowded audience. The performance was preceded by two orchestral numbers from his new work, "Die Königskinder," which pleased greatly, particularly the second, intended to illustrate a children's dance.

Carlsruhe.—M. Vincent d'Indy's new opera "Fervaal," recently produced with so much success at Brussels, has been accepted for performance at the Court Theatre, under Herr Mottl's direction. The work is also to be given at Munich, under Herr Richard Strauss.

Cassel.—Mr. Eugene d'Albert's opera "Der Rubin," first produced at Weimar, under the brief conductorship, at the Hof-Theater, of the composer, is announced for performance at the Court Theatre here during the present month.

Christiania.—Madame Bergliot Ibsen, daughter of Björnson and daughter-in-law of the dramatist, who recently took part in a concert given in Paris by Madame Marchesi's pupils, made her public *début* here as a vocalist on the 6th ult. The occasion was a recital given by Björnson, in the Municipal Hall, of some of Victor Hugo's poems, and the lady, who sang a number of songs by native composers, completely charmed the audience by her sympathetic voice and perfect method.

Darmstadt.—An excellent performance was given, on March 15, by the Musikverein, under Capellmeister De Haan's direction, of Dvorák's "Stabat Mater" and Beethoven's "Missa solemnis," with Mesdames Plüddemann and Beck, Herr Robert Kaufmann, and Dr. Kraus (of Vienna) in the solo parts.—— A young violoncellist, Arnold Földesy, of Budapesth, has been enormously successful in concerts given here recently, and the critical notices in the press are enthusiastic in their praise of his technique and general artistic ripeness. He is only fourteen years of age.

Dresden.—An excellent first performance here of Bruckner's stupendous Te Deum was given, last month, at one of the concerts directed by Herr Nicodé, with the choir reinforced by the Bach-Verein, the Robert Schumann Singakademie, the Neustadt Choral Society, and others. The noble work, replete with religious fervour and, despite its elaborate design, of a truly grand simplicity, produced a profound impression, and will doubtless be heard here again before long.——Rehearsals are going forward at the Royal Opera of Herr Adalbert von Goldschmidt's already much talked of unique music-drama "Gœa," an important portion of which is to be produced here in concert form, with complete orchestra, in the course of the present month.

Florence.—Signor Leoncavallo, the composer of "I Pagliacci," has written a "Hymn to the Muses," which he has dedicated to the tenor, M. van Dyck.

Frankfort-on-Main.—A complete performance, entirely in accordance with Wagner's score, is to be given between the 15th and 20th inst., at the Stadt-Theater, in which several eminent German Wagner interpreters are to take part.

Genoa.—A new season is about to commence at the Politeama with "Mignon," the repertory also including "Les Pêcheurs de perles," "A Santa Lucia," "I Pagliacci," and "Cavalleria Rusticana." Signora Bellincioni and M. Garbin are amongst the leading artists engaged.

Hamburg.—Madame Ingeborg von Bronsart's grand opera "Hiarné" was produced for the first time at the Stadt-Theater, on March 27, with considerable success. The principal vocalists were Fräulein von Mildenburg and Herr Grüning, who, with the composer, received numerous recalls.

Leipzig.—The season of the Gewandhaus Orchestra concerts, under Herr Nikisch, came to a close on the 1st ult., with the twenty-second concert of the series, the principal numbers in the programme being Schubert's "Unfinished" symphony and Beethoven's Ninth. Herr Nikisch had then but recently returned from Russia, where he conducted several concerts in Moscow and Warsaw with immense success.——Signor Tamagno is expected to make his first German appearance at the Stadt-Theater early in this month, after which he will give representations at Munich, Frankfort, and elsewhere in the fatherland.—— The first authoritative biography of Heinrich Marschner, the composer of "Der Vampyr" and "Templer und Jüdin," has just been published by the firm of Reclam. The author is Dr. Wittmann, keeper of archives at Pressburg, where the composer for some time resided.—— The renovated and partly re-built church of St. John, containing the remains of Sebastian Bach, was newly consecrated on March 28; and on the 4th ult. an inaugurative concert took place here, dedicated entirely to compositions by the great Cantor, and in which the Leipzig "Quartett für Kirchengesang," as well as the choristers of St. John, under the able direction of Cantor Röthig, took part.

Linz.—In accordance with a unanimous resolution passed by the Municipal Council, a monument is to be erected here to the late Anton Bruckner, and a commemorative tablet is to be placed at the house where he resided while holding the organistship at the Cathedral. The council have, moreover, voted the necessary funds for organising a series of some twelve popular concerts devoted to the performance, by the Linz Musikverein, of the principal compositions of the master.

Lübeck.—Herr Ugo Afferni, a well-known musician of Annaberg, has been appointed to the conductorship of the newly founded Philharmonic Society here, a well-endowed institution which starts under conditions of much promise. Frau Afferni-Brammer, the wife of the conductor, and a violinist of note, will likewise be a valuable addition to the musical life of the town.

Mainz.—Mr. Isidore de Lara's opera "Amy Robsart," produced at the Stadt-Theater in the first week of last month, met with a fairly favourable reception. Fräulein Holmy, who appeared in the titular part, was greatly applauded.

Malines.—A somewhat unconventional International competition is to be held here on the 27th prox., when carillonists, professional and amateur, are invited to exhibit their skill on an instrument which, as everyone knows, abounds in Belgium. The *concours* is to take place in the Church of St. Rombaut, which possesses a very fine carillon, and several prizes will be awarded.

Mannheim.—Eugene d'Albert's opera "Gernot" was produced at the Court Theatre for the first time on the 11th ult., under the direction of the composer, and in the presence of a number of foreign visitors, the house being indeed crowded. The leading female part was most effectively interpreted by Madame d'Albert, and the performance altogether left little to be desired. The reception accorded to the new work of the Scottish pianist-composer was indicative of warmest appreciation, while the press organs agree in assigning to it a prominent place amongst contemporary operatic productions.

Milan.—Puccini's "La Bohème" was produced for the first time at the La Scala Theatre, on March 22. The next novelty here, the Baron Franchetti's "Signor di Pourceaugnac," was announced to be brought out towards the end of last month.——The first Italian performance of "Hansel and Gretel" (here called "Nino e Rita," in accordance with Italian fairy tale books) took place at the Manzoni Theatre, on the 4th ult., before an appreciative audience.

Munich.—Herr Ernst Possart, the Intendant of the Royal Theatre, recently gave an interesting and numerously attended public recital of Tennyson's "Enoch Arden,"

accompanied on the pianoforte by Herr Richard Strauss, who has written some very effective incidental music to the poem, consisting of a prelude, intermezzos, and melodramatic accompaniments. The recital was repeated on the 13th ult. at Frankfort-on-Main.——An excellent performance of his own compositions was given, on March 31, by Herr Anton Beer, a gifted resident musician, with the co-operation of the pianist, Fräulein Hoffmann and members of the Kaim Orchestra. In a violoncello sonata, a string quartet, and a pianoforte quartet, which constituted the programme, the composer proved himself an earnest musician of marked individuality and was greatly applauded by a numerous audience.——Handel's oratorio "Deborah," for the first time, in Dr. Chrysander's critically revised version, was given on March 29, at the Odeon, by the Oratorio Society, conducted by Professor Gluth, and greatly appreciated. ——The symphony concerts of the Kaim Orchestra will in future be conducted by Herr Weingartner, the ubiquitous Berlin Capellmeister, Herr Zumpe, their former conductor, having accepted the musical directorship at the Royal Theatre, Schwerin. As in the two preceding years, two complete cycles of Beethoven's Symphonies will be given by the Kaim Orchestra during July and August next.

Naples.—Umberto Giordano's opera "Andrea Chénier" was produced at the San Carlo Theatre, on March 20, for the first time, when it met with a brilliant reception. Many numbers had to be repeated, and the composer was recalled no less than thirty times during the evening.

Palermo.—The Royal Conservatorio here has opened a competition amongst former pupils of the Institution, offering a prize of 1,000 lire for an oratorio for solo voices, chorus, and orchestra.

Prague.—M. Safonow, the distinguished director of the Moscow Conservatoire, was the conductor of the third Philharmonic concert of the season, last month, and met with so much appreciation that an additional extra concert was arranged for him by the society. The programmes were almost entirely devoted to Russian composers, and included Tschaïkowsky's "Pathetic" symphony, Glazounow's "Chopiniana," and Rimsky-Korsakow's "Scheherezade" suite. The pianist was M. Theodor Koenemann, a pupil of Safonow and an excellent artist, who introduced some interesting pieces by composers of the neo-Russian school.——A performance of Handel's "Israel in Egypt" was given, on the 19th ult., by the Tempel Choral Society, under the conductorship of Herr R. Taussig, the solo parts being rendered by members of the German Opera.——Herr Angelo Neumann, the well known impresario, is about to publish an historical record of his, now defunct, "Richard Wagner Theatre," which in its time rendered yeoman service to the cause of the Bayreuth master. A number of letters written by the latter to Neumann will be published in the volume for the first time, and cannot fail to prove highly interesting.

Rome.—The first performance here of Wagner's "Götterdämmerung" took place on March 26, at the Royal Opera, and, notwithstanding an indifferent interpretation, proved a distinct success. With it, the entire Tetralogy has now been placed in the *répertoire*. Amongst the number of pianists who have made their apearance here recently, one of the most successful has been M. Edouard Zeldenrust, an artist well-known also in London musical circles.

St. Petersburg.—Madame Sigrid Arnoldson has succeeded Madame Sembrich as the star for the time being at the Imperial Italian Opera, and has appeared with immense success in "Faust," "Mignon," "Manon," and "Lakmé."——The famous Viennese Udel Quartet is making a tour in Russia just now, and both here and in Moscow their refined humorous vocal interpretations have been most highly appreciated. The party had the honour to appear before the Dowager Empress at a private concert.——A new four-act opera, "Lenore," was brought out with some success at the Imperial Italian Opera, on March 23. The libretto is a dramatised version of Bürger's well-known ballad, and the composer is M. Jules Kapry, a French musician residing in this capital.

Stuttgart.—Mascagni's two one-act operas, "Zanetto" and "Silvano," were performed for the first time at the Court Theatre on March 28, but cannot be said to have attracted much attention at the house where the composer of "Cavalleria" gained one of his most notable German triumphs.

Vienna.—Closely following upon the recent one hundredth performance of Goldmark's "Die Königin von Saba," at Budapesth, a similar event has been recorded, on March 21, at the Imperial Opera, where the work was first produced on any stage just twenty-two years ago. The composer, who is very popular with the Viennese, was the object of numerous ovations on the present occasion. Frau von Ehrenstein and Herr Winkelmann were in the principal parts. Cornelius's comic opera "Der Barbier von Bagdad" was revived on the 5th ult., under Dr. Hans Richter's direction, with a success which renders it the more inexplicable why this charming work is not more frequently heard.——Herr Gustav Mahler, of the Hamburg Opera, and formerly of that of Budapesth, has been appointed to a conductorship at the Imperial Opera, probably with a view to the impending retirement of Herr Jahn. Herr Mahler, who first became generally known by his ingenious completion of the fragmentary score of Weber's comic opera "The Three Pintos," is a conductor of considerable talent and experience, he having also been some time director of the German Opera at Covent Garden. Pending the actual retirement of Herr Jahn, there will be four conductors now at the Imperial Opera.——The principal event in the concert-room was the series of performances given last month by the Berlin Philharmonic Orchestra, under the direction respectively of Weingartner, Nikisch, and Felix Mottl, and which were highly appreciated. Among the soloists taking part were MM. Sauer and Busoni, Professor Heermann (of Frankfort), Miss Camilla Landi, and Frau Mottl.——Richard Strauss's symphonic poem "Zarathustra," produced here for the first time at the Philharmonic concert of March 24, under Dr. Richter, met with an admirable performance, but left the audience in a state of bewilderment.——In memory of Brahms, the composer's "Deutsches Requiem" was performed by the Gesellschaft der Musikfreunde, on the 11th ult.

OBITUARY.

A familiar figure has been removed from St. Paul's Cathedral and its precincts in the person of the Rev. William Sparrow Simpson, D.D., F.S.A., whose death, we regret to record, took place on March 28, at the age of sixty-nine. Dr. Simpson, who was a Cambridge man, held curacies at St. Mark's, Kennington, and Chesterford. In 1857 he became rector of St. Matthew's, Friday Street, and subsequently, and until the time of his death, rector of St. Vedast, Foster Lane. The deceased clergyman, who received his D.D. degree from the Archbishop of Canterbury, was one of the librarians of Lambeth Palace. Dr. Simpson's memorable connection with St. Paul's Cathedral began in 1861, when he was appointed a Minor Canon and Librarian. The library of the Cathedral was the object of his devoted care. He catalogued it, and all its treasures, contents, and peculiarities were part of his daily life. His other appointments at St. Paul's were Succentor (March 31, 1876 to 1885), Junior Cardinal (1878-81), and Sub-Dean. It is more especially in connection with his office of Succentor (the acting deputy of the Precentor) that Dr. Simpson's death claims notice in these columns. Only those who worked with him know with what thoroughness and tact he discharged those important duties, and Sir John Stainer would be the first to acknowledge the value of his zealous co-operation and unwearying enthusiasm in the cause of music in our Metropolitan Cathedral. The reports of the music which he presented from time to time to the Dean and Chapter, besides being valuable printed records of splendid achievements, show that earnest spirit which was characteristic of the man. He further showed his practical interest in choirmen by being one of the treasurers of the Choir Benevolent Fund. Dr. Simpson was a born antiquary; his best known works in that department of study are "Chapters in the history of Old St. Paul's" (1881) and "Gleanings from Old St. Paul's" (1889). He was greatly beloved in both public and private life, and leaves behind him a very fragrant memory. The interment took place at Norwood Cemetery.

We have to record the death, in London, on the 3rd ult., after a brief illness and at the early age of thirty-two, of

Henry Erskine Allon, a composer of considerable promise. He was the only surviving son of the late Rev. Dr. Henry Allon, of Union Chapel, Islington, the well-known divine, and, in association with the late Dr. Gauntlett, editor of the "Congregational Psalmist." After graduating at Cambridge, Erskine Allon studied for the Bar, but soon elected to devote himself exclusively to music. His compositions, about thirty in number, include some very graceful pianoforte studies, as well as six cantatas, one of which, "Annie of Lochroyan," was performed by the Philharmonic Society in 1893, and a similar work met with a very favourable reception at a recent concert of the Highbury Philharmonic Society. An earnest artist, aiming at a high ideal, his powers had been rapidly developing of late, and his premature loss is the more distinctly to be deplored.

One of the most justly esteemed musicians and musical authors of Italy, Girolamo Alessandro Biaggi, died at Florence, on March 21, at the age of seventy-eight. Born at Milan, he studied at the Conservatoire of that town, and for a time occupied the post of orchestral conductor, during which period he composed an opera, "Martino della Scala," and several sacred works. Subsequently, however, he devoted himself almost exclusively to critical or historical labours. He was the editor, at one time, of the *Italia Musicale*, of Milan, and afterwards, having taken up his residence in Florence, he became the musical critic of the *Nazione* and of the leading periodical, *La Nuova Antologia*, in which capacity, albeit of somewhat reactionary tendencies, he wielded considerable influence and authority by his erudition and lofty conception of his art. Biaggi, who occupied for many years a professorship of musical history and æsthetics at the Royal Institution of Florence, was the author, amongst other works, of an important volume, "Della musica religiosa e delle questioni inerenti." An intimate friend of Rossini, he had been engaged for some years past upon an elaborate biography of that master, which, however, unfortunately remains incompleted.

The musical life of Melbourne has sustained a loss by the death of Signor Pietro Cecchi, the distinguished singing master, the principal teacher of Madame Melba, who died in that town, somewhat suddenly, on the 4th ult. He was a native of Rome and began his career as an architect in the service of Pope Pius IX. Mixed up in the Italian revolutionary movement of 1848, he was obliged to quit the Papal territory, and being gifted with a well cultivated tenor voice he tried his fortune on the operatic stage. He appeared in leading parts at Turin, at La Scala, Milan, and elsewhere in Italy with great success; he also toured in the United States and on several occasions sang in London. For the last twenty-six years Cecchi had taken up his abode in Melbourne, where he was highly esteemed as a vocalist and teacher, and was a most popular figure in society.

Francesco Quaranta, an Italian composer of considerable merit, died at Milan on March 26, having just completed his forty-ninth year. He was a pupil of the Conservatoire at Naples, his native place, and for many years had established himself at Milan as a much-sought vocal teacher. He was the composer of a successful opera, "Ettore Fieramosca," of a Mass with orchestral accompaniment, and of a number of charming songs.

The death is announced, on March 13, at Dresden, of Bruno Ramann, a much esteemed musical and vocal professor in the Saxon capital, where he had resided the last twenty-seven years. A highly-cultured artist, he made himself favourably known both as a composer, chiefly of pianoforte pieces and four-part songs, and as a writer of poetry. He was born at Erfurt in 1832, and was a pupil of Moritz Hauptmann, in Leipzig.

Eduard Kulke, a well-known novelist and author on musical subjects, died in Vienna, on March 20, at the age of sixty-six. He was for many years the musical critic of the Viennese *Fremdenblatt* and the *Vaterland*, and one of the earliest champions of Richard Wagner.

John Siddons, of Snarestone, near Atherstone, England's oldest chorister, died on the 2nd ult. For eighty-three years he sang in the Snarestone Church choir, under five different rectors. Four of the deceased's sons, five grandsons, and three brothers have been members of the same choir. His eldest son was organist for forty years, and the deceased was parish clerk of Snarestone for fifty years.

We record the death, last month, of Mrs. G. H. Johnstone, of Headingly, Hamstead, Birmingham, a well-known patron of musical art and hospitable entertainer of artists taking part in the Birmingham Festivals, including Gounod, Dvorák, Christine Nilsson, Joseph Maas, Marie Roze, Albani, Patey, and many other celebrities.

Dr. Jacob Bradford, the composer of the oratorio "Judith," and other works, together with a quantity of organ music, died on the 19th ult., after a brief illness of only a week's duration, and still in the prime of life. Dr. Bradford was well known as a Church organist, holding various appointments, including that of St. Mary's, Newington. He was preparing a performance of his "Song of Jubilee" up to nearly the end of his life. Many friends will mourn the loss of this worthy and amiable artist.

Jules Jouy, the famous writer of *chansons*, died in an asylum in Paris, on March 20. He was one of the founders of the Chat-Noir, and his songs, though weird and fantastic, were often full of grace and originality, as, for instance, his "Ballade des Agents" and "Les enfants font pleurer les mères," while nearly all of them enjoyed immense popularity. He was originally a gilder of porcelain, and was proud of being called the "working-man poet."

We have also to record the following deaths:—

On March 14, at Cincinnati (U.S.), John H. Koehnken, the most celebrated organ-builder in the Western States, aged seventy-eight.

On March 15, at Berlin, Adalbert Ueberlee, "musik-director," over thirty years organist at the Dorotheen-Stadt Church, composer of oratorios and operas, in his sixtieth year.

On March 16, while travelling in Germany, Anna Melan, chief of an extensive musical instrument factory at Helsingfors (Finland).

On March 18, at Hanover, Anton Scheele, musical critic, formerly popular operatic singer, aged eighty-two.

On March 22, at Munich, Carl Brulliot, professor at the Royal Akademie der Tonkunst, formerly scenic manager at the Royal Opera.

On March 22, at Magdeburg, Hermann Tuch, of the firm of Tuch and Geyer, court pianoforte makers, an excellent pianist.

On March 25, at Mantua, Antoldi Alessandro, composer, vocal professor at public schools.

On March 26, at Edward Street, Ampthill Square, Jessie Dunstan (Jessie Royd), soprano vocalist, eldest daughter of the late John Dunstan.

On March 30, at Bergamo, Francesco Manetta, organist of St. Alessandro, of Colonna, composer and teacher.

On March 31, at Cremona, Bartolo Piatti, flautist and theatrical manager, the friend and early champion of the works of Ponchielli.

On the 1st ult., at Berlin, Fritz Friebe, musical director, aged thirty-five.

On the 2nd ult., at Zürich, Bruno Brückmann, musical author and composer, for some time resident in London, for the last sixteen years in Zürich, aged seventy.

On the 4th ult., at Bonn, Professor Johannes Wolf, musical director at the University.

On the 4th ult., at Arnstadt, Carl Ermer, ducal musical director, aged sixty-one.

On the 5th ult., at The Hague, W. van der Linden, Royal musical director, composer for military band, aged fifty-two.

On the 7th ult., at Dresden, August Ehrlich, orchestral conductor, principal of the musical academy bearing his name.

On the 10th ult., at Haarlem, H. van der Eijken, for many years organist of the Lutheran Church, composer of masses, aged sixty-eight.

The Marlborough Place Amateur Orchestral Society gave its third annual concert, under the direction of Mr. Paul Oppenheimer, on March 30. The spirited and finished execution of the "March of the Priests" from "Athalie" and of Mozart's Symphony, No. 35, testify to the great progress the society has made under its gifted conductor. The orchestra also performed the *Largo* from Mackenzie's "Benedictus," and the "Nocturne" and "Pavane" from German's music to "Romeo and Juliet."

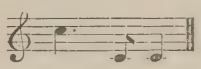
CORRESPONDENCE.

"TAMPERING WITH THE CLASSICS?"

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The London critics have surely been caught napping at last! At his concert on the 13th ult., Herr Mottl availed himself of Wagner's suggestion for re-scoring certain ineffective passages in the *Scherzo* and *Finale* of Beethoven's Choral Symphony. That the effect was a great improvement no one with ears to hear can deny; but there are, doubtless, many people who prefer Beethoven pure and simple, however ineffective, to Beethoven *cum* Wagner, however effective, just as Cromwell wanted a portrait painted of Cromwell pure and simple, "warts and all"! But how was it that, as far as I am aware, not one voice was raised in the press to protest against what would, no doubt, have been called by very ugly names if the course taken by Herr Mottl *had been announced beforehand*? How about their intimate knowledge of the work to let this "tampering with Beethoven" pass unnoticed? You spoke of the most important of Wagner's emendations in your issue of July, 1896, where your special correspondent, at the Lower Rhenish Musical Festival at Düsseldorf, described the effect of a performance under Herr J. Buths. He wrote:—

"Herr Buths had the courage (the impertinence some may call it) to adopt Wagner's suggested change in the instrumentation of the passage in the *Scherzo* where the second subject is played by the wood-wind against the *ff* figure—



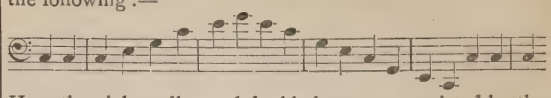
for all the strings in four octaves. Nobody who has heard this passage played by a modern orchestra of, say, sixty or seventy strings against eight or twelve wood-wind instruments can affirm that he has heard the *effect* which Beethoven intended. For either the theme is altogether drowned by the strings or the latter *must* play *piano*, which I fancy is not in the least what the composer wanted. For to me it is clear beyond any doubt that Beethoven at this passage wished for an outburst of unbridled, boisterous gaiety, and to make the strings play softly appears a ludicrous misinterpretation of his intentions. To remedy this miscalculated orchestral effect of Beethoven's, Wagner suggested that the horns, which are only employed to mark the already very pronounced rhythm, should strengthen the wood-wind, and this is what Herr Buths did. He made his eight horns play the theme *ff*, and his eighty-eight strings hammered out their 'figure' with all their might without being able to cover the melody."

The other important alteration is in the "fanfare" in the *Finale*, directly after the opening discord. A glance at the full score will show that here the trumpets play only "open" notes, and thus cut the melodic phrase to pieces, as it were, and disturb its flow in a most irritating, jolting manner. If Beethoven had had the modern valve trumpet at his disposal who can doubt that he would have assigned the *whole* theme to them, instead of only a note or two here and there? At any rate, this is what Wagner suggested and Herr Mottl carried out! Personally, I hope that in future all conductors will follow Herr Mottl's courageous example, whether the critics profess to be "shocked" or not. The strange thing to me is, Why were they not shocked *this* time?—Yours faithfully,

16, Margravine Gardens, A. J. Jaeger.
West Kensington, W.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—All who take sufficient interest in the orchestra to occasionally follow the performance of a symphony or an overture with a full score, must have noticed that the *arpeggios* and scales so frequently written for the violoncellos and double basses in *ff* passages for full orchestra are, as a rule, totally inaudible. For example, in the *Finale* of Beethoven's C minor Symphony, just before the end, occurs the following:—



Here the violoncellos and double basses are assisted by the violas and bassoons, but they are, nevertheless, completely drowned by the *ff* of the trumpets, trombones, and drums. To make the passage properly heard the violoncellos and double basses would probably have to number something more than a dozen each, and an orchestra with the strings on this basis would be altogether too expensive for ordinary occasions. But why not help the double basses with some such instrument as the B flat double bass of the military band (preferably in C and constructed on the principle of Besson's cornophones)? The smooth tone of such an instrument would blend admirably with the string double basses, and I suppose it would be a very easy matter to make a brass instrument of a somewhat more penetrating tone (but not so blatant as the trombone) to double the violoncellos—indeed, I think I heard such an instrument at Besson's some time ago; the euphonium, of course, would never do.

Against this suggestion the usual cry may be raised about "tampering with the classics"; but can it seriously be supposed that Beethoven did not intend the above passage to be heard, or that he would object to making it heard by supporting the string bass with a brass bass of similar tone? That he did not make use of such instruments is sufficiently explained by the fact that they did not exist at the time he wrote. But even if we refuse to have a Beethoven symphony performed except by just those instruments for which it was originally scored, it cannot be denied that a brass bass of less incisive tone than the trombone, and more capable than the slide trombone of executing rapid passages, would be of great value to modern composers, for they might then write passages like the example I have quoted with the advantage (not possessed by Beethoven, Weber, &c.) of having them heard by the audience.—Yours respectfully,

W. F. Dunton.

22, Pasley Road, Walworth, London.

[Without in the least degree endorsing the views of our correspondents, we insert their letters as containing matter upon which some of our readers might like to express an opinion.—Ed., *M.T.*]

THE TRIUNE ELEMENT IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your kind notice of my paper read before the Musical Association on March 9 hardly conveys a correct impression of what I said on a few points. May I, therefore, ask you to allow me to make the following *corrigenda*?

(1.) "In the second class the latter part of the repeated phrase was sometimes heard twice." Here is evident confusion of classes 2 and 3. Class 2 has nothing to do with *phrases*, but only concerns such small fragments as cadences, &c. It is in class 3 that there are certain examples in which a two-fold repetition of the latter half of a phrase is substituted for one repetition of the whole.

(2.) The three-fold repetition occurs *but seldom* after the "Appassionata," *until we come to the last Sonata*.

(3.) The examples in Clementi are of three-fold repetition, *not* triune element. I particularly stated that it was the *triunity* (as opposed to mere three-fold repetition) in Beethoven's examples that specially impressed me.

(4.) It was only Mr. Gilbert Webb who raised the question whether Beethoven employed this device more than other idiomatic forms. Mr. Southgate, Mr. Shedlock, and Dr. Warriner raised many other interesting points; but, to quote the words of the chairman (Mr. Southgate), I "answered all the questions satisfactorily."

Yours faithfully,
George Langley.

[In the necessarily short notice of the lecture it was almost impossible to explain all the details of so elaborate a theme.—Ed., *M.T.*]

WEBBE—PAXTON—DANBY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me, through your columns, to appeal to glee singers in general to support a scheme which I have undertaken for restoring the monuments of these three composers in old St. Pancras Churchyard. The graves of all three lie close together. The inscriptions upon the tombs of Danby and Paxton are illegible, but by the help of the little book of epitaphs, published in 1869, they can be re-cut. The stone which marked the grave of Webbe has completely disappeared. Mr. D. Baptie and doubtless others remember its position in recent years, but to-day it cannot be found. I propose, with the permission of the St. Pancras Vestry, to put up a small granite obelisk to the memory of Webbe, at a cost of £25. The re-cutting of the other inscriptions (they are long) will cost £5. I am confident that the sum will speedily be subscribed. I shall be happy to acknowledge any contributions, and to invite subscribers to the unveiling of the monuments in July, when, if all is well, I will get a choir to sing a glee by each of the three composers.—I am, Sir, &c.,

J. Spencer Curwen.

8 and 9, Warwick Lane, E.C.

[We cordially commend this appeal to our readers.—Ed., *M.T.*]

ANSWERS TO CORRESPONDENTS.

T. R. P. (Eastbourne).—*We have no intention of re-opening the subject of "God save the Queen," even in this eventful year, unless some absolutely fresh facts are forthcoming. The history of our National Anthem was fully discussed by Mr. W. H. Cummings in these columns from March to July*, 1878.

Bracondale. — *Spohr's "Calvary" (originally called "Crucifixion") was produced in England at the Vocal Concerts, Hanover Square Rooms, London, March 28, 1837, under Edward Taylor; thus the performance at the Norwich Musical Festival of the same year was the second in England, and not the first, as is often stated.*

Choirmaster (Dundee).—*Without expressing any opinion upon the notation of the chord, we think that your tenors will sing their note better in tune if they think of it as* F sharp, *instead of G flat, especially as it rises to G natural.*

H. B.—*We shall be very pleased to give you the earliest known form of the tune, perhaps in our next number. We are very anxious to give any such information to our readers if it is of general interest.*

Westward Ho!—*Kingsley's "Oh! that we two were maying" will be found in his "Saint's Tragedy," Act ii., Scene 9.*

Norseman.—*Longfellow's "Sir Morten of Fogelsang" ("Tales of a Wayside Inn") is doubtless an imaginary person, as the name is not in Norse literature. The refrain, "Dead rides Sir Morten of Fogelsang," in Mr. Edward Elgar's cantata "King Olaf," is not printed within brackets in the original version of the poem.*

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—The Choral Union and Orchestral Society, under the conductorship of Mr. Kirby, gave a successful concert of church music on the 3rd ult., at the Music Hall. The programme included the "Hallelujah" chorus from "The Messiah," several other excerpts from well-known oratorios, and a good selection of popular hymns. The solo vocalists were Mrs. Kirby, Mrs. Kinghorn, Miss J. N. Steven, Miss J. L. McIntyre, Mr. G. Strathdee, Mr. H. G. Milne, and Mr. J. Moore. Mr. Burwood Nicholls presided at the organ.

Ashburne (Derbyshire).—The Choral Society gave a performance, on the 6th ult., of Spohr's "Last Judgment," Mendelssohn's "Hear my Prayer," and Attwood's "Coronation" anthem. The soprano solos in the two first-named works were admirably sung by Miss H. M. Stevenson, and the other soloists in the oratorio were Miss Bond and Messrs. K. Wilson, J. A. Salmon, and H. J. Marsden. Mr. Oakeley was principal violin, Mr. Randle Darwall was organist, and Mr. W. H. Tutt conducted, as usual.

Bailliage (Guernsey). — Effective performances of Mendelssohn's "Elijah" were given on the 6th and 7th ult. by the Guille-Allès Orchestral and Choral Society, under the conductorship of Mr. John David, jun., at St. Julian's Hall. The choral singing was remarkable for dramatic perception, and the part of the *Prophet* was admirably sustained by Mr. Kingsley. The soloists were Misses Wheadon, German, Pengelley, Gardener, Taudevin, and Honey, and Messrs. Child, De Hadilland, Mourant, Langlois, and Proctor. After the performance the choir and orchestra presented Mr. David with a gold watch in testimony of their esteem and appreciation of his able direction.

Baslow (Derbyshire).—The choir of the Parish Church gave a performance of Stainer's "Crucifixion" on the 14th ult., under the direction of Mr. Edward U. Ireland, who presided at the organ. The solos were sung by Mr. J. W. Froggatt and Mr. R. Owen.

Bath.—A successful concert was held on the 1st ult., in the Assembly Rooms, by the Choral Union. The programme was devoted to the works of Schubert, a short sketch of whose life was given during the evening by Mr. Sondermann. The principal work was "The Song of Miriam," the solo part of which was effectively rendered by Miss Maggie Purvis. Other soloists were Mrs. Bradick, Miss Wood, Mr. G. Simmons, Mr. W. F. Gould, and Mr. Herbert Thorndike. Mrs. W. Hatt accompanied on the pianoforte, and Mr. W. Brownell presided at the organ. Some pianoforte solos were also contributed by Mr. T. Flint.

Burton-on-Trent.—Dr. A. B. Plant has been presented, by the vicar, assistant clergy, and choir of St. Margaret's Church, with a doctor's hood. The presentation was made by the vicar (The Rev. F. H. Beaven). "The Last Night at Bethany" was given in St. Paul's Church, on the 9th ult., and Stainer's "Crucifixion" in the church of St. Margaret, on the 15th ult. Dr. Plant presided at the organ.

Caerphilly (Glamorgan). — Stainer's "Crucifixion" was sung by the choir of St. Martin's Church, on the 12th ult. The soloists were Mr. Aneurin Reynolds and Mr. Isaac Chambers. Mr. A. J. Silver presided at the organ and Mr. T. Parry Edwards, organist and choirmaster of the church, conducted. The performance was repeated on Good Friday evening, when the solos were rendered by Mr. Harry Thomas and Mr. T. Parry Edwards, who also conducted. Mr. J. Percy Powell presided at the organ.

Cheltenham.—The Festival Society gave, on the 6th ult., at the Assembly Rooms, a concert in aid of the Victoria Home District Nursing Association. The principal works presented were Mendelssohn's "Hymn of Praise" and Weber's overture, composed in 1818 in honour of the Jubilee of the King of Saxony. The choir also sang, with

spirited emphasis, Eaton Faning's setting of Sir Edwin Arnold's poem "The Queen's Song" and Sir Herbert Oakley's jubilee chorale "Victoria." The soloists were Madame Duma, Miss Susan Harrhy, and Mr. Lloyd Chandos. Mr. J. A. Matthews conducted, as usual.

Conway.—The Philharmonic Society, conducted by Dr. Roland Rogers, gave a performance, on the 8th ult., of Haydn's "Spring." The principals were Miss E. M. Edye, Mr. Dan Jones, and the Rev. F. Lampitt, these vocalists being assisted in a miscellaneous second part by Miss Sara Jones, who possesses a good contralto voice. Miss Lillian Eaton ably presided at the pianoforte. The choir also sang Myles Foster's part-song (unaccompanied) "The Queen—God bless her!"

Douglas (Isle of Man).—Stainer's "Crucifixion" was sung by Miss Cannell's Choral Society, in St. George's Church, on the evening of Good Friday. The chorus consisted of fifty voices and included many of the ablest chorus singers from the various churches in Douglas, as well as the choir of St. George's Church. The solo parts were allotted to Mr. R. Watson and Mr. J. Q. Killey. The choir was deserving of high praise and much credit is due to the able lady who directs it. Mr. Whalley (organist of St. George's) presided at the organ.

Dover.—On Tuesday in Holy week Pergolesi's "Stabat Mater" for female voices was rendered in the College Hall, by the choir of the Dover High School (Girls' Public Day School Company), consisting of sixty to seventy voices, under the conductorship of the Rev. A. H. Stevens, aided by organ, strings, and pianoforte. The choruses were sung with remarkable precision and finish. Miss R. Harris and Miss Reid rendered valuable assistance in the soprano and contralto solos. Mr. Barclay was principal violin, Mr. Clarke, organist, and Mr. Taylor, pianist.

Eastry (Kent).—The first performance of an oratorio, entitled "Christus Rex," composed by the Rev. C. Dudley Lampen, took place at Eastry Church, on the 8th ult. In a preface the composer says that his aim has been to present Christ as the King of Heaven and earth. After an instrumental and choral introduction, the work is divided into four parts, severally entitled "The Incarnation of the King," "The Kingly entry into Jerusalem," "The Kingly sacrifice," and "The triumph of the King." The music is written on the system of representative themes, in the manipulation of which much skill is shown. The soloists were Mrs. Alfred Nash, Miss Coleman, Mr. Moat, and Mr. Cox. The choruses were sung in a manner which indicated careful rehearsal. Mr. Bayly presided at the organ and Miss Rae rendered valuable assistance at the pianoforte. A small orchestra was also provided. The work was conducted by the composer.

Exeter.—Dr. Edwards conducted a praiseworthy performance of Mendelssohn's 95th Psalm, on March 25, the solos of which were sung by Madame Marie Duma, Mrs. Cissie Herbert, and Mr. Dean Trotter. The orchestra gave an admirable interpretation of Mozart's Symphony in D, and the choir sang some part-songs with taste and good effect.

Far Headingley (Leeds).—Gounod's "Redemption" (prologue and part 1) was given at St. Chad's Church, on the 9th ult., by the choir. The principals were Miss Bray, Master Hall, Messrs. Gaunt, Moore, and Knowles. Mr. H. Percy Richardson presided at the organ.

Gloucester.—The Choral Society, conducted by Mr. A. Herbert Brewer, gave a meritorious performance of Dr. Hubert Parry's fine oratorio "Judith," on March 30, at the Shire Hall. The soloists were Madame Medora Henson, Miss Marie Hooten, Mr. E. Branscombe, Mr. Ineson, and the Masters Underwood and Burraston, the two last-named taking the parts of the children. All these artists discharged their several tasks effectively, and great praise is due to the choristers for the intelligence and precision with which they rendered the choral numbers. An admirable orchestra was provided, the principal of which was Mr. E. G. Woodward, and very capable assistance was given by Mr. James Capener at the organ. The work was very warmly received and should be performed again at the earliest opportunity.

Gravesend.—At Milton Parish Church, on Palm Sunday evening, Stainer's "Crucifixion" was sung by the choir. The tenor solos were taken by Messrs. J. Maplesden and W. Fletcher, and the bass solos by Mr. A. J. Mann. Mr. Howard Moss presided at the organ and Mr. C. Burrows Moss (organist of the church) conducted.

Halifax (Nova Scotia).—The annual performance of Stainer's "Crucifixion" was given by the choir at the Cathedral Church, on the 2nd ult. The soloists were Messrs. Watts, Wiswell, Captain Clarkson, and the Rev. E. P. Crawford. Mr. Frank Gatward was organist and director.

Hunstanton.—Farmer's oratorio "Christ and His soldiers" was given in the Town Hall, on the 5th ult., by a choir and orchestra numbering eighty performers. The soloists were Miss Amy Young, Mr. R. Pull, and Mr. E. E. Watson. Mr. H. Wensley played the organ and Miss E. Gomm the pianoforte. The Rev. W. H. Elkington was principal of the orchestra, and Mr. S. F. Dalladay, organist of the Parish Church, conducted. The second part of the programme was miscellaneous and included some violin solos rendered by Mr. W. Truslove.

Ilford.—The Vocal Union and Orchestral Society gave Haydn's "Creation" on the 1st ult. Mr. A. Storr conducted, and Mr. Henry Riding accompanied on the organ. Madame Marie Mallia, Mr. Faithful Pearce, and Mr. F. Hoskings were the soloists.

Loughton.—"St. John's Eve" (Cowen), Schubert's 23rd Psalm, and Grieg's "Landkennung" were the chief selections in the Choral Society's final concert of the season, on March 29. Miss Adele Kuhn, Miss Lucie Johnstone, and Messrs. Harry and George Stubbs were the soloists. The orchestra played two numbers from Grieg's "Peer Gynt" Suite. Miss B. Hundley accompanied, Mr. H. Norton was at the organ, and Mr. Henry Riding conducted.

Moffat (N.B.).—The Choral Union, under the conductorship of Mr. M. B. Kidd, gave a concert on the 13th ult. Gade's "Spring's Message" and Mendelssohn's "Hear my Prayer" were the chief choral numbers. The soloists were Miss Jackson, Miss Kennedy, and Colonel Younger. Mr. Dobson was solo violinist.

Newcastle.—The prologue and first part of Gounod's "Redemption" were sung on the 11th ult., at the Elswick Road Wesleyan Church. The choruses were well rendered by the church choir, and the instrumental portion effectively presented by Mr. George Dodds, Jun., at the organ, assisted by Mr. H. Yeaman Dodds at the pianoforte. Miss A. Stanners sang *Mary's* solo with sympathetic expression, and took part in the quartet, the other vocalists in which were Miss E. Sounes, Mr. Robinson, and Mr. Wilson. The tenor and bass solo passages were delivered by Messrs. R. Robinson, J. White, J. Thompson, and G. Wilson. Mr. George Dodds conducted.

Northampton.—The Choral Society, under the skilful direction of Mr. Brook Sampson, gave, on the 8th ult., an excellent interpretation, at the Corn Exchange, of Gounod's oratorio "The Redemption," which has been performed twice before with success by this Society. The principal soloists were Miss Emily Davies, Miss A. Layton, and Messrs. Gawthrop, W. S. Shaw, W. H. Burgon, A. W. Warren, and Payne. Mr. Reginald Bartle ably presided at the organ, and the important orchestral portion of the work was very effectively rendered by an efficient body of instrumentalists.——On the 20th ult., at the Town Hall, the Musical Society, under the direction of Mr. Isidore de Solla, performed Costa's "Eli." The principal vocalists were Miss Elsie Mackenzie, Mr. Sinclair Dunn, and Mr. Henry Bailey.

Oldham.—An excellent concert of chamber music was given, on the 13th ult., by the students of the Oldham College of Music. Vocal selections were rendered by Mr. E. Harrison, Miss A. Taylor, and Mr. T. Shepherd. Mr. J. Clements proved a most successful violinist and Miss Cowper and Miss M. A. Ashworth excelled as pianists. Beethoven's Duo (Op. 17) for bassoon and pianoforte was played by Messrs. Leech and Ashworth.

Ongar.—Hamilton Clarke's comic opera "The Missing Duke" was performed with brilliant success at the Grammar School, on the 8th ult., under the able direction of Mr. R. Bruce Chambers.

St. Albans.—The Oratorio Society, under the able conductorship of Mr. W. H. Speer, gave commendable performances, on March 25, at the Town Hall, of Mendelssohn's "Hymn of Praise" and Stanford's choral ballad "The Revenge." The solos were efficiently rendered in the former work by Miss Katie Thomas and Mr. Penderel Price.

St. George's (Oakengates, Salop).—The Choral Union gave its second concert of the season on the 8th ult., when Bennett's pastoral "The May Queen" was performed in the Dining Hall of the Lilleshall Ironworks Co. The principals were Miss Bellamy, Mr. Kemp, and Mr. Harvey, and the accompaniments were rendered by a small band with pianoforte and organ. Special features of the evening were the brilliant violin solos by Mr. Percy Hilder Miles, of the Royal Academy of Music, who played Sarasate's "Faust," Zarzycki's mazurka, and Joachim-Brahms's Hungarian Dances. Mr. Smart conducted.

Stony-Stratford (Bucks.).—An impressive performance of Sir John Stainer's "Crucifixion" was given at the Parish Church on the 16th ult. The solos were taken by Messrs. Robinson and Woodcock, and the Rev. C. H. Scott (Precentor) conducted. The accompaniments were efficiently rendered by Miss Bird and Miss Walford.

Tenbury.—The "Cross of Christ," by Thomas Adams, was well rendered at St. Mary's Church, on Good Friday evening. Miss Annie Hobden presided at the organ.

Wellington (New Zealand).—Much interest was attached to a concert given on November 18, at the Concert Hall, in connection with the inaugural ceremonies of the Exhibition, no fewer than four musical compositions of great merit being produced on this occasion. The most important of these was a cantata, entitled "Himemoa," by Messrs. A. F. Hill and A. H. Adams. This work has for its basis a Maori legend, and Mr. Hill, the composer, has shown much skill in his illustration of the text. The solo parts were sung by Madame Carlton and Messrs. H. Smith, J. W. Hill, and H. Widdop, and the choruses were rendered with admirable precision and expression by Mr. M. Barnett's Musical Society. The other works were a concert-overture for orchestra by Mr. M. Barnett; a setting of the 8th Psalm, "O Lord our Governour," and an anthem, entitled "The earth is the Lord's," by Mr. Tallis Trimnell. Mr. Parker's work was rendered by the Festival Choral Society, an effective trio being well sung by Misses Upham, Hamerton, and Pownall, and a baritone solo by Mr. J. Prouse.

Wigan.—The second annual students' concert in connection with the Wigan School of Music took place on March 25, at the Public Hall. A well selected miscellaneous programme was carried out in a manner which reflected much credit on the teaching of the Institution. Amongst the executants may be mentioned the instrumentalists, Misses L. Betly, E. Leech, Baldwin, and Farrimond, and the vocalists, Miss J. Kay, Miss E. Hubi-Newcombe, Miss Grime, and Messrs. P. Sixsmith, H. E. Abbott, and J. O'Brien. At the conclusion of the first part of the programme Dr. Henry Hiles delivered a thoughtful lecture, entitled "The future of musical education," in which he claimed that greater provision should be made for the cultivation of music in England.

Worcester.—Messrs. E. W. Wallis and L. Thomasson gave an excellent pianoforte and violin recital in the Foregate Hall, on March 25, when they were assisted by Mrs. Courtenay (soprano) and Mr. Walter Pugh (tenor).

Choir Appointments.—Mr. J. W. Senior (Bass), to Ripon Cathedral.—Mr. James George Scott (Baritone), to St. Patrick's Cathedral, Dublin.—Mr. Edwin Gibson (Alto), to St. Margaret's, Westminster.

Organ Appointments.—Mr. E. R. Billingham, Organist and Choirmaster to Harpenden Parish Church.—Mr. Louis C. Graper, Organist and Choirmaster to St. Mary's Church, Spital Square, Bishopsgate.—Mr. Hubert Gower Rogers to St. Margaret's, Oxford.

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„ II.—Mixed Choirs of 50 to 90 Voices	£25	£15
„ III.—Male Voice Choirs of 30 to 70 Voices	£20	£10
„ IV.—Female Voice Choirs of 30 to 70 Voices	£20	£10
„ V.—Elementary School Choirs of not more than 70 Voices	£10	£5
„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices	£10	£5

Classes III. to VI. will be open to all British and Irish Choirs.

	1st Prize.	2nd Prize.	3rd Prize.
QUEEN'S PRIZE	£60	£30	£10

This Competition will be open to the Winners of 1st and 2nd Prizes of the previous Competition in Classes I. and II.

These will be called the "Diamond Jubilee Prizes." With each Prize will be given a valuable Gold Medal of special design for the Conductor; and a handsome lithographed Certificate, suitable for framing, to every member of Winning Choirs. In Classes I. and II., the winners in Series A, B, and C, and also the winners of the Queen's Prize, will be invited to give a Concert in the colossal Empress Theatre (seating over 4,000 people) on the day after their Contest, dividing between them one-third of the gross receipts at such Concerts.

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Director-General:

IMRE KIRALFY.

GRAND CHORAL COMPETITIONS.

The Honorary Committee of the Music Section of the Victorian Era Exhibition includes the names of the most distinguished persons in the latter-day annals of Music in England, headed by

SIR ARTHUR SULLIVAN, Mus. Doc., R.A.M.
(*Chairman*),

SIR ALEXANDER C. MACKENZIE, Mus. Doc., Principal of the Royal Academy of Music
(*Vice-Chairman*).

The Choral Sub-Committee consists of the following gentlemen:—W. G. McNAUGHT, Esq., Mus. Doc., F.R.A.M.; W. H. CUMMINGS, Esq., F.S.A., Hon. R.A.M., Principal of the Guildhall School of Music; Dr. HUBERT H. PARRY, Director of the Royal College of Music; and J. SPENCER CURWEN, Esq., F.R.A.M., President of the Tonic Sol-fa College.

The proposed series of Competitions is associated with a holiday for the Choirs. *London will be especially attractive to singers this year.* They will, moreover, if taking part in the Contests at Earl's Court, be enabled to travel at a considerable reduction from the usual excursion rates. Arrangements are also being made whereby the Railway Companies will allow such privileged visitors to London to prolong their stay for a greater period than has hitherto been permitted, while special return trains will also be arranged for. In short, very exceptional facilities are being provided for this unique occasion. *There cannot be another Diamond Jubilee in our time, and there cannot be another series of Jubilee Choral Prize Winners.*

The Exhibition itself will be exceedingly interesting. Competitors will be admitted free to the Exhibition, and will have access to the side shows at special reduced rates, and at half price to the Big Wheel; and also reduced prices for refreshments.

The vast Empress Theatre will be devoted to special Musical Festivals and Competitions every week.

The following is the scheme of the Choral Competitions to be held during the coming season:—

Classes I. and II. (named below) will be sub-divided for the Series A, B, and C.
Series A—Welsh Choral Societies.
„ B—Scottish and North of England Choirs.
„ C—Midland and Southern (also Irish) Choirs.

Classes III. to VI. will be open to all British and Irish Choirs.

	1st Prize.	2nd Prize.
Class I.—Mixed Choirs of 90 to 150 Voices	£30	£20
„ II.—Mixed Choirs of 50 to 90 Voices	£25	£15
„ III.—Male Voice Choirs of 30 to 70 Voices	£20	£10
„ IV.—Female Voice Choirs of 30 to 70 Voices	£20	£10
„ V.—Elementary School Choirs of not more than 70 Voices	£10	£5
„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices ..	£10	£5

	1st Prize.	2nd Prize.	3rd Prize.
QUEEN'S PRIZE	£60	£30	£10

This Competition will be open to the Winners of First and Second Prizes of the previous Competitions in Classes I. and II.

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The dates for the Competitions are as follows:—

June 15. Class I*c*.—Mixed Choirs, 90 to 150 Voices—Midland, Southern, and Irish.
„ 17. „ I*b*.—Mixed Choirs, 90 to 150 Voices—Scottish and North of England.
„ 19. „ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices.
„ 24. „ IV.—Female Voice Choirs, 30 to 70 Voices.
July 3. „ V.—Elementary School Choirs, not more than 70 Voices.
„ 7. „ II*c*.—Mixed Choirs, 50 to 90 Voices—Midland, Southern, and Irish.
„ 16. „ I*a*.—Mixed Choirs, 90 to 150 Voices—Welsh.
„ 20. „ II*a*.—Mixed Choirs, 50 to 90 Voices—Welsh.
Aug. 4. „ III.—Male Voice Choirs, 30 to 70 Voices.
„ 12. „ II*b*.—Mixed Choirs, 50 to 90 Voices—Scottish and North of England.
Sept. 24. „ I.—QUEEN'S PRIZE.

Each Choir in every class will also be required to sing a Test Piece (see Prospectus for particulars) and a piece of its own selection. See Regulation 6, page 4.

All communications respecting the Choral Competitions should be addressed to the Secretary of Musical Competitions, Exhibition Buildings, Earl's Court, London, S.W., *from whom full Prospectuses and Entry Forms may be obtained on application.*

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Female Voice Choirs (30 voices) 1st Prize, £25 .. 2nd Prize, £10
Glee Competition (30 voices), Prize, £15.
Orchestral Band Competition (40 performers), Prize, £50.
Brass Bands Competition (24 performers), 1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.
Military Bands Competition (30 performers), 1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.

For further particulars, see List of Subjects, published by William Jones, Printer, &c., Newport, Mon. Post-free, 7d. Or, apply, Hon. Sec., Musical Section, 14, Church Road, Newport, Mon.

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Oh! don't be beguilin' my heart with your wilin',
You've tried that same thrick far too often before,
And, by this blest minnit an' day that is in it,
I'll take right good care that you'll try it no more!
You thought that so slily you walked with O'Reilly,
By man and by mortal unheard and unseen,
While your hand he kept squeezin', and *you* looked so pleasin',
Last Saturday night in your father's *boreen*.

His thricks and his schamin' has set you a-dhramin',
That anyone blessed with their eyesight may see,
For you're not the same creature you once wor by nature,
And they that are thraitors won't do, faith, for me!
Tho' it is most disthressin' to think that a blessin'
Was just about fallin' down plump on the scene,
When a cunnin' culloger, as black as an ogre,
Upset all your hopes in a dirty *boreen*.

Och! it is most ungrateful, unkind, and unfaithful,
When you very well know that I gave the go-by
Both to pride and to pleasure, temptation and treasure,
To dress all my looks by the light of your eye.
Oh! 'tis Mary Mullally, that lives in the valley,—
'Tis *she* that would say how ill-used I have been,
And *she's* not the deludher to smile and to soother
And then walk away to her father's *boreen*.

I send you your garter, for now I'm a martyr,
And keepsakes and *jims* are the least of my care,
So, when things are exchangin', since you took to rangin',
I'll throuble you, too, for that lock of my hair.
Sure I know by its shakin', my heart is a-breakin',
You'll make me a corpse, when I'd make you a queen,
But as sure as I'm livin', it's you I'll be givin'
A terrible fright, when I haunt the *boreen*.

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Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration. . . . It is something to gain the ear of the public for an important essay, and even more to call out the enthusiasm of those who interpret. We congratulate Mr. Elgar, and desire for him many such triumphs in the course of the career which he pursues so modestly yet so devotedly. He was applauded with enthusiasm at the close of the performance.

STANDARD.

The music is remarkable for the vividness with which it illustrates and reflects the wild spirit of the text. In some places it is most stirring and impressive, and "The Challenge to Thor" is one of the finest choral numbers of modern times. The setting of the ballad "The Wraith of Odin" also shows rare power of suggesting the weird and uncanny in musical tones, and many other portions of the work testify to Mr. Elgar's lively fancy and great command of expression. Melodies of an attractive character abound, and the orchestra is written for in a most picturesque and musician-like manner.

MORNING POST.

The second chorus, "I am the God Thor," is magnificent in its bold ruggedness and forcible expression, and several other choral numbers are written with a vividness and intensity that are most stirring. The solos are no less dramatically conceived, and admirable contrasts and the highly picturesque scoring combine to endow the work with fascinating interest.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

OBSERVER.

There is good reason for the hearty applause with which the work was received, for it is melodious, vigorous, and musicianlike music. . . . Some of the choruses, notably "The Challenge of Thor," attain a very high standard of musical expression. . . . "The Wraith of Odin" and many other numbers also unmistakably show remarkable power of impressively illustrating dramatic incidents.

GLOBE.

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QUEEN'S HALL,
LANGHAM PLACE, W.

LIST OF COMMEMORATION CONCERTS
UNDER THE DIRECTION OF
MR. ROBERT NEWMAN.

PADEREWSKI PIANOFORTE RECITAL
AT
QUEEN'S HALL
On TUESDAY AFTERNOON, June 15, 1897, at 3 o'clock.

HIS ONLY RECITAL THIS SEASON.

Erard Concert Grand Pianoforte.

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SATURDAY AFTERNOON,
June 19, at 3 o'clock.

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Vocalist:
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THANKSGIVING DAY CONCERTS
SUNDAY, June 20,
At 3.30.
DR. MARTIN'S TE DEUM, &c.
Conductor: Mr. RANDEGGER.
At 8.
HYMN OF PRAISE, &c.
Conductor: Mr. HENRY J. WOOD.

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THE INTERNATIONAL MUSIC TRADES' EXHIBITION.

ROYAL AGRICULTURAL HALL, LONDON, N.
JULY 9 TO 20, 1897.

SYLLABUS OF COMPETITIONS.

Friday, July 9.—VIOLIN COMPETITION. Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Pianoforte; 2nd, 35-Guinea Pianoforte; 3rd, 15-Guinea Organ. Adjudicator—Signor G. Erba.

Saturday, July 10.—MILITARY BAND CONTEST. With the permission of the Commander-in-Chief, and the approval of the Secretary of State for War, and under the patronage of H.R.H. The Duke of Cambridge. Twenty-four Entries. No Entrance fee. Prizes, in Cash and Instruments, nearly £350.

Monday, July 12.—AMATEUR PIANOFORTE COMPETITION. Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Pianoforte; 2nd, 35-Guinea Pianoforte; 3rd, 15-Guinea Organ. Adjudicators—Signor Tito Mattei and Signor Li Calsi.

Tuesday, July 13.—SOPRANO COMPETITION. Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Pianoforte; 2nd, 35-Guinea Pianoforte; 3rd, 15-Guinea Organ. Adjudicators—Mr. Fred. Walker and Mr. Albert Visetti.

Wednesday, July 14.—BARITONE COMPETITION. Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Pianoforte; 2nd, 35-Guinea Pianoforte; 3rd, 15-Guinea Organ. Adjudicators—Mr. Fred. Walker and Mr. Albert Visetti.

Thursday, July 15.—HUMOROUS SONG COMPETITION. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Pianoforte; 2nd, 35-Guinea Pianoforte; 3rd, Clock and Pair Figures holding Lamps, value £25. Adjudicators—Mr. Charles Collette and Mr. Geoffrey Thorne.

Friday, July 16.—CONTRALTO COMPETITION. Thirty Entries. £2 2s. Entrance fee. Prizes: 1st, 50-Guinea Pianoforte; 2nd, 35-Guinea Pianoforte; 3rd, 15-Guinea Organ. Adjudicators—Mr. Fred. Walker and Mr. Albert Visetti.

Saturday, July 17, 3 p.m.—CONTINUATION AND PRIZE AWARDING OF THE GRAND MILITARY BAND CONTEST.

Monday, July 19.—CHORAL CONTESTS. 1.—Junior Choirs, not over Fifty Voices: (*a*) Day Schools. Six Entries. 7s. 6d. Entrance fee. Prizes: 1st, £6; 2nd, £2 10s.; 3rd, £1 10s. (*b*) Sunday Schools and Bands of Hope (without adults). Six Entries. 7s. 6d. Entrance fee. Prizes: 1st, £6; 2nd, £2 10s.; 3rd, £1 10s. 2.—Adult Choirs, for Twenty-five to Fifty Mixed Voices (S.A.T.B.). Twelve Entries. £1 1s. Entrance fee (10s. 6d. to be refunded on competing). Prizes: 1st, £12; 2nd, £5; 3rd, £3. Adjudicator—Dr. W. G. McNaught.

Tuesday, July 20.—GRAND PRIZE WINNERS' CONCERT, at 7.30 p.m.

Particulars of the Competitions can be obtained from the Secretary, The International Trade Exhibitions, Ltd., Broad Street House, E.C. Mark envelopes with name of Competition of which particulars are required.

Telegrams—"Promenade, London." Telephone 780, Avenue.

CHESTER
TRIENNIAL MUSICAL FESTIVAL, 1897.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 21: NATIONAL ANTHEM; ZADOK THE PRIEST (Handel); FESTIVAL TE DEUM (Sullivan); CREATION, Part I. (Haydn); SYMPHONIE PATHÉTIQUE (Tschaïkowsky); MESSE SOLENNELLE Gounod). WEDNESDAY EVENING: JOURNEY TO EMMAUS (Jensen); JUDAS MACCABÆUS (Handel). THURSDAY MORNING, July 22: STABAT MATER (Dvorák); HYMN OF PRAISE (Mendelssohn). FRIDAY MORNING, July 23: Double Symphony, THE EARTHLY AND THE DIVINE (Spohr); MASS IN E FLAT (Schubert); Overture, SAUL (Granville Bantock); New Cantata, RESURGAM (Joseph C. Bridge); Introduction and Love-Feast from PARSIFAL (Wagner). FRIDAY EVENING: ELIJAH (Mendelssohn).

In the Music Hall.—THURSDAY EVENING: GRAND MISCELLANEOUS CONCERT.

Principal Vocalists:

Miss ANNA WILLIAMS. Miss ESTHER PALLISER.
Miss HILDA FOSTER.
Miss GIULIA RAVOGLI. | Miss MURIEL FOSTER.
Mr. EDWARD LLOYD. | Mr. HIRWEN JONES.
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Chief Choral (200 voices) .. 1st Prize, £200 .. 2nd Prize, £50
Second Choral (100 voices) .. 1st Prize, £75 .. 2nd Prize, £25
Male Voice Choirs (80 voices) .. 1st Prize, £70 .. 2nd Prize, £10
Female Voice Choirs (30 voices) 1st Prize, £25 .. 2nd Prize, £10
Glee Competition (30 voices), Prize, £15.
Orchestral Band Competition (40 performers), Prize, £50.
Brass Bands Competition (24 performers), 1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.
Military Bands Competition (30 performers), 1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.

For further particulars, see List of Subjects, published by William Jones, Printer, &c., Newport, Mon. Post-free, 7d. Or, apply, Hon. Sec., Musical Section, 14, Church Road, Newport, Mon.
Entries close, May 31.

THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of TEN POUNDS, with the Society's Medal, and the "Society's Prize" of FIVE POUNDS, for the best and second best APPROVED MADRIGALS, in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices.

The character of the Composition to be in accordance with that of Madrigals of the best style and form, with imitative Part-Writing; not a mere Part-Song or harmonised Melody.

The following conditions must be complied with, viz.:—
1. That the Alto and Tenor parts be written in their respective clefs;
2. That the signature be repeated at the head of each page at least;
3. That the intended "Tempo" be clearly indicated; and
4. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

The words to be in all cases set by intending competitors, specially written for this occasion, by Alfred Austin, Esq., Poet Laureate, may be had by enclosing a stamped addressed envelope to the undersigned.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1897, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1897.

J. EDWARD STREET, Hon. Secretary.
Woodside, Caterham, Surrey, June 1, 1897.

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At the last meeting of the present Session, at 5 o'clock, on Tuesday, June 8, 1897, at the Royal College of Organists, Mr. W. H. Cummings, F.S.A., will read a paper on "Music during the Queen's Reign."

At 7 o'clock on the same day there will be a Dinner at the Holborn Restaurant, for Members and their friends. Tickets, 5s. each. Mr. Cummings will preside, in the unavoidable absence of Sir John Stainer.

NOTICE.

The next Election of Members is on June 8. The subscriptions of Members elected then will be for 1897-98, and they will also be entitled to be present at the above Meeting and Dinner. Prospectuses, forms of nomination, and all particulars of the Secretary,

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"Mr. Henry Beaumont has added to his many successful impersonations as *Tannhäuser*, whose adventures demand the exercise of great dramatic art as well as vocal culture."—*Manchester Courier*, Sept. 26, 1896.

"Mr. Henry Beaumont in the title-*rôle* had the work well in hand, and sang with all the varying shades of art which the character demands—despair, anguish, and passion—and practically held the success of the whole performance in his own hands, withstanding the severe strain of the three hours' performance without giving evidence of the excessive wear and tear."—*Sheffield Independent*, Oct. 9, 1896.

"In the title-*rôle* Mr. Henry Beaumont did work that enhanced his reputation a hundredfold. The long recitative of the Pilgrimage to Rome, in the third act, was given in a manner beyond all praise, and if there were nothing else to commend him for—and there was a great deal—this alone was enough to pre-eminently distinguish him. It was without question the most striking and effective solo part of the entire performance."—*Hull Eastern Morning News*, Oct. 31, 1896.

"Of the vocal performance it is really no more than simple justice to say that a better has rarely been given in recent years. The *Tannhäuser* of Mr. Henry Beaumont came with surprise, even upon those who already knew him to be a good artist. His beautiful and perfectly trained tenor voice never was heard to such great advantage. In the difficult declamatory music it told with marked clearness of enunciation and purity of tone, and in those passages, notably in the Hall of Minstrelsy, where pathos and dramatic fervour are required, he quite surpassed himself. He gained the chief honours of the night."—*Dublin Freemans Journal*, Jan. 1, 1897.

"Mr. Henry Beaumont is surprising even critical Dublin by his remarkable impersonation of *Tannhäuser;* his singing of the 'Story of the Pilgrimage,' in the third act, is perfect in dramatic intensity and expressive feeling."—*Irish Society*, Jan. 16, 1897.

"TANNHÄUSER."—"The production was something more than a success. It was followed with rapt attention by a crowded house, people being content with standing room in most parts, and the enthusiasm which was demonstrated at the conclusion of the performance was quite unique, the audience remaining, in spite of the late hour, to testify their approval, and the curtain having to be raised thrice to allow the principals to acknowledge the tribute of praise so spontaneously bestowed. The burden of the work naturally fell upon Mr. Henry Beaumont in the title-*rôle*. He is not unknown to Portsmouth audiences, but the dramatic fervour with which he sang and acted was a revelation, and at the end of an exacting performance his tenor rang out as true and as perfectly under control as at the commencement."—*Portsmouth Southern Daily Mail*, March 18, 1897.

"As the minstrel *Tannhäuser*, Mr. Henry Beaumont was thoroughly equal to the exacting *rôle*, his impassioned acting no less than his refined singing contributing materially to the generally striking result obtained. The clear resonant quality of his voice lent itself perfectly to the interpretation of the emotional and declamatory music associated with the character, and in the love scenes with *Venus* and *Elizabeth*, in the exciting passages at the tournament, and, finally, in the intensely dramatic episode at the shrine upon his return from his pilgrimage, he displayed conspicuous talent as actor and vocalist."—*Eastbourne Sussex Daily Mail*, April 1, 1897.

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"Mr. Edward Iles displayed an excellent voice and a perfect method."—*Oxford Chronicle.*

"Mr. Edward Iles, the possessor of a highly cultivated and mellow baritone, gave evidence of exceptional taste and appreciation of his art. His voice is full of music, and he thoroughly understands how to use it."—*Morning Leader.*

"Mr. Iles chose two songs from Mascagni, which he interpreted with much warmth of feeling and artistic intelligence. His voice is very musical, and he sings with charming naturalness of expression."—*Musical Courier.*

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"JUDAS MACCABÆUS."—MALVERN CHORAL SOCIETY.—"In the bass music, both recitatives and airs, Mr. Sunman sang with great feeling and artistic judgment."—*Malvern News*, March 26, 1897.

"CREATION."—FOLKESTONE.—"The recitative and chorus, 'In the beginning,' were given with grand effect, and I may say here that the bass solos and recitatives were most splendidly given throughout by Mr. Henry Sunman, L.R.A.M., who possesses a powerful voice of fine quality and range. It was the first time I had had the pleasure of hearing this gentleman sing, but I doubt not that, if possible, he will be prevailed upon to appear again many times in Folkestone."—*Folkestone Visitor*, April 7, 1897.

"ELIJAH."—PONTYPOOL HARMONIC SOCIETY.—"A performance of 'Elijah' without a good representative of the *Prophet* is, of course, worthless; but in securing Mr. Sunman the Society were fortunate in the extreme. Blessed with a grand voice—powerful, rich, true, and of exceptionally wide compass—he sings with rare dramatic force and admirable taste, and his rendering of the many difficult solos and recitatives last evening was a positive treat. Indeed, Mr. Sunman was an ideal *Elijah*, and what can we say more?"—*South Wales Argus*, April 30, 1897.

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T. WEEKES HOLMES, Secretary.

OXFORD (NEW COLLEGE CHORISTERSHIPS).—The TRIAL of VOICES to fill vacancies in the Choir School will be held on Wednesday, July 14. Candidates must have a good ear and good voice, and should be between nine and twelve years of age. For particulars, apply to the Precentor. Names to be sent in by July 10.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1897.

THE QUEEN AS A MUSICIAN.

IT is generally known that the Queen is very fond of music—a fondness which was doubtless greatly stimulated by the high artistic tastes of the Prince Consort. Her Majesty's practical musicianship is pleasantly recorded in the following tributes to the Queen's executive ability as a pianist and as a singer.

Lady Bloomfield, who was a maid of honour to the Queen, relates the following incident,* under date: Windsor Castle, December 12, 1843.

"We had such a delightful practice for nearly two hours yesterday afternoon, on two pianofortes, with the Queen and Prince Albert. We played a fine, but very difficult duet of Beethoven's. The time was so difficult one requires to be a good musician to understand it."

Nearly a year later, also at Windsor, Lady Bloomfield again records one of these interesting "practices," as she modestly calls them. Writing in her diary on November 19, 1844, she says:

"We had another charming evening with the Queen and Prince last night in their private apartment, and played till eleven o'clock.

"These practices must be very improving, and it is fortunate that Matilda Paget and I read music with facility; for we generally play overtures and classical pieces at sight. Last night we played Beethoven's 'Septuor'; and the Queen observed it was quite a relief to find when we came to the last bar that we were all playing together, for had any of us gone wrong it would have been rather difficult to find one's place again! I enjoy nothing so much as seeing the Queen in that nice quiet way, and I often wish that those who don't know Her Majesty could see how kind and gracious she is when she is perfectly at her ease, and able to throw off the restraint and form which must and ought to be observed when she is in public."

Shortly after her marriage, and only two days following the attempt on her life by the wretched youth Oxford, the Queen gave a private concert at Buckingham Palace, at which Her Majesty sang no less than five times.

* "Reminiscences of Court and Diplomatic Life," by Lady Bloomfield. London: Kegan Paul, 1883.

The actual date was June 12, 1840, and no apology is needed for giving the entire programme:

Parte I.

Quartetto—"Oh, Notte soave" .. .. .. *Paer.*
Ladies Williamson and Norreys, Signori Rubini and Lablache.

Quartetto—"Nobile Signora" (*Comte Ory*) *Rossini.*
Prince Albert, Signori Rubini, Costa, and Lablache.

Duo—"Non funestar crudele" (*Il Disertore*) .. *Ricci.*
Her Majesty and Prince Albert.

Preghiera—"Fra nembi crudeli" (*I Briganti*) *Mercadante.*
Signor Rubini.

Duo—"Ciel qual destin terribile" (*Bianca e Faliero*) *Rossini.*
Ladies Sandwich and Norreys.

Coro Pastorale—"Felice Età" .. .. .. *Costa.*
Her Majesty, Ladies Sandwich, Williamson, Normanby, Norreys, and the Misses Liddell and Anson; Signori Rubini and Costa, Prince Albert, Lord C. Paget, and Signor Lablache.

Parte II.

Trio—"Dunque il mio bene" (*Il Flauto Magico*) *Mozart.*
Her Majesty, Signori Rubini and Lablache.

Duo—"Ah! si fù per gli Occhi miei" (*Guillaume Tell*) *Rossini.*
Lady Sandwich and Signor Rubini.

Aria—"Ah! ch'io voglio trionfare" (*Il Seraglio*) *Mozart.*
Signor Lablache.

Quartetto con Coro—"Tu di grazia" .. *Haydn.*
Her Majesty, Ladies Williamson, Sandwich, Norreys, Normanby, and Misses Liddell and Anson; Signori Rubini and Costa, Prince Albert, Lord C. Paget, and Signor Lablache.

Duo—"Se inclinassi" (*Italiana in Algieri*) .. *Rossini.*
Signori Rubini and Lablache.

Coro—"Oh! come lieto giunge" (*St. Paul*) *Felix Mendelssohn.*
Her Majesty, Ladies Sandwich, Williamson, Normanby, Norreys, and the Misses Liddell and Anson; Signori Rubini and Costa, Prince Albert, Lord C. Paget, and Signor Lablache.

At the Pianoforte .. Signor M. Costa.

It will be observed that in addition to singing a duet with the Prince Consort, and in a trio with Rubini and Lablache (the latter of whom was the Queen's singing master), Her Majesty sang as one of the sopranos in three choruses, the last of which was probably "How lovely are the messengers," from Mendelssohn's "St. Paul," doubtless translated into Italian by Costa to agree with the remainder of the programme. The part which the Queen's illustrious Consort also took will not escape notice; he was one of the basses on that interesting occasion. Miss Liddell, whose name appears amongst the vocalists, was afterwards Lady Bloomfield, from whose pleasant recollections of the Queen's music-makings we have already quoted. The Marchioness of Douro, in a letter to the late Sir Michael Costa, said: "How well Her Majesty sings, and *correctly* too!" But we now propose to give the opinion of even a higher authority, in regard to music, upon the Queen's vocal powers, and how admirably she used them.

Mendelssohn has given us a charming glimpse into the simple home-life of our beloved and gracious Queen in fully recording the incidents of his visit to Buckingham Palace on July 9, 1842. He was then on a six weeks' visit at the house of his wife's relations at Denmark Hill, where he wrote the well-known "Song without words" in A (No. 30). On his return to Frankfort he wrote a long letter to his mother (dated July 19, 1842), describing his second visit to the Queen, from which we make a most interesting extract.

This letter has been specially translated for the present article by Mrs. Benecke, the composer's elder daughter, to whom we tender our best thanks. Beginning his letter with "Dear little Mother," he goes on to say that Buckingham Palace is a really pleasant and thoroughly comfortable English house, where one feels *à son aise*, though, he adds, he does know a few others answering to the same description. He then proceeds as follows:—

"Prince Albert had invited me to try his organ on Saturday at 1.30, before he left town. I found him alone, and as we were talking the Queen came in, also alone, in a simple morning dress. She said she had to leave for Claremont in an hour, and then she exclaimed, 'but what a litter you are in!' as the wind had scattered some loose leaves of music about the room and upon the pedals of the organ, which, by the way, is a pretty ornament to the room. While saying this, she knelt down and began to pick up the leaves; Prince Albert also helped and I, too, was not idle. Then the Prince began to explain to me the stops, and the Queen said that she would finish tidying up alone. I now begged the Prince to play to me, so that I might boast in Germany of having heard him. He then played a chorale by heart with the pedals, quite correctly, and so nicely and clearly that it might have served as an example to many a professional organist. The Queen, who had finished her work, sat by his side and listened with evident pleasure to his playing. After he had finished, it was my turn, and I began with my chorus from 'St. Paul,' 'How lovely are the messengers.' Before I had gone through the first portion they both began to sing the chorus, and Prince Albert managed the stops very cleverly all the time—first adding a flute, then at the *forte* more stops, at the D major part the 'full organ'; then he made an excellent *diminuendo*—and so on to the end, all by heart, that I really was quite delighted and greatly pleased. The Hereditary Prince of Gotha having come in, some conversation began, during which the Queen told me that she liked singing my songs, and asked me if I had written any new ones. 'You should sing one to him,' said Prince Albert. She required a little persuading at

first, and then said she would try the Spring Song in B flat, 'if it can be found, for all my music has been packed up for Claremont.' Prince Albert went to look for it, but came back saying that it was already packed. 'Oh, but could it not be unpacked?' I asked. 'We must send for Lady ——' (I did not catch the name) the Queen said, and rang the bell. The servants ran to and fro and returned looking quite distressed. Then the Queen herself went to see about it. While she was gone, Prince Albert gave me a small case containing a beautiful ring, on which is engraved: 'V.R., 1842,' and said: 'The Queen begs you to accept this as a memento of her.' The Queen then came back and said: 'Lady —— has gone and taken all my things with her—it is most annoying.' (You can't think how this amused me.) I now asked her not to let me suffer by this incident, but to sing something else, and after consulting with her husband, the Prince said: 'She will sing you something by Gluck.' Meanwhile the Princess of Gotha had joined us, and all five of us went through many rooms and corridors till we arrived at the Queen's sitting-room, where a huge rocking-horse was standing by the piano. Two bird-cages were also in the room, pictures on the walls, beautifully bound books on the table, and music on the piano. The Duchess of Kent came in, and while they were talking together, I looked through the music and found my first Book of Songs. Of course I begged the Queen to choose one of my songs instead of the Gluck, and she very readily did so in a most amiable way; and what did she choose but—'Italy.'* She sang it most beautifully in tune, strictly in time, and phrased it charmingly. But where it goes down to D natural, followed by D sharp, she sang both notes D *sharp;* and, as I gave her the D natural in the first two verses, she also sang D natural in the last, when it ought to have been D *sharp!* But with this exception it was really delightful, and I have not heard the last long G sung by any amateur with such ease and in such perfect tune. When it was finished I had to confess that the song was composed by Fanny! (I must say it was rather hard to have to say it, but 'pride comes before a fall.') I then asked the Queen to sing a song which was really my own composition. She said that if I would give her plenty of help she would willingly do so. She sang 'Lass dich nur nichts nicht dauern' ('The Pilgrim's Song') really quite faultlessly, and with beautiful feeling and expression. I thought it would not do to appear too complimentary at such a time, and therefore I merely thanked her over and over again; but when she said: 'Oh, if I had not been so frightened I could have done better, I generally have very long breath,' I praised her very heartily and with the best conscience in the world; for that phrase near the end, having the long-sustained C, she sang so well, joining the C to the three following notes, all in one breath, as one rarely hears it done, that it highly amused me that she herself should have spoken about it.

"After this Prince Albert sang 'Es ist ein Schnitter, der heisst Tod' ('The Reaper and the flowers'), and then he said that I was to play something before I left. He gave me as themes the chorale he had played and the song he had just sung.

"Had things gone as they often do, I should have improvised abominably and carried away nought but regret of my whole morning. But no; it seemed as if I were to have nothing but a bright and happy recollection of my visit. I succeeded better than I ever remember doing. I felt quite carried away and played a long time, and thoroughly enjoyed it myself. Naturally enough, I added to the two given themes the two songs sung by the Queen, and they all seemed to fit in so well that I did not at all like leaving off. The Queen and the other listeners followed my playing with such sympathetic and intelligent interest that I felt happier in playing to them than I have ever done when improvising in public. When I had finished the Queen said: 'I hope you will soon come to England again and see us,' and with this I took my leave.

. . . . . .

"It was a happy morning. I have still to add that I asked the Queen's permission to dedicate to her my ('Scotch') Symphony in A minor, because, to a great extent, that had been the object of my journey, and also because her name would look specially well on the title-page of a composition suggested by Scotland. And another thing: just as she was about to sing she said, 'But the parrot must go out of the room first, or he will screech louder than I can sing.' Whereupon Prince Albert rang the bell. The Prince of Gotha said: 'I will carry him out myself,' and I put in: 'Allow me to do it,' and I carried out the big cage, to the astonishment of the servants."

* In order to explain the humour of the situation, it should be stated that in the first set of Mendelssohn's published songs (Op. 8), two of them, including "Italy," were composed by his sister, Fanny; but as she did not wish her name to be made public, the *whole* of the songs were attributed to Mendelssohn.

VICTORIAN MUSIC.

VI.—Opera.

Some idea of what was doing in opera at the beginning of Her Majesty's reign may fitly be given at the outset of this paper. I pass over the season of 1837, and begin my survey with that of the Coronation year.

Her Majesty's Theatre (lately the King's Theatre) opened in March with the *début* of Persiani, who chose the part of *Amina* in what a contemporary critic called the "rather hackneyed" opera of "La Sonnambula."

Costa conducted with, as usual, an enlarged orchestra. That potent chief agreed with his brother-imperator, Napoleon the Great, in believing that Providence favoured the biggest battalions. With this opening performance as a peg, the editor of the *Musical World* displayed a "leading article" now singularly instructive as to the condition of taste in opera sixty years ago.

It is interesting to discover that in 1838 the critics were calling each other names because of disagreement. They operated in two cliques. Clique I. assailed the then modern Italian school, as illustrated, say, by Donizetti, and referred to Mozart as a criterion. Clique II. supported the newer works, and issue was joined. Our editor threw his weight on the side of Clique II., and did not mince his speech. Referring to his opponents, he said: "The pretensions of these self-styled arbiters of the public taste are in exact ratio with their incompetence; their judicial arrogance is only exceeded by their mental destitution. Professing to penetrate into the hidden mysteries of things, they are incapable of seeing their surface; fancying themselves wise, they have not become, but only remained fools." Obviously there were musical railers before the Wagnerian era began; but this was only the editor's way of showing his disagreement with the party opposite, who, no doubt, retaliated in the same style and in a like Pickwickian sense. Coming out of the region of opinion into that of facts, the editor told his readers: "No sooner does Her Majesty's Theatre open, under more than usually favourable auspices, than the floodgates of discontent and objurgation are uplifted, and a torrent of abuse poured forth on the devoted heads of all the modern Italian opera composers, including, by name or implication, Rossini, Bellini, Donizetti, Costa, and Benedict (!). Mozart is paraded as the sole depository of stage excellence, with the single object of depreciating his great successors." Our editor, thereupon, proceeds to give reasons for supporting the modern works. I need not trouble the reader with these, but must draw attention to the journalist's parting shot: "To prefer such strains (those of Bellini) to hackneyed madrigals, worn-out glees, and their thread-bare imitations; or to choral Masses, imperfectly developed, unhallowed by a spark of sacred fire, and unredeemed by the glowing warmth of the secular compositions of which they are a bastard progeny, is no evidence of the bad taste of our metropolitan amateurs, but, on the contrary, indicates a sound appreciation of what is good and beautiful in art, and a thorough ability to distinguish between what is befitting and unbecoming in its several branches." The perceptive reader will gather from this that the opposite camp contained the forces of conservatism, but it seems a little odd to us now to find the advanced school gathered under the banner of Rossini, Donizetti, and Co., at whom our own progressives sneer so consistently.

The classicists of 1838 had very little influence upon the course of events; everything—public favour, Royal patronage, and the charm of gifted singers—aided their opponents, who went from success to success. From the first, her Majesty was a warm sympathiser with Italian opera, and supported it by frequent personal attendance. She witnessed the first performance in this country of "Lucia di Lammermoor," which the critic of the *Musical World* dismissed with a "moderate share of approval." Other operas were "Otello," "I Puritani," "Norma"—all of the same school. "Her Majesty and her illustrious mother," adds the *Musical World*, "have attended the house every night since our last number, and rank and fashion grace the boxes on every occasion."

The classicists were not without their hour of triumph. "Don Giovanni" followed the works mentioned above, and "at the first rush the pit and galleries were filled, and, before the curtain drew up, hundreds of amateurs had found a refuge for the destitute behind the scenes, in every available nook." The Italian party of course held aloof, and Laporte, it is said, could only play a German opera by a subterfuge: "To propitiate the subscribers, he can only produce Mozart on an alleged benefit night, and he uses any name for his object. Last Thursday night no more benefited Tamburini than it did any of his colleagues, but the truth must be told: the subscribers will not have the German masters—the light, flimsy, modern Italian are preferred." Yet, *àpropos* to the third performance, which the Queen attended, the same paper states: "If we are to judge from the enthusiasm of the subscribers displayed throughout the opera, there must be a greater love for the classical in the world of fashion than has been generally attributed to the aristocratic visitors of the Italian Opera House." Perhaps the world of fashion followed the cue of the Court, especially as her Majesty took great interest in the performance, which she frequently applauded. Donizetti's now utterly forgotten "Parasina" was one of the novelties of the season, and failed: "The labour which Donizetti has left to the singers and band is quite frightful, and yet no hearer can have a reminiscence of the mass of sound, which is as unceasing as it is wearying." Next came another successful candidate for limbo—Rossini's "Matilde de Shabran." Later on the Italian singers were called upon to play "Le Nozze di Figaro," the chief artists entrusted with the characters being (what a group!) Grisi, Persiani, Albertazzi, Tamburini, and Lablache. They did not acquit themselves to the satisfaction of the *Musical World*, which said: "The school is not familiar to any of the singers and they have, or ought, to throw off the habitual

licence of the florid flummery they are wont to indulge in. There were some noble and redeeming points in the vocalisation, but we cannot disguise the fact that great and unwarrantable liberties were taken with the text. The use of unmeaning cadenzas was frequent, and the jump from Mozart to Donizetti was sometimes as sudden as it was ludicrous."

A repetition of "Le Nozze" in Coronation week was attended by a curious scene. So great was the crush into the pit that the front ranks stormed over into the stalls, where they held their ground against the police, and could be removed only by an arrangement to admit them behind the scenes. Let the chronicler continue the story: "Such were the number of the ejected stallites and banished pittites that they occupied the entire stage, sturdily refusing to move, and insisting that the opera should be gone through in the space before the curtain. . . . A general row was anticipated, but at length a *coup de théâtre* was successfully resorted to. A scene was let down at the back of the stage, as though for the opera to begin, and the overture began. The stage visitors rushed to secure the best places at the rear and wings, but, *presto!* another scene was let down nearer the drop curtain, thus cutting off a considerable number of the invaders, and, before they could rally and recover their lost ground, the theatrical officials had formed an impenetrable phalanx at the sides, only permitting the performers to pass. . . . The opera was got through in the first act without a change of scene. It was with infinite difficulty the performers could make their entrances and exits. Very often the business was at a standstill, Grisi calling out for Lablache, not in character, or Persiani demanding Tamburini." Costa's "Malek Adel" was given on a command night, somewhat later in the season. Her Majesty attended, and, not long after, presented the composer-conductor with a pianoforte. Other works of the season included Balfe's "Falstaff"—another failure—and the long season came to an end in August.

I need not comment on the foregoing particulars. The reader sees that the Italian opera of 1838 was that of many later years, and the only fact of significance is that a not inconsiderable part of the public—outside the "world of fashion"—desired better things.

During the same year, both Drury Lane Theatre and that in Covent Garden were playing opera by way of relief to purely dramatic representations. Some works of native origin were produced, but it does not appear that the performances were graced by Royalty and its *entourage*, albeit the *Musical World* pleaded in the highest quarter on behalf of English art and artists, begging the Queen to "condescend especially to promote and foster the cultivation of native musical science, the increase of which for a series of years has doubtless contributed in no minor degree to concentrate the social tendencies and to soften the national character." Native art, nevertheless, struggled on, as it did through many a darker hour, and, from time to time, new works were produced. Among these, at Drury Lane, were Balfe's "Diadeste, or the Veiled Lady," with Miss Romer, Miss Poole, Templeton and Phillips in the cast, and "The Harvest Home," in which the singer last-named aspired to the honours of an operatic composer. He anticipated Wagner by writing both words and music himself, but not in pushing his achievement to success. "We are sorry, for Mr. Phillips' sake, that he has miscalculated his powers, but *non omnis possumus omnes*. The audience endured the piece with general good humour to nearly the close, when they significantly pronounced the 'Harvest Home' premature." A Mr. Lodge next tried his hand, in association with a librettist who "prudently concealed his name." Mr. Lodge bravely revealed himself, and stood a heavy fire from a whole battalion of critics. "There is a lady who prays and screams; a lover who whines and does nothing else; a brigand who murders and kidnaps—in short, wonders follow upon wonders to make up a show, but we cannot pretend to make intelligible the unintelligible. . . . Mr. Lodge has probably learned by this time that it is one thing to write a glee for the old gentlemen at the 'Thatched House' and another to write an opera for Drury Lane. . . . As the music did not afford us the least gratification, so we have no recollection of a single movement. It is certainly the least fitted for the stage of any we ever listened to, and the accompaniments were in the highest degree puerile and absurd." Reading this, the composer must have wished himself a Lodge in some vast wilderness.

Covent Garden, as well as Drury Lane, closed in July, and the English Opera House opened with a German opera, called "Rob of the Fen," "a miserable affair both musically and dramatically." In the same month the doors of St. James's Theatre were thrown back to admit the curious concerning "Il Tornio," an opera composed by Lord Burghersh, founder of the Royal Academy of Music. "Il Tornio," said the *Musical World*, "is strictly an Italian opera, and we defy any professor to pick out an English phrase from any movement." The English Opera House followed on with Macfarren's "Devil's Opera," *àpropos* to which the composer was reprimanded thus: "Mr. Macfarren has evidently been led astray by the ambition, the ridiculous ambition, of our singers to undertake that to which they have no pretensions, and has accordingly wasted time and labour on things called *scenas* which would have been much more profitably bestowed on the creation of simple airs and melodies. He has run, too, into a besetting sin of our composers, sacrificing the vocal to the instrumental part of the

composition and involving his airs in the orchestral accompaniments."

The particulars foregoing, taken from contemporary records, give a clear idea as to the condition of the lyric stage in London sixty years ago. On the one hand, we see Italian opera supported by rank and fashion, temporarily flourishing and deserving to flourish if there be any merit in executive talent of the highest order. On the other hand, we have poor English opera given a lodging by the drama, and struggling on as best it can under conditions which almost amounted to pauperism. But alike in the Haymarket and in the region of Covent Garden the labour was artistically profitless. Of all the operas produced during 1838, how many exist save as the memory of a name? Apples of Sodom, Dead Sea fruit, all of them; and as this survey begins with disappointment, with disappointment must it continue. In no branch of art have we so little progressed during sixty years as in lyric drama. Joseph Bennett.

FROM MY STUDY.

Music and The Queen's Marriage.

It seems fitting, as a correspondent suggests, that I should follow up the notes on music at her Majesty's coronation which appeared last month with others having reference to the happy event of the Royal marriage. The second great ceremonial of personal interest in the Queen's reign was one peculiarly adapted to excite the fervid loyalty of a nation which had not forgotten the delirium that attended the accession of the Maiden Sovereign. Hardly less was it calculated to set the pens of poets and musical composers in motion, to the double end of patriotism and profit. Following the engagement of the Queen and Prince Albert, no time was lost in the preparation of works which the French so exactly describe as *pièces d'occasion*. Jefferys and Co., for example, promptly put forth advertisements headed: "Her Majesty and Prince Albert." "We," said the firm, giving style, title, and address, "have just published the following pieces of music, adorned by splendid and correct portraits of the illustrious personages to whom they are dedicated." The list included "Rose d'Amour," quadrilles by C. W. Glover; "Rose d'Amour," waltzes by J. Wilcox; "Prince Albert's Band March," by Stephen Glover; and an effusion entitled "I caught her tear at parting," otherwise "Prince Albert's Parting Song," music by Ernest Kollman. These were ready, and there was a promise of two others: "The Queen's Bridal Song" and "The Queen's Bridal March." Messrs. Jefferys and Co. issued a much fuller announcement as the wedding day approached. Under the heading "Her Majesty's Marriage," they said: "The following Songs and Pieces, composed in honour of the Nuptials of Her most gracious Majesty and H.R.H. the Prince Albert, with authentic Portraits of the Royal Bride and Bridegroom, correct delineations of the Ceremonies, and Portraits of the Royal and Noble Personages present on the occasion, are published only by," &c. In the second list appear, "The Queen's Country Dances," in three sets, arranged by R. Guinness, and a companion song to "I caught her tear at parting," entitled "The Meeting, or Prince Albert's return to England." Special attention is called to "The Queen's Bridal Song" by the authoress of "We've lived and loved together." "This song," say the publishers, "will be found pre-eminently beautiful. The poetry and music are characterised by that excellence which"—and so on. No doubt that as did Messrs. Jefferys so did other firms; but it is scarcely worth while to look for further proof that our art wore wedding favours on the auspicious occasion.

No special interest appears to have been taken in the music prepared for the marriage service. I can find but one anticipatory paragraph in the leading musical journal of the day, and that does not suggest enthusiasm:

"The music at the Queen's marriage, which will take place at the Chapel Royal, St. James's, on Monday next, at twelve o'clock at noon, will be under the direction of Sir George Smart, the senior organist, who will preside at the instrument, to which several alterations have been made by Gray, under Sir George's direction. These consist of a variety of mechanical contrivances by which he will be enabled to play in a temporary gallery erected in front of the organ. The performers will merely consist of the gentlemen and choirboys of the Chapel Royal." The temporary gallery here spoken of was really for the choir, and Gray added a "long action," so that the organist could have a position in front of the singers.

In the issue of the *Musical World* next following the wedding, the editor said: "We cannot let the occasion pass without evincing our loyalty by chronicling so great an event, and expressing a heartfelt wish that it may be productive of happiness to both, and that peace and prosperity may attend the British throne." The chronicle continues:

"The musical department was under the direction of Sir George Smart. . . The vocalists consisted of the gentlemen and choirboys of the Chapel Royal. On the entrance of His Royal Highness Prince Albert, Sir George Smart played a voluntary, and also when Her Majesty appeared. After the prayer, 'God the Father,' the choir performed the *Deus miseratur*, King's in B flat, the verse parts being doubled and sung by Messrs. Knyvett, Wilde, Neild, Vaughan, Sale, and Bradbury, on the *decani* side, and, on the *cantoris*, by Messrs. Evans, Salmon, Horncastle, Roberts, Welsh, and Clark. Kent's anthem, 'Blessed be the Lord God,' concluded the service."

With these meagre details readers of the *Musical World* had to be content. But, truly, the selection of music did not invite a minute account, though possibly it called for a question as to the preference repeatedly shown on State occasions to the works of worthy Mr. Kent, of Winchester. That composer was certainly popular, and "Kent's Blessed" held first place in the esteem of village choirs all the land over; but this could hardly have recommended the anthem to the authorities at St. James's.

A Coronation Muddle.

My story of bad management in the musical section of the Coronation ceremony (see The Musical Times for May) should here be supplemented by some details which go to prove that there was a general muddle. I take the following from the Greville Memoirs:—

"The different actors in the ceremonial were very imperfect in their parts, and had neglected to rehearse them. Lord John Thynne, who officiated for the Dean of Westminster, told me that nobody knew what was to be done except the Archbishop and himself (who had rehearsed), Lord Willoughby (who is experienced in these matters), and the Duke of Wellington, and consequently there was a continual difficulty and embarrassment, and the Queen never knew what she was to do next. They made her leave her chair and enter into St. Edward's Chapel before the prayers were concluded, much to the discomfiture of the Archbishop. She said to John Thynne, 'Pray tell me what I am to do, for they don't know'; and at the end, when the orb was put into her hand, she said to him, 'What am I to do with it?' 'Your Majesty is to carry it, if you please, in your hand.' 'Am I?' she said, 'it is very heavy.' The ruby ring was made for her little finger instead of the fourth, on which the rubric prescribes that it should be put. When the Archbishop was to put it on, she extended the former, but he said it must be on the latter. She said it was too small, and she could not get it on. He said it was right to put it there, and, as he insisted, she yielded, but had first to take off her other rings, and then this was forced on, but it hurt her very much, and as soon as the ceremony was over she was obliged to bathe her finger in iced water in order to get it off."

With such carelessness and blundering as this on the very steps of the throne it is no wonder that things were at sixes and sevens in the choir gallery. The general incompetence is the less to be excused because there had been two coronations within the eighteen years immediately preceding, and the performers could not plead inexperience.

Royal Marriage Lays.

The weather behaved itself admirably on the day of the Queen's Coronation, but her wedding day was sadly unpropitious. It rained in torrents and blew "great guns"—a dismal condition of things described by both pen and pencil in Cruikshank's Comic Almanack for 1841. The inimitable George has a little etching, entitled "A Marry-time View," showing a dripping crowd tramping along in the mud, some with umbrellas turned inside out by a blast which has hurled a chimneypot on their heads. Below are verses in the punning style of Pierce Egan, a specimen of which will suffice:

A gathering of the people, all from home,
The *reigning* Queen and *raining* sky to view;
In Italy the million rush to *Rome*,
Are they not free to *roam* in London too?

Throngs of the curious, curiously met,
An inconsistent batch of low and high;
Drunkards, for instance, getting drenched with *wet*,
And still declaring they were very *dry*.

Women with *pattens* found to *clog* the way,
Young thieves aspiring to the golden fleece,
'Mid torrents fair, that soaked, with equal play,
A new policeman or a new pelisse.

And so on, labouringly. Such an impression did the bad weather make that a song-writer of the day took upon him to bid the Queen cheer up. Thus he sang:

Droop not, fair Queen, though clouds
O'ercast thy nuptial day,
Though, hid in sullen clouds,
The day-god turns away.
Canst thou not see
'Tis jealousy
Of Coburg's happy doom
Provokes his wrath,
Darkens his path,
And wisps (wraps ?) him round in gloom.

Haste to thy bridal bower,
Young, innocent and fair,
Thy own pure heart hath power
To make all sunshine there.
Where'er you move
Truth, grace and love
Thy handmaidens will be;
Let Phœbus smile,
Or frown the while,
It matters nought to thee.

The song from which these stanzas are taken is one of a very large collection contained in "The London Singer's Magazine." The issue was in weekly numbers at a penny; each number containing a wood-cut by the Cruikshanks or some other comic limner, and the model followed being "The Universal Songster," which preceded the "Magazine" by a few years. A complete copy is now very rare; the original purchasers, it may be supposed, not troubling to bind the numbers. One such, however, is in my possession. It has no date, but supplies an abundance of internal proof that publication took place during the earliest years of the Queen's reign. Though some of the songs were suggested by the Coronation, the people's poets were more largely inspired by the marriage, which they variously hailed, now seriously, anon in jocular mood.

The serious marriage songs are, taking them generally, by no means unworthy things of their kind. Here is a stanza from "Old England's Royal Bride":

Proud daughter of a kingly race,
Young Empress of the Isles,
That morn shall view thy lovely face
All radiant with smiles;
And thou shalt at the altar stand,
The lov'd one by thy side,
For he has won thy heart and hand,
Old England's Royal Bride.

"Victoria's Wedding Day" was "written expressly for the occasion by J. H. Brown," and thus it runs:

Let the merry bells be ringing,
Let the jocund music play;
Let the nation's voice be singing,
'Tis Victoria's wedding day.
Weave a crown of flow'rets blooming,
Shamrock, thistle, rose combine;
In their freshness unconsuming,
Round her Royal brow entwine.

Bless the vow that none can sunder,
Bless the nuptials of the Queen;
Jove, withhold thy bolts of thunder,
Let no sorrow now be seen.

This poet was obviously a slave to rhyme, and he should have blessed the bond that none can sunder, not the "vow"; but he meant well.

The Royal marriage was celebrated in Drury Lane Theatre by an "Emblematical Tribute," whatever that may have been. Some of its songs are in the collection, including an additional verse for the National Anthem:

Joy to our lovely Queen!
Noble of heart and mien,
Virtuous as fair!
Joy to the manly breast,
Where her true love shall rest,
Happy, content and blest,
Hail, matchless pair!

The poet, whose name is not given, rose higher in "O joyful Spring!"—sung by Mr. Frazer and chorus:

O joyful Spring, upon the wedded pair
Sprinkle thy balmy showers—
Sweet Summer, smile away each frown of care,
And strew their path with flowers.

Autumn, thy harvest and thy fruits bestow,
Till all thy wealth be spent;
And thou, O Winter, with thy spotless snow
Make their old age content.

Then another measure:

Come, ye manly, come, ye fair,
Weave a wreath of evergreen—
Token for the wedded pair,
Tribute to Britannia's Queen.

Sprigs of ivy hither bring,
Oaken boughs of sturdy form;
Ivy that for aye doth cling,
Oak that doth defy the storm.

Twined together let them be—
Faithful emblems may they prove;
He the oak, the ivy she;
He to foster, she to love.

Would that all occasional verse were as good as this. X.

We have received the following letter from Sir George Grove on the subject of "Tampering with the Classics," which, as an expression of opinion from so eminent an authority on Beethoven in this country, will be read with interest:—

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have read Mr. Jaeger's genial letter in your last number—"Tampering with the Classics," page 339. The question is a very serious one. Your correspondent is no doubt right on his own ground, but I venture to think that his ground is wrong.

The words, notes, or colours of a poet, composer, or painter—unless in the case of obvious unintentional oversights—must be left as he left them when he quitted the world and his control was taken off them. As Chopin said (Niecks's *Life*, II., 126) when Liszt played a piece of his with original embellishments: "I beg of you, my dear friend, if you do me the honour to play a piece of mine, to play what is written, or to play something else. *It is only Chopin who has the right to alter Chopin.*" Depend upon it, he was right. In the excellent words* of Mr. Franklin Taylor, "Why should a composer of music be less respectfully treated than the author of a literary composition?"

It has taken us nearly three centuries to learn this in the case of Shakespeare; and after such an experience we ought to apply the rule to Beethoven without hesitation. We have got to take the best that that great man could give while he was alive, not something for which a second person is wanted; for that, let that second person himself write independently. Indeed, the world has already come a certain distance towards this opinion in music. Whatever we may have felt fifty years ago, we are not now comfortable under Mozart's alterations of Handel—in fact, such alterations introduce a restless feeling as to whose, after all, the music is.

To take an extreme case—What can be said about such an achievement as Mr. John Barnett's clever completion of Schubert's Symphony in E? Whose is it when it is done? Schubert's or Barnett's? and so in all cases.

But even if my axiom were not self-evident, there is, I submit, another consideration in the present case. It is notorious that Beethoven was not satisfied with making an approximate approach to representing the idea which he had in his mind. He came as absolutely near it as he could, after all possible efforts. He wrote and re-wrote, until he expressed as exactly as possible what he wanted. It is thus not a "miscalculated effect" which we possess in his score, it is Beethoven's own intended effect. Now all the instances in which Wagner or others have corrected or improved Beethoven have been based on the supposition that he might have done better if he had known how to do so—in other words, had had the modern orchestra at his disposal. To use again Mr. Taylor's words (p. 46): "Of all composers Beethoven was perhaps the most scrupulously attentive to detail, not only in his marking of all the *nuances*, but especially with regard to the values of his notes, and on this account conscientious teachers and players have always objected to the smallest deviation from the text, as a wrong done to the intentions of the composer."

I am not going to insist upon the passage in the first movement of the "Eroica," where the horn comes in with the chord of E flat while the fiddles have the accompaniment of the notes B flat and A flat, even though Wagner and Costa, and the editor of the London edition of a "Complete collection of Mozart's and Beethoven's Symphonies in score," about 1810, did alter the second violin to G, and others have done as absurd things. I say nothing about this, because no one now disputes that the original notes are right, however they may sound. But take the case where the first subject of the first movement of No. 8 Symphony comes back after the working-out, where the subject is heard in the violoncellos and basses only, and the whole of the rest of the score is occupied with lengthened notes, the whole *fff*. People say that the violoncellos and basses are lost. Is it sure that Beethoven wanted them to sound more clearly than they do? What he seems to have wanted is an enormous noise as a climax to the *più f* two bars before, with a mere flavour of the tune. If he had wished more than a mere flavour it would have been perfectly easy for him, with the materials at his hand, to take the trumpets and bassoons, for instance, and add them to the lowest strings. He must have left this passage entirely with his eyes open, and therefore the complaints which are sometimes made against it are complaints

* "Technique and Expression in Pianoforte playing," p. 2.

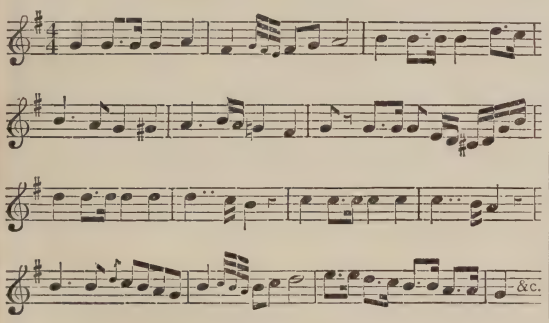
against him, and not against his orchestra. In the instance given from the *Scherzo* of the Ninth Symphony, it would have been surely easy and obvious for Beethoven to give the characteristic vigour of the *Scherzo*, which he confines to the string quartet, to the trumpets and drums as well, of which he makes no use at all.

Looking at the thing without prejudice we cannot help feeling that this is so, and also we cannot but feel that if instruments belonging to the modern orchestra —*i.e.*, valved instruments—are introduced, a different quality will be given to the sound, which would be as much out of keeping with Beethoven's brass as Mozart's clarinets are with Handel's band.

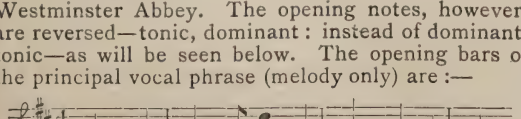
I am, Sir, your obedient servant,
G. GROVE.

Lower Sydenham,
May 11, 1897.

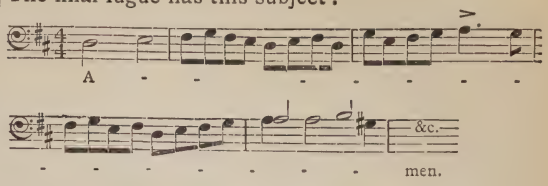
"GOD save the Queen" will be much in evidence during the third week of the present month. Everyone knows that the tune is in triple time; but there are instances of its having been changed to a quadruple rhythm with more or less success. In the former category may be placed its use by Gounod in the first of the two marches he wrote for the marriage of the late Duke of Albany, in which the melody of the National Anthem is ingeniously introduced in long notes as an inner part. Not so successful was Czerny, of Study fame, who, in 1838, wrote "Queen Victoria's Coronation March," a copy of which now lies before us. The march is in D, but the second trio, in G, makes its appearance in the following form, of which we give the melody only, and an octave lower than written—
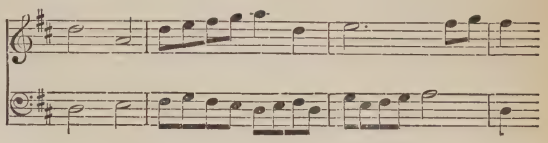


THE harmonies which Professor Bridge has used in the second verse of the new version of "God save the Queen" are taken from Attwood's anthem "I was glad," written for the coronation of George IV., and also sung at that of Queen Victoria. The anthem, "O Lord, grant the King a long life," which Attwood composed for the coronation of William IV., has not, so far as we know, been reprinted; it is, therefore, less familiar than "I was glad." As a compliment to the sailor king, Attwood introduced the melody of "Rule, Britannia," into the instrumental introduction (*Allegro maestoso*, thirty-five bars long) of "O Lord, grant the King." This movement is first played *without* the nautical theme, and then repeated, *piano*, with the addition of "Rule, Britannia," given out by the trumpet and horn, *forte*, which must have had a strange effect when heard within the walls of Westminster Abbey. The opening notes, however, are reversed—tonic, dominant: instead of dominant, tonic—as will be seen below. The opening bars of the principal vocal phrase (melody only) are :—
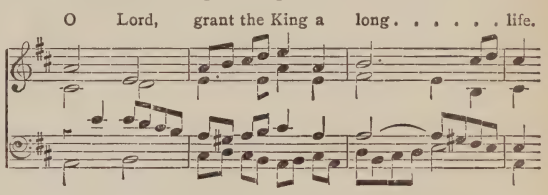


The final fugue has this subject :—



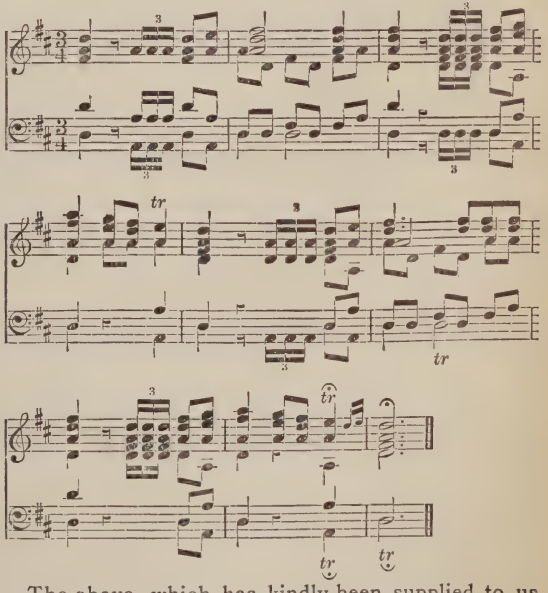
After the exposition, four bars of Dr. Arne's national air are used as a counter-subject in the soprano—



and later on "dear old Mr. Attwood" combines these two subjects with the principal vocal theme of the anthem (alto), plus a free part (tenor), "in a manner no less skilful than pleasing"—



A CORRESPONDENT asks us: "What notes or phrases were played by the state trumpeters when Queen Victoria was proclaimed in 1838?" In reply, we have pleasure in stating that the "Flourish" performed at the coronation of King William the Fourth was as follows, scored for four trumpets, bass trombone, and kettle-drums :—



The above, which has kindly been supplied to us by Mr. Walter Morrow, the well-known trumpet-player, was probably composed by Thomas Harper (the elder), who was state trumpeter on that occasion. As he still held that office at the time of the coronation of Queen Victoria, it may reasonably be assumed that the same "Flourish" was used at the Proclamation of the Queen in 1838.

Musical educationists inclined to doubt the value of choral competitions as a means of stimulating choirs and discussing musical skill may be confidently recommended to cogitate over the accounts we give elsewhere of the recent events at Kendal, Leeds, Carlisle, Morecambe, and Madresfield. Leeds and the district have achieved world-wide fame by the singing of the Festival choir. But this famous choir is of course a result. It could not have existed but for the experience gained by choralists in the numerous small choirs that are found in connection with places of worship and other centres. Most of these choirs consist of not more than about thirty members. But they often have voice enough for a hundred ordinary choralists, and their standards of execution of unaccompanied choral classics, being born of frequent contact with one another at local competitions, is surprisingly high. At the competition organised by the Leeds Prize Musical Union at the Town Hall, on the 1st ult., there were fourteen male-voice choirs and eight mixed voice choirs. They sang separately with gratifying excellence, but no one present on the occasion could fail to be deeply impressed with the sublime effect of the whole number singing in chorus. The audience was made up of keenly interested choralists. When, during an interval in the proceedings, "Lead, kindly Light," was called for, the effect of the audience and the united choirs, which together thronged the large hall, uniting in unaccompanied four-part harmony sent a thrill of ecstasy through many present, and induced a wonder whether anything more impressive could exist than the simple beauty of the human voice divine. It was the *ne plus ultra* of congregational singing.

It is right to record that all the competitions mentioned above, except Leeds, are the direct outcome of the splendid example of Kendal, where, as everyone knows, Miss Wakefield is an inspiring force. The specialty of nearly all these gatherings is the awakening of local forces. The prizes are small, and are not open to distant prize-hunters who have no real interest in the district itself. In the course of working these local competitions, numerous apparently small but really vital questions have to be settled. The experience of a decade at Kendal has made Miss Wakefield an adept in the art of this peculiar organisation. No greater compliment could be paid to that lady than the reproductions of the Kendal scheme that are springing up in various parts of the country. May they increase and multiply!

One of the musical critics of the *Standard* draws attention to a practice on the increase in our concert-rooms which is discouraging to our composers. Commenting on the appearance of a young English singer, the critic says: "The selection of songs by Cornelius, Vivaldi, Salvator Rosa, Schubert, Massenet, Grieg, and Brahms showed also cultivated and refined taste, which, however, made the omission of English composers specially remarkable. Miss —— is not by any means singular in this ignorance or slighting of the lyrics of British writers. It is comparatively seldom that the high-class songs of our living musicians are heard in the concert-room. Yet Mackenzie, Parry, Stanford, Cowen, and many others have written lyrics which are worthy to be set side by side with the finest productions of Continental composers. It should be the mission of all cultured English singers, especially the younger, to make known the highest endeavours of their countrymen." The above needs no comment, but there is another matter which rising vocalists would do well to consider. Is it not somewhat absurd that an English singer wishing to favourably impress an English audience should address that audience in all civilised languages but their own? Moreover, how many vocalists can properly pronounce, we do not say speak, the various languages which they essay? By all means let the masterpieces of foreign writers be rendered in their respective tongues, but this does not necessitate the banishment of English songs, or their being placed in apologetic fashion at the end of the programme. There is more merit in pronouncing English well than in singing in broken French or German, and many young vocalists who are only mediocre in the Continental schools can sing their native ditties with charm and distinction.

FACTS, RUMOURS, AND REMARKS.

The musical critic of the *Bailliage*, a paper published in Guernsey, has by no means satisfied a correspondent of the *Guernsey Star*, *àpropos* to a certain performance of "Elijah" in the island. From a letter addressed to the *Star*, I gather that at the concert in question some of the arrangements were unusual, nevertheless the critic went in for praise to an extent which the correspondent describes as "truly unique in effrontery and insular conceit." This, after all, is only a case of one gentleman disagreeing with another, and I should not notice it here but for a sentence in the *Star*: "If Mr. Joseph Bennett, who so often immortalises the choice sayings of the 'office-boy,' ever discovers Guernsey, The Musical Times will need enlargement." I should like to say in this connection that I am no horse fly on the look-out for sores simply as such, and that when, from time to time, I point out errors and absurdities in criticism, my object is to shame newspaper editors and proprietors into the decency of entrusting it to men who know something about the art and can convey their knowledge to the reader. In too many cases the general reporter goes to concerts, as he goes to coroners' inquests. No doubt, he does his best, poor man, but what business has he in such a galley?

The organ has often moved a reporter to eloquence, and a striking example recently appeared in a Surrey newspaper: "Anon it (the organ) was loud and majestic, smiting a ponderous melody through the shrouds of a mighty ship; again it was low and sweet as the sighing of summer winds, while in the noble phrasing of the last selection, which was listened to by the congregation upstanding, it was amply demonstrated that the good people of St. John's have reason to be proud of this new acquisition to their church." It does not quite readily appear how such a demonstration could be made by noble phrasing, but that does not affect the eloquence of the passage.

It is satisfactory to find, as I do from a forwarded "cutting," that Chichester boasts an amateur orchestral society (conductor, Mr. A. G. Whitehead), and that the society has, in the words of the local *Observer*, "come to stay." The programme of a concert recently given shows that the members are bent upon learning to walk before they attempt to run, a proof of wisdom somewhat rare in these days. The *Observer*, however, tells them that they ought to "stick to better work than playing waltzes." That may be, but if, as the same paper says, two symphonic movements by Haydn "proved somewhat exacting," a waltz must be about the measure of the orchestra's

powers, especially as the only wind instruments available are a flute, oboe, and clarinet. No sensible man despises the day of small things. In a grain of mustard seed there is a potential tree, as a high authority has taught us.

Another piece of news from Chichester is less satisfactory, and the *Observer* tells its readers so in a "double-leaded" first leader. It appears from the editorial statement that many of the congregation who attend the Cathedral on Sunday afternoon leave after the anthem, and before the sermon. That conduct is not peculiar to Chichester, and is scarcely surprising anywhere, seeing how often Cathedral sermons are stale, flat, and unprofitable. But the clergy object; naturally enough, from their point of view. The Dean wishes to have hearers, even when he holds forth for fifty minutes, as on a recent Sunday, and the result is a decree that "the canticles and anthems—especially on Sunday afternoons—are to be of the shortest and simplest forms." In face of this amiable measure the Cicestrians are indignant. Says the *Observer:* "The Very Rev. the Dean, who is felt to be the prime mover in this innovation, which is stirring up a general storm of disapprobation, is believed to have the wish to make the service more of a congregational character. But here we join issue with him. Ninety-nine out of every hundred who attend the services at the Cathedral avowedly go there reverently to listen to, and enjoy, beautiful music, so sweetly rendered by the highly-trained and accomplished choir. They have their own parish churches to which they habitually go for ordinary divine worship." The distinction here made touches the very root of the matter, but the clergy are not likely to give way on a point of management. The constitution of the Church of England makes them "lords over God's heritage," and the heritage must be content with chants and hymns if it be so ordained. Happily, Deans and Chapters cannot compel attendance, and I shall be curious to know how the new *régime* affects the numerical strength of the congregation on Sunday afternoons.

Someone has been good enough to send me a newspaper report of a "grand Bohemian concert" given in a town not many miles to the North of London; at the same time underlining certain passages worthy a place in a cabinet of gems. I read: "Miss —— infused a tremendous amount of energy into 'Sabbath evening Chimes,' the instrument so vibrating as to destroy the beauty of the piece." This simply means that the performer used the loud pedal unduly. Again: "Madame —— sang 'Ora pro nobis.' This was the most effective number of the evening. Sung with pathos, and accompanied by Mr. —— on the 'cello, the tremolo strains, set in a minor key, harmonised nicely with the modulations of the voice and the soft tones from the piano. Madame —— so held the attention of the audience that no sound but her voice and the cadences of the instruments could be heard, though the loud applause at the termination told how it had been enjoyed." The Bohemianism of this concert must, I suppose, be looked for in the comic part of the programme. Truly was it a dainty dish to set before the townsfolk—a *plat* compounded of "They're coming on again," "The Penny Whistler," "How I tickle 'em," "I've lost my pal," and "How I got married this morning," with its query, "What's the good of your honeymoon if you leave your wife behind?" Are the people to be refined and elevated by such means?

There is no limit to the executive powers of the present day. I read that a violinist, when playing a solo, "showed his skill in the Terpsichorean art," and that a tenor rendered a part-song!

Mr. Saint-Saëns finds reasons for not producing the works of Handel and Bach in Paris, and adds:

It is done in England, but how? They have good soloists, singers of great talent, who sing altogether in oratorio. Conductors and executants interpret as each sees fit, according to their own particular fancy. Such performances would be considered lamentable in Paris. Happily, the English public is long suffering; it is not troubled with *ennui*, or, perhaps, it accepts *ennui* as an inevitable necessity. Here, we would not dare to keep the public listening to fugues and interminable airs for four or five hours in succession. Such works must be cut, pruned, even mutilated, to make them acceptable.

What does this prove but "so much the worse for Paris"? Mr. Saint-Saëns, however, is a little out in his facts. We in England do not sit "listening to fugues and interminable airs for four or five hours in succession," though, in the case of good music, it would be no reproach to us if we did. But we do cut, prune, even mutilate to make certain works acceptable—which may be a reproach or may not. The point is that Mr. Saint-Saëns discourses on England without exact knowledge.

The *Chicago Times-Herald* publishes an "interview" with Mr. Clarence Eddy, the American organist, whose playing is well known in this country. To the question how European instruments compared with those in the States, Mr. Eddy replied:

They are better in some respects, but inferior in others. Their chief excellence is in the voicing, an art carried to a high degree of perfection in Germany and France, but in nearly all the mechanical appliances by which the organ is controlled I think the advantage is with the American instruments. They are more conservative over there than we are in the matter of adopting new devices, but their work is always substantial and admirable, and many of the great organs in Europe are distinguished by such remarkable purity and dignity of tone that it is a pleasure to play them.

It is curious that Mr. Eddy had little to say of organs and organists in this country. He referred to his own experiences here as "agreeable"; mentioned Mr. Best and Dr. Peace, and got back to the Continent again.

Here is a paragraph of some interest:

Not long ago I enjoyed the unique sensation of playing the only organ in Arizona. The occasion was looked upon as a great musical event. Special trains were run from various points, and I was told that two enthusiasts took a stage ride of ninety miles and then a journey on the railroad of 137 miles to hear the recitals.

They evidently were not Chicago people.

Well, hardly. How many people do you suppose would come even from the West side to hear a recital upon that magnificent organ in the Chicago Auditorium?

The interviewer "gave it up."

A Viennese story of Van Dyk, the tenor, reaches me by way of America. "He was witness in a case before the law courts. 'Do you spell your name with a "ck" or only a "k"?' asked the examiner. 'With a "k" only,' answered the tenor; 'you can hear the "c" to-night at the opera.'"

Says the New York *Musical Age:* "The American public . . . need a rest from opera now and then." They should come to London and rest for forty weeks every year.

The Chicago Orchestra (Theodore Thomas's) was run during the past season at a loss of 8,000 dollars, and has never yet made a profit in the city. If fellowship in suffering be any comfort, this should make the condition of Glasgow more tolerable.

Heigho, my masters! Read this (from the *Musical Courier*):

To my mind the very worst feature of all musical movement to-day is musical criticism, and the manner of it. It is paralyzing to the artist; puts the audience at sea and reduces individual opinion to indifference, laziness, incapacity. It is misleading, unmusical, for the most part dishonest, prejudiced, and chiefly good for nothing whatever as an educational basis.

We critics may still claim the benefit of a doubt. What is the judgment of "my mind" worth?

Mr. Weingartner, having broken with Bayreuth, turns his guns on Cosima Wagner, asserting that, "to perfect the art-work of Wagner, there must be a man." Here is another injustice to the sex!

Giving examples in support of an assertion that the national disease of the United States is hysteria, a writer in the *Musical Courier* observes:

The moral strength of the community asserts itself in grotesque ways, to be sure, but artistic appreciation has gone to far madder lengths of absurdity. The sort of vertiginous notoriety given to long-haired pianists and obese violinists is a case in point. It is not a question of whether Paderewski can play or how he plays the piano. It is not a question of how Ysaye fiddles. In those mad 'farewell" performances, when the artists were pelted with flowers, when young girls squealed like jennets, and unwholesome men and stout women sobbed with excitement, there was no room for critical enjoyment or artistic appreciation. Everything was swept away in the flood-tide of hysteria. Those scenes were neither music's triumph nor reproach. They were entirely outside the realm of artistic discussion. They were as wholly pathological as the dancing mania that overspread mediæval Europe.

Let us not suppose that we English are exempt from the disease. There are "crazes" amongst us which it only can account for.

Joseph Bennett.

CHURCH NEWS.

Though the seasons pass away to return again, they have features of permanent and abiding interest, or, to speak more truly, the Church's seasons are intended to bring home to us the great facts which should never be absent from our thoughts. So the music of the ecclesiastical year is of an unchanging value, and more especially so now, when the church oratorio has become an institution whereby the Creation and Redemption and the contemplation of life, mortal and immortal, are subjects which may to our advantage be constantly placed before us.

Gratifying earnestness characterised the rendering on Good Friday, at St. John's Church, Troy, U.S.A., of Sir John Stainer's fine work "St. Mary Magdalen." The enthusiastic organist, Mr. W. H. Purdy, had most carefully trained his choir; both soloists and chorus sang with impressive effect, and the presence of an immense congregation of earnest listeners completed a representation of the church oratorio as a high and solemn function. In the same town Stainer's "Crucifixion" was admirably sung at St. Paul's Church.

In connection with this subject it is of interest to remark that Gounod's "Lo! the children of the Hebrews," sung at St. Paul's Cathedral in Passiontide, is in MS. This work was in the possession of the late Sir Joseph Barnby years ago, during his organist days at St. Andrew's, Wells Street, and was first sung there on a St. Andrew's Day Festival. The score is now in the library of St. Anne's, Soho. Mr. Hoyte, of All Saints' Church, Margaret Street, possesses, it is said, a copy of this work received by that well-known organist from Sir Joseph Barnby. The double choruses and double quartet will probably restrict the use of this work, and make it one of the treasures reserved for well organised professional choirs with equally balanced parts. The appearance of an introductory march and, in a somewhat altered form, the double quartet from this church work in the same composer's "Romeo and Juliet" illustrates the aptitude of composers to quote, not always with due respect for propriety, from the works of themselves and others. But, as someone observes, great nations and great authors do not steal, they annex. Schütz's Passion Music was first introduced here by the late Sir Joseph Barnby at the concerts of the London Musical Society. The English version of this work was adapted by the energetic and painstaking successor of Sir Joseph Barnby at St. Andrew's, Wells Street, Mr. F. A. W. Docker.

Concerning Easter music, a brief observation may be made to the effect that Gounod's "Messe de Pâques" seems to be gaining favour with choirs and congregations; further, it may be noted, this work was first sung at St. Andrew's, Wells Street, to an English adaptation by Mr. Docker, some ten years ago. This service was first sung at St. Paul's Cathedral last Christmas; and has been heard at All Saints', Margaret Street, St. Agnes', Kennington, and in other churches.

The Diamond Jubilee church music is both good and plentiful. The chief *pièce d'occasion*, of course, is Dr. Martin's stately Te Deum laudamus, a work which, in its admirable musicianship and fine touches of dignity and feeling, illustrates the truth of the axiom, that the art producer of power and eloquence is a man with a clear head and a good heart. It needs no power of prophecy to know how this music will tell on a certain memorable day in front of the great Cathedral.

The additional military band score of this Te Deum is a matter of interest in connection with the rapidly increasing use of wind instruments other than the organ in church music. Such use is very ancient and has the authoritative recognition of the Bible narrative. At the time when stringed instruments played by the bow arrived at a practical perfection, wind instruments were less used in churches, and the organ with "strings" became, with the occasional addition of oboes and bassoons, trumpets, horns, and drums, the orchestra of the Church, as may be seen in the scores of the seventeenth and eighteenth centuries. Still, the old kinds of cornets and trombones, the modern types of the "cornets and sackbuts" of the Scriptures, were still not altogether overlooked, and were to be heard at times in some of our cathedrals at a period not far from the beginning of the eighteenth century. The dignified, powerful, clear leadership of certain wind instruments has ever remained a power in ecclesiastical music. Our modern experience has again shown the value of such instruments in church oratorios, not only in cathedrals and other large churches, but also in churches of comparatively small area. Among other thoughts in this direction, it may be pointed out that in the case of a combination of "strings" and the organ of to-day with heavier wind pressures and pipes of larger scale than in vogue formerly, a considerable number of instruments are required—in fact, quite an orchestral

proportion, in order to produce an adequate tone balance. But when this balance is secured the electric vitality of the strings makes the sound of the organ stops imitating the orchestral wind instruments quite cold and ghastly; a failure which artistically compels the introduction of orchestral wind with the strings in combination with the organ. On the other hand, the orchestral wind instruments give new life and character to organ tone, and furnish that particular special force which is the last sign of completion; and it is often better to vivify and enrich organ tone than to place both orchestra and organ in juxtaposition, so as to compel the listener to both feel and make comparisons somewhat unfavourable to both sides. As want of choir or central space is so common in churches, an effective plan is to make a small quartet selection of "reed" and a similar selection of "brass" instruments, with organ. A marked effect has been secured in some of our cathedrals and other churches by the employment, with organ, of two trumpets, or it may be two cornet-à-pistons, and three trombones with kettle-drums. "The superfluous," said an observant Frenchman, "is always the one thing wanted"; and it happens in music that the heightening effect of the crowning force of the orchestra with the organ produces a result, when judiciously used, which is both impressive and imposing. Again, this instrumental force can be accommodated in a small space, and is not only of easy control, but of immense assistance to the organist, and gives accent and warmth of tone to the choral force.

An effective Te Deum by Dr. C. Warwick Jordan is a notable instance of this last-named method of church orchestration, and this work has found marked acceptance upon several recent occasions. The setting of the great church hymn for the Accession Service at St. Margaret's, Westminster, on Sunday, the 20th inst., by the talented organist, Mr. E. H. Lemare, is instrumented upon the same lines. Wingham's fine Te Deum will be sung at the Oratory, Brompton, on the 20th inst., with brass and organ accompaniments. It will again be well remembered that the special music composed by Dr. J. F. Bridge for the Jubilee Service at Westminster Abbey ten years ago was scored in the same way, and Dr. Bridge has now arranged the National Anthem in similar fashion. There are many services to be held during the great week of this notable year in which the employment of wind instruments with organ as well as orchestral use will brighten the choral expression of the joys and loyal, happy contentment of the people of the British Empire.

Messrs. Novello, Ewer and Co. have just issued "The order for Morning and Evening Prayer, as revised for use on Sunday, June 20, 1897." This compact service-book is admirably edited by the Rev. Canon F. A. J. Hervey, and is complete in every detail. The convenience of such a publication is obvious, and should be eagerly taken advantage of for Jubilee Sunday.

ORGAN NEWS.

It would be impossible to deal with this subject without reference, however brief, to the great work done by the late W. T. Best. He commenced his unique career at a time when a leader in the art of recital-playing had an opportunity never to come again; he was the man of the opportunity. His courage in completely accepting the then new CC compass was equalled in effect by his diligence as a student. His life from the artistic point of view was an isolation which the present writer, a friend of thirty years' standing, can only regret without offering any attempted explanation. Best did once say, if anything would draw him from this feeling of, in truth, nervous egoism, it would be a partly formed resolution to take interest in the affairs of the Royal College of Organists. He was, indeed, an institution himself, and, as such, will always be remembered. His compositions for the instrument he was so complete a master of will in some instances survive, at any rate, for some time. The memory of his magnificent playing will always remain as a landmark in the musical history of a period famous for the cultivation of high-class performances of the best classical music. His admirers existed all over the world, and thousands of young organists will feel the loss of his leadership and power.

On the 18th ult. the Bishop of Rochester dedicated the new organ at St. Saviour's Collegiate Church. The instrument is the gift of Mrs. Courage, at a cost of £4,000, in memory of her late husband, Mr. Robert Courage, formerly of the neighbouring parish of Horsleydown. The organ is the work of the well-known firm of Messrs. Lewis and Co., and the design for the case was made by Sir Arthur Blomfield. The dedication music included a Te Deum by Dr. Warwick Jordan, and the organist, Dr. A. Madeley Richardson, displayed the organ in the following well-chosen solos: Sonata in E flat, Rheinberger; Menuetto in B minor, from one of the organ symphonies of Widor, the organist of St. Sulpice, Paris; and an organ concerto by Handel. The "out-going" voluntary was Lemmens's famous "Storm" fantasia, a piece more striking than elevating. Of course this could hardly be regarded as an "out-going" performance, because the people were not—and rarely are now-a-days—inclined to go out when good music was being well played. It is time, indeed, to banish the old-fashioned term voluntary; to still terminate the service by all means with an organ piece in keeping with the season, occasion, and surroundings; and to gradually let the good sense of the people guide them to leaving the church afterwards and at the real termination of the service. It would be almost as reasonable and respectful to have an "out-going" sermon as to desire to retain an "out-going" voluntary. Lovers of organs and organ music will gladly note that the following leading organists will give recitals on the new organ: Dr. C. H. Lloyd, on the 26th ult., at 3; Mr. Alfred Hollins, on the 2nd inst., at 8; Dr. W. Creser, on the 16th inst., at 8; and Mr. A. Herbert Brewer, on the 23rd inst., at 3.

The organ is large and complete, the registers being thus apportioned: great organ, 13 stops; swell, 14 stops; choir, 10 stops; solo organ, 10 stops, two being on a heavy wind pressure of 12 inches; and pedal organ, 13 stops, including two "flue" and one "reed" stop of 32 feet, four "flue" and two "reed" stops of 16 feet, two "flue" and two "reed" stops of 8 feet, and one stop of 4 feet—a useful register for occasional solo employment in the works of Bach and some few other composers. The usual couplers and combination mechanisms are not wanting. Without being able to devote more space to a detailed description of this notable addition to the fine organs of the metropolis, it is desirable to note in the scheme a recognition of growing feeling in favour of a solid and more varied, and albeit much more expensive, building-up of satisfactory organ tone. This may be briefly stated by a *resumé* of the speaking compass of the stops, a statement organ players and the lovers of organ music generally will perfectly understand. In the scheme, with some 47 speaking registers, on the manuals the unison or diapason tone-platform of 8 feet pitch has assigned to it as the real "ground floor" of

organ tone, so to speak, no less than 23 stops, with 7 of 16 feet compass and 9 of 4 feet range. The pedal organ, with an ample provision of some 13 registers, has a tone-platform of 6 stops of 16 feet compass, with 3 registers of 32 feet range, and with 3 stops of 8 feet compass. Like so many of the same builders' organs, this instrument has an undesirable absence of "reed tone" on the choir organ; an arrangement causing some inconvenience to the players of organ music written with a view to the presence of "reed" stops on every one of the manuals. Points of this kind call for the judgment of the performer, and are by no means within the range of the organ-builder's artistic opinions. Doubtless this noble instrument will be a great joy to the admirers of organ music and organ playing.

Of recent organ recitals, one given at the Parish Church, Ealing, by the accomplished organist, Mr. Owen H. Mead, included, in a well-arranged programme, Bach's Prelude and Fugue in C, of the toccata type, capitally played, a work not too frequently given. The late Henry Smart, when listening to this work played on the organ at the Royal Albert Hall, and following with pleasure its almost ceaseless "semiquaver" activity, exclaimed, "What a delightfully busy piece." Other works in the scheme were Merkel's "Variations on a Theme by Beethoven," and the late W. T. Best's excellent arrangement of Spohr's Overture in D, one of the best things of its kind.

A winter series of organ recitals has been given at the Parish Church of St. Helen's, Lancashire, by the organist, Mr. R. B. Woodward. The programme, extending over several months, included a number of standard and acceptable works, such as several of Henry Smart's excellent pieces. Smart, it will not be forgotten, carried a name which is still a special power in Lancashire and Yorkshire; works by Merkel, Tours, Wély, Guilmant, Silas, and Tietz are also included in Mr. Woodward's scheme.

That diligent recitalist, M. Auguste Wiegand, has not only played almost incessantly on the huge instrument at Sydney (N.S.W.), but has made a tour in England. His many programmes contain much that appeals to the popular mind, but it should be remembered the organist has a very decidedly educational work before him, in the exposition of the rich, intellectual stores of music written for the instrument, together with the performance of a judicious selection of good orchestral music; and it is not his particular business to strengthen and preserve the popular associations in connection with music which cannot be altogether regarded as suitable for the dignified tones of the king of instruments. In justice to the Sydney organist it must be stated that his very varied programmes do include the titles of many admirable works by Bach, Mendelssohn, and the composers of the present day.

WILLIAM THOMAS BEST.

Born, Carlisle, August 13, 1826.
Died, Liverpool, May 10, 1897.

Old and middle-aged organists who may read the following lines will recall the masterly organ playing of Mr. W. T. Best, and the younger generation who knew him not may be interested in learning something of the life-work of one who, in England, was justly designated the "Prince of Organists."

The son of a Carlisle solicitor, William Thomas Best, like Henry Smart, was to have followed the engineering profession, but music became his vocation. His first organ teacher was Young, organist of Carlisle Cathedral; he subsequently took lessons from John Richardson, a self-taught man, and organist of St. Nicholas Roman Catholic Church, Liverpool, and also from a blind organist. But these good men were of the old "G organ" school and therefore of limited use to an ambitious young fellow who wanted to play Bach as Bach was written. As a matter of fact, Best was largely self-taught. At the age of fourteen he obtained his first appointment as organist of Pembroke Road Baptist Chapel, Liverpool, where the organ had a CC pedal-board, the first of its kind in that city. Here the boy practised assiduously for four hours a day; he also, and very wisely, gave much attention to technical pianoforte studies. Seven years later (in 1847) he became organist of the Church for the Blind at Liverpool. One of his earliest public appearances in the concert-room was at a concert of ecclesiastical music given in December, 1849, by the Liverpool Philharmonic Society, to which he had been appointed organist. The young organist was thus criticised in the *Musical World*: "His [Mr. Sudlow's] place was filled by Mr. Best, a young musician of talent, though rather too fond of sacrificing the composer's ideas to his own facility." Best wrote to the Editor in reply: "Rest assured, Sir, that I claim no acquaintance with those musicians whose 'facility' leads them to vary the text of the composer by the introduction of embellishments, &c., or any other meretricious additions." At the same time he sent for review, at the Editor's "earliest convenience," some of his compositions, adding: "I hope you will consider the enclosed works a sufficient answer to the ignorant remarks of your Liverpool correspondent." He soon afterwards came to London, and in 1855 was organist (for a few months only) of St. Martin's-in-the-Fields and of Lincoln's Inn Chapel. Shortly before—in 1854, not in 1852, as is generally stated—Mr. Best came prominently before the public as a brilliant solo performer, by his recitals at the Panopticon (now the Alhambra) in Leicester Square, to which he had been appointed organist, and where a fine four-manual organ had been erected by Hill. His playing of Bach and other classical composers attracted much attention and greatly extended his fame in the metropolis. It seems that he was announced to give lessons on this instrument at a fee of twelve guineas for a course of twenty lessons, each of forty minutes duration. But he soon resigned the Panopticon appointment, because he very properly would not accede to the director's request that after the entertainment he should play out the audience to the strains of the "Wedding March"! The brevity of his three London appointments was soon to be compensated for by his long reign at the great seaport on the Mersey. In 1855 he was appointed by the Corporation organist of St. George's Hall, Liverpool, at a salary of £300 per annum, which was afterwards increased to £400. Here he presided at Willis's magnificent instrument for nearly forty years, and his recitals justly obtained for him a world-wide reputation. It may be interesting to our readers if we give the programme of his opening recital, which took place on May 1, 1855, in the presence of an audience numbering 2,000 persons:—

Part I.—Organ Music.

Grand Offertoire (Op. 35)	Lefèbure-Wély.
Organ Sonata (No. 2)	Mendelssohn.
Concerto [Flute]	Rinck.
Pastorale and Fuga	J. S. Bach.
Organ Concerto (No. 6)	Handel.
Extempore	W. T. Best.

Part II.—Miscellaneous.

Overture—"Preciosa"	Weber.
Andante con variazioni (Septet)	Beethoven.
Marche du Sacré	Meyerbeer.
Overture (Op. 24)	Mendelssohn.
The National Anthem, with Variations and Finale	W. T. Best.

"The massive compositions of Bach, Beethoven, and Handel," said the correspondent of the *Musical World*, "were played by Mr. Best with that finish and chastity of style which have elevated him to so high a rank in his profession." The subject of his extemporisation was a "sort of 'storm piece.'"

Mr. Best's other church appointments, in addition to those already mentioned, were Wallasey Church (on the Cheshire side of the Mersey), 1860; Holy Trinity, Walton Breck, Liverpool, 1863; and West Derby Parish Church.

It would be impossible to name all the organs that Mr. Best "opened," the most important of which was Willis's gigantic instrument in the Royal Albert Hall, London, on July 18, 1871. His appearances at the Handel Festivals on Selection days were eagerly looked forward to by organists, who used greatly to enjoy the *sang froid* manner in which he would insist upon, and doggedly keep to, his own *tempi* of Handel's organ concertos, regardless of the exertions of the conductor in trying to keep the band and the organ together. In the early days (1859) of the Monday Popular Concerts he played solos on Gray and Davison's one-manual organ, then in St. James's Hall.

Although he made several important contributions to the literature of organ music, Mr. Best's fame will hardly rest upon his compositions. His "organ arrangements"—full and yet faithful to the original scores—are widely known and are unsurpassed. He edited Handel's organ concertos (issued by subscription) and Mendelssohn's and Bach's organ works. His "Art of Organ Playing," especially Part II., "Studies for the pedal," is an invaluable aid to the organ student. He also edited Handel's "Messiah," in which he incorporated Mozart's additional accompaniments. One of his most distinguished pupils is Dr. Swinnerton Heap, of Birmingham, but for many years he had relinquished teaching. The other events of Mr. Best's life may be briefly chronicled. In 1880 he was offered the option of knighthood or a Civil List pension of £100 per annum. As he disliked all kinds of titles—preferring to remain "Mr. W. T. Best"—he accepted the annuity. In 1890 he went to Australia to give recitals on the huge organ built by Hill, in the Town Hall, Sydney. His other travels included a visit to Italy, to inspect the Italian organs. In 1894, owing to continued ill-health, the great organist resigned his long connection with St. George's Hall, when the Corporation of Liverpool granted him a retiring allowance of £240 per annum.

The name of Best is so inseparably associated with the organ—upon which, in his day, he was the greatest English performer—that it will surprise many to learn he was also a very brilliant pianoforte player. He had a special gift for extracting a rich, beautiful tone from the domestic instrument, in addition to remarkable technical facility. After dinner, on condition that the room was partially darkened, he would play for an hour or two without intermission, to the delight of his fortunate and spell-bound listeners. His published pianoforte music, now almost forgotten, furnishes evidence of his complete knowledge of the capacities of the pianoforte keyboard.

Very little is known of Mr. Best's private life. Away from the organ he was very much of a recluse. Social functions he abhorred. All attempts to draw him out of his shell and to get him to associate with his professional brethren in public signally failed. He held aloof from the Royal College of Organists, and would not play on any pedal-board constructed to their scale. He was a master of ironical wit, and many stories are current of his pungent remarks when expressing his opinions, which were as outspoken as they were amusing.

The remains of Mr. Best were interred in the cemetery attached to Childwall Parish Church, Liverpool.

The portrait of the great organist, which appears as an extra Supplement in our present issue, is by Messrs. Elliott and Fry.

VICTORIAN ERA EXHIBITION.

The great exhibition at Earl's Court was opened on the 24th ult. by H.R.H. the Duke of Cambridge. The ceremonial included the singing by the Exhibition choir, accompanied by Mr. Dan Godfrey's military band, of Cowen's Commemoration Ode, "All hail the glorious reign," which proved most effective.

The music section is intensely interesting. Mr. Imre Kiralfy was fortunate in securing the valuable services of Mr. Barclay Squire to arrange and catalogue the exhibits, and the result is most satisfactory. The fine collection of portraits of musicians, nearly 200 in number, at once attract attention. The Princess Louise lends a portrait of Paderewski, painted by herself. Thomas Attwood (a very pleasing likeness) and Alfred Novello are close together. C. E. Horn (the composer of "Cherry ripe"), Jenny Lind, and Sims Reeves all appear in costume. Of musicians, as they appeared in their earlier years, are the lineaments of Goring Thomas at the age of six, Sterndale Bennett as a young man, and Sir George Grove in middle age. The violin world is well represented by Lady Hallé, Joachim, and Sarasate; tonic sol-fa by Miss Glover and John Curwen. The Royal College of Music is represented by its genial Director, Dr. Hubert Parry, and the Master of the Queen's Musick appears in the person of Sir Walter Parratt. But we must leave the visitor to make his own acquaintance of the many musicians of note who adorn these walls.

Like the portraits, the autograph manuscripts which are here so skilfully displayed furnish a veritable *embarras de richesses*. Beginning with royalty, there is the MS. of a Kyrie composed by Princess Henry of Battenberg; also an unpublished theme by Schumann copied by Princess Christian. A full score of "St. Paul" contains an inscription by the Prince Consort, recording a performance of the work he attended in Exeter Hall in 1845. Miss Agnes Zimmermann lends a wooden fan on which are inscribed musical quotations by Brahms, Rubinstein, Madame Schumann, Sir Charles and Lady Hallé, Joachim, Piatti, and others. Mr. W. H. Cummings contributes largely from his fine collection, one of the autographs being a pianoforte arrangement of the "Wedding March" in Mendelssohn's own hand. A music-desk, decorated by Mendelssohn, is close to the composer's autograph pianoforte score of his oratorio of "Elijah," exhibited by his daughter, Mrs. Benecke. Mozart's corrections of Attwood's harmony exercises will naturally attract the notice of many visitors, as will also the manuscripts of such popular songs as Frederick Clay's "Sands of Dee" and Mr. C. K. Salaman's "I arise from dreams of thee." "Sketches" for the "Mikado," in addition to the full score of that amusing work, are lent by the composer, Sir Arthur Sullivan. We can only refer, and that very briefly, to a few of the remaining autographs of special interest. That of Professor Stanford's "Revenge" is enriched with the signature of Tennyson. Who ever has heard of J. W. Davison's overture "Fortunatus," composed in 1834? but here is the MS. of its full score. The following works by living composers, in their own handwritings, are also on view: Cowen's "Ruth," Randegger's "Fridolin," J. F. Barnett's "Ancient Mariner," Parry's "De Profundis," in addition to others too numerous to mention. There are also many letters, including some from Mendelssohn to Jenny Lind, Wagner to Roeckel, &c.

The music publishers' section, like the foregoing, can only be briefly chronicled. Messrs. Robert Cocks and Co. exhibit the MS. of Miss Lindsay's popular song "Tired," and autograph letters from Spohr and Czerny. Messrs. Cramer and Co. lend MSS. by Verdi, Balfe, and Vincent Wallace; while Messrs. Schott and Co.'s case contains autographs of a song by Wagner, a gavotte by Rubinstein, and a pianoforte piece by Liszt. Messrs. Novello, Ewer and Co. exhibit a collection of special interest. Here are the original assignments of Mendelssohn's "St. Paul" and "Hymn of Praise," and of Gounod's "Mors et Vita." In strong contrast to the sums paid for the former works—thirty and twenty-five guineas respectively—is that of £4,000, which the French master received for his oratorio. Somewhat of a curiosity is a copy (now very scarce) of the first book of Mendelssohn's "Songs without words," but entitled "Original melodies for the pianoforte," published by Mr. Novello in 1832 "*for* the author," and the copy is initialed "I. M. [Ignaz Moscheles] for M. B. [Mendelssohn Bartholdy]." Side by side with their printed versions are the autographs of the following well-known works: Sullivan's "In Memoriam" overture, Mackenzie's Introduction to "Colomba," Gounod's "There is a green hill" (orchestral score), Parry's "Judith," Dvorák's "Patriotic Hymn," Cowen's "Four English Dances," Stainer's "Daughter of Jairus," and Bridge's "Flag of England." There are also two works composed by Professor Herkomer and beautifully illustrated by that versatile artist, in addition to Captain Day's "Indian Musical Instruments," with some of the original drawings by William Gibb and their excellent reproductions in colours. Three very interesting letters must conclude this inadequate notice. One is from Dvorák, written in English, and begins: "You will be surprised to get an English letter from me. For a man, whose heart sticks to all what is English—and I am such a (*sic*) one—

must do his best in order to express his feelings of gratitude in their own language." The other two letters are from Liszt to Mr. Littleton, in the first of which, dated October, 1885, he says: "After an interval of forty years I shall again visit London; for this I have to thank our most estimable friend, Walter Bache, and you." And after his visit to Sydenham he wrote: "Again heartfelt thanks for all your most friendly hospitalities in Westwood House and Dunedin House." Four life-size photographs of Liszt, Dvorák, Alfred Novello, and Henry Littleton, exhibited in this section, taken by Mr. Augustus Littleton, are excellent specimens of photographic portraiture.

A private view of the Victorian Era Exhibition enables us to speak in the highest terms of that portion of it which specially appeals to lovers of music, where they may spend a pleasant hour or two to their profit and enjoyment, in addition to the delights of the many other attractions which Mr. Kiralfy has so lavishly provided for his millions of visitors.

ROYAL OPERA, COVENT GARDEN.

Preceded by an operatic concert on the 8th ult., in aid of the Prince of Wales's Hospital Fund, the opera season at Covent Garden was opened on the following Monday with Gounod's "Faust," the title-*rôle* being sustained by M. Bonnard, and Madame Eames appearing as *Marguerite*. M. Bonnard's reading of the faithless lover was as conscientious as usual and marked by effective use of limited vocal means. The *Marguerite* of Madame Eames was the same as on many previous occasions. There was not the slightest suggestion of the *Gretchen* in the embodiment, rather was it a portraiture of a patrician damsel in reduced circumstances; but it was exquisitely refined, and the music was sung with superb beauty of voice and with rare expressive charm consistent with the conception of the character. The part of *Valentine* introduced a new-comer, M. Noté, the possessor of a fine baritone voice, but whose phrasing and style are very unfinished, and whose acting is equally rough. M. Meux, who also made his *début* here on this occasion, appeared as *Wagner*. The rest of the cast was made up by Madame Brazzi, Mdlle. Bauermeister, and M. Plançon, the last-named giving once more his unsurpassable impersonation of *Mephistopheles*.

The following night the same composer's "Roméo et Juliette" was mounted, the "pair of star-crossed" lovers being respectively personated by M. Scaramberg and Madame Saville, both of whom made their first appearance at Covent Garden. The former proved a tenor of moderate abilities, but the latter is a sympathetic artist who possesses a voice of silvery quality though somewhat limited in power. Mdlle. de Vigne appeared as the Page, and sang the fateful ballad very prettily. The remaining principal characters were personated by M. Plançon as the *Friar*, M. Bars as *Mercutio*, and M. Gilibert as *Capulet*.

M. van Dyck made his re-appearance in the title-*rôle* of "Tannhäuser" on the next evening, and showed that although the middle notes of his voice had become hard in quality, he had gained in power as an actor. Madame Eames being unable to appear as *Elizabeth*, the part was taken, without rehearsal, by Mdlle. Pacary, who thus made her *début* somewhat earlier than had been intended. This lady proved herself to be an experienced artist, but neither her singing nor acting showed more than average capacities. Madame Brazzi appeared as *Venus*, but with only moderate success; and M. Noté gave a very rough and unsympathetic reading of *Wolfram*. A good impression was made by M. Journet, another new-comer, as *Hermann*, and he is likely to prove a valuable addition to the company.

On the fourth night Verdi's "Aïda" was mounted, the performance being distinguished by the forcible embodiment of *Amneris* by Miss Marie Brema. Miss Susan Strong, who, it may be remembered, made so promising a *début* in the autumn of 1893, re-appeared on this occasion, and although she has still something to learn as an actress, she has made distinct advance as a vocalist, and the beautiful crystalline quality of her voice imparted peculiar charm to her singing as *Aïda*. *Radames* was impersonated by Signor Ceppi, one of the most promising of this season's new tenors. His voice is of excellent quality, and he sings with taste and dramatic perception. Signor Ancona presented a vivid portraiture of the Ethiopian King, and sang with remarkable power. Mr. Lemprière Pringle and M. Plançon were excellent exponents of the victorious King and the Priest.

Mdlle. Pacary made her second appearance the following evening as *Valentine*, in Meyerbeer's "Les Huguenots," but failed to improve the impression she had previously made in "Tannhäuser." The florid music of the Queen was well suited to Miss Marie Engle's abilities and it was delightfully sung. Madame Brazzi was the *Urbain*. M. Noté's style was ill suited to the courtly *De Nevers*, but the fine tone of his voice made part amendment for his histrionic deficiencies. The part of *Raoul* brought forward another *débutant*, M. Dupeyron, who possesses some useful high notes, but who otherwise is wanting in the attributes which go to make a great artist. The cast also included M. Plançon, M. Journet, and M. Bars. The preceding performances had been conducted by Signor Mancinelli, but this opera was directed by M. Flon, who once more proved himself to be well fitted for the responsible position.

Gounod's "Faust" concluded the week, the cast being the same as on the opening night, with the exception that the title-*rôle* was sustained by M. van Dyck. This artist, it may be remembered, adopts a mediæval German dress for the part, a much more consistent procedure than the donning of a seventeenth century Italian costume in which the hero usually appears. M. van Dyck also discards the pantomimic change of dress in the first scene, and with good reason relies upon change of voice and bearing to convey the idea of *Faust's* sudden rejuvenescence.

The performance of "Carmen," on the 19th ult., introduced yet another tenor, M. Salignac, who made a most favourable impression by his embodiment of *Don Jose*. His abilities are greater as an actor than as a singer; but his voice, although not very powerful, is of excellent quality, well produced, and used in a manner that indicates an artistic temperament. The *Carmen* of Mdlle. Zelie de Lussan is too well known to need comment, and it is sufficient, therefore, to say that this lady was in excellent voice. Miss Marie Engle presented a most pleasing *Michaela*, and *Frasquita* and *Mercedes* were efficiently represented by Mdlle. Bauermeister and Mdlle. de Vigne. Signor Ancona sang very finely as *Escamillo*, and Messrs. Dufrane, Bars, Gilibert, and Rommy completed the cast. M. Flon conducted.

Massenet's dainty "Manon" was presented on the 21st ult., the fickle minded heroine being personated with discretion and much vocal charm by Madame Saville, who thereby may be said to have increased the favourable impression she had previously made. M. van Dyck being indisposed, M. Bonnard came to the rescue, and proved, as usual, an efficient substitute. M. Dufrane also elicited favourable opinions by his intelligent embodiment of *Lescaut*.

MM. Edouard and Jean de Reszke made their first appearance this season on the following evening, respectively as *Heinrich der Vogler* and *Lohengrin*. Both artists were in splendid voice, and once more showed themselves unsurpassed in their several parts; Madame Eames, as *Elsa*, acted with much greater warmth than hitherto, and sang magnificently. No less notable was the personation of *Ortrud* by Miss Marie Brema, who was most ably supported by Mr. David Bispham as *Telramund*. Mr. Lemprière Pringle also sang with noteworthy skill as the *Heerrufer*, and the interest of the performance was increased by its being conducted by Herr Anton Seidl, who, it may be remembered, directed the first performances in England in 1882 of Wagner's "Nibelung's Ring" at the old Her Majesty's Theatre. "Lohengrin" was sung in German by all the principal artists, and the interpretation may be said to have been the most complete ever given at Covent Garden. Not only were the characters represented in a manner it would be difficult to surpass, but the orchestral balance with the voices was admirably preserved and the choral portions admirably rendered, albeit they were sung in divers languages. Moreover, the actions and movements of the choristers were somewhat less artificial than usual, and the stage mounting showed some rational innovations, presumably due to the new stage manager, Mr. Friend, whose efforts deserve encouragement.

THE ROYAL CHORAL SOCIETY.

On very few occasions has such enthusiasm been seen at the Albert Hall as on the 6th ult., when the Royal Choral Society concluded its twenty-sixth season by a commemoration concert in honour of the Queen's sixty years' reign. The evening was opened with Professor Bridge's new arrangement of the National Anthem, with the altered second verse written by the Very Rev. S. Reynolds Hole, Dean of Rochester, which runs as follows:

O Lord our God arise,
Scatter her enemies,
Make wars to cease;
Keep us from plague and dearth;
Turn Thou our woes to mirth;
And over all the earth
Let there be peace.

There are some conservative minds who may regret the banishment of the "knavish tricks" and aggressive spirit of the discarded verse, but it must be admitted that Dean Hole's lines are more consonant with the sentiment of modern Christianity. They are set for soprano solo, afterwards being repeated by the choir, of which the varied harmony has been taken from Attwood's anthem "I was glad," performed at the Queen's coronation. The solo part was sung by Madame Albani, and the last line, "Let there be peace," when taken up by the choir, made a most impressive effect. The programme proper began with Mr. Eaton Faning's "Queen's Song," the text of which, reflective of the spirit of to-day, has been written by Sir Edwin Arnold. The music is in part-song form, is well laid out for voices of average means, and, as sung on this occasion, proved highly effective. It was followed by Handel's anthems, "Zadok the Priest" and "The King shall rejoice," which formed part of the coronation music in 1838; but the most important performance of the evening was the production of Professor Bridge's spirited setting of Mr. Rudyard Kipling's poem "The Flag of England." This is no mere *pièce d'occasion*, the words being appropriate so long as Englishmen take pride in the prestige of their flag; and the music possesses a vigour and emotional life, combined with masterly craftsmanship, that will assuredly long appeal to all cultured musicians. The refrain, "What is the Flag of England?" announced by eight trumpets, gave a unity and martial character to the composition which had a most stirring effect; and the powerful suggestiveness of the answer of the North Wind opened the work in a most impressive manner. The treatment of the varied sentiments of the South, East, and West winds proved no less happy, great dramatic force being evident in several passages. The solo portion was sung by Madame Albani with much fervour, and the choristers have never fulfilled their duties with greater intelligence and ardour. At the close the enthusiasm of the audience was immense, and the applause only ceased after Professor Bridge had been recalled four times to the platform and expressed his regret that Mr. Kipling was not present. Mendelssohn's "Hymn of Praise" occupied the second half of the programme, the soloists engaged, in addition to Madame Albani, being Miss Anna Williams, Miss Muriel Foster, Mr. Edward Lloyd, and Mr. Daniel Price.

QUEEN'S HALL CHORAL SOCIETY.

To the excellent work during the past few months of the choir conducted by Mr. Randegger, must be added a thoroughly satisfactory performance of "St. Paul." At Queen's Hall, on the 13th ult., there could be no doubt that the choralists, appreciative of the task before them, were determined, by the display of conscientiousness combined with spirit, to offer the best possible tribute to the genius of the composer of such dignified, imposing, and beautiful numbers as "Rise up, arise," "O great is the depth," "Happy and blest," and "How lovely are the messengers." A more evenly balanced, careful, or generally finished rendering of these choruses, marking such important phases in the development of the sacred story, could not have been desired. The interspersed chorales, too, were delivered with the requisite solidity. Madame Clara Samuell sang the soprano solos with her accustomed refinement and unfailing regard for expression, and Miss Ada Crossley gave with adequate effect the delicious air "But the Lord is mindful." In the tenor recitatives, particularly *Stephen's* address, Mr. Edward Lloyd repeated one of his most notable declamatory triumphs. Mr. Andrew Black being indisposed, the music of the *Apostle* was sung by Mr. John Sandbrook, who exhibited dramatic impulse and a clear perception of other requirements in "Consume them all" and "O God, have mercy upon me." Mr. Louis Frolich commendably sang his share of the passages for the false witnesses, and Mr. Randegger kept his able forces well in hand throughout.

PHILHARMONIC SOCIETY.

When Professor Stanford's Pianoforte Concerto in G (Op. 59) was produced at the Richter concert of May 27, 1895, it was preceded by Wagner's Prelude and Liebestod ("Tristan") and Tschaïkowsky's "Pathetic" Symphony. It was thus placed in juxtaposition with two of the most emotional, heartrending masterpieces of music. Moreover, the symphony was then played for the first time under the greatest of living conductors, and with such overwhelming effect that everything coming after it was dwarfed by comparison. After hearing Professor Stanford's work again at the third Philharmonic Concert, on the 5th ult., and under circumstances more favourable to forming a proper judgment of its merits, we are of opinion that it is amongst the composer's finest efforts. The flow of spontaneous melody, now frankly tuneful, deeply expressive, anon unaffectedly merry and sparkling; the brilliancy and beauty of the solo part, the charm of the orchestral accompaniments, and the refinement, alike in conception and workmanship, pervading every bar (and doubly welcome after the enormous quantity of "brutal" music which we have lately had to endure), make this concerto a feast alike for ear and mind. Mr. Leonard Borwick played it in his grandest style, with most brilliant technique and perfect realisation of the composer's intentions. Professor Stanford conducted, and, with the pianist, was recalled no less than three times. This proved once more that the public is not prejudiced against British music when it can be induced to listen to it. Another specimen of native music—Sir Arthur Sullivan's overture to Act IV. of Shakespeare's "Tempest"—opened the concert, the closing overture (if such a paradox may be permitted) being Beethoven's great "Leonore," No. 3. The symphony was Brahms's glorious No. 1 in C minor, which we hold with the writer of the analytical programme "will ever rank with the masterpieces of all time." Madame Sigrid Arnoldson sang two hackneyed show pieces and was rapturously applauded. Sir Alexander Mackenzie conducted.

Mr. Hamish MacCunn represented British music at the fourth Concert, on the 20th ult., by his orchestral suite "Highland memories." The three pieces are very melodious and charming and characteristically Scotch; but they are mere trifles, and cause regret that a composer, who in his student days could write the bold, breezy, and bracing overture "Land of the mountain and the flood," should now content himself with such modest thumb-nail sketches as these "scenes." They were well played, under the composer's direction, and favourably received. Though Mr. Eugene d'Albert was born in these isles it is impossible to claim his Second Pianoforte Concerto in E (Op. 12) as a contribution to our native art, as the work betrays German influence in every bar. We confess unfeigned admiration for this brilliantly effective, concise, and virile work. Mr. d'Albert's ideas are those of a thinker possessing the genius to conceive and the power to execute works of art, which only reveal their full beauty and significance after repeated hearings. His music is indeed "mixed with brains," to quote one of the masters of a sister art, and it is only such music, showing in every bar deep thought allied to spontaneous invention, which will outlive a passing craze. There are some beautiful and beautifully treated melodies in this Concerto; the style is elevated, all prolixity is avoided, and when in the 'Ercles vein, the composer is at once impressive and exhilarating. Mr. d'Albert's playing of his own work and of Weber's Concertstück (in which he "tampered" with the music) was superb and created the

utmost enthusiasm. A fair performance was given of Beethoven's Eighth Symphony, and Madame Albani sang Mozart's "Non mir dir" and Handel's "Ombra mai fù," well known as the "Largo."

QUEEN'S HALL SYMPHONY CONCERTS.

Great musical interest has been excited in the second series of Mr. Newman's symphony concerts, which was begun on April 24, owing to the programmes being severally devoted to representative compositions of one of the most well-known composers. The first programme presented an excellent selection from the orchestral works of Brahms and included the "Tragic" Overture (Op. 81), the Second Symphony in D (Op. 73), and the academic "Festival" Overture (Op. 80), admirable readings of all of which were secured under the sympathetic and vigorous direction of Mr. Henry J. Wood. Madame Blanche Marchesi was the vocalist.

On the 1st ult. the position of honour was given to Grieg, and performances were given of the concert-overture (Op. 11) "In Autumn," the Pianoforte Concerto in A minor (Op. 16), the solo part of which was played by Miss Adela Verne; Hans Sitt's orchestral arrangement of the four Norwegian Dances (Op. 35), originally written as a pianoforte duets; the second "Peer Gynt" Suite, and the prelude, intermezzo, and triumphal march from the incidental music to Björnson's tragedy "Sigurd Jorsalfar" (Op. 56), the last-named having been first heard in England, under the composer's direction, at the Philharmonic Society's concert on May 24, 1894. The afternoon was also notable for the first performance in England of Anton Arensky's Symphony in B minor (Op. 4). As indicated by the opus number, the symphony is an early work, having been written when the composer was about twenty. The weakness shown in the power of development, and his unacquaintedness of effective orchestral combinations, may therefore fairly be ascribed to the inexperience of the writer; but the themes possess life and charm, and a conspicuous merit of the work is its clearness and simplicity of design.

The concert on the following Saturday brought forward Beethoven, whose Fifth Symphony in C minor received a magnificent interpretation. The solo of the Violin Concerto in D (Op. 61) was played by Herr Otto Spamer, who made his first appearance on this occasion, and created a favourable impression by reason of the correctness and conscientiousness of his playing, but whose power of expression is not yet equal to the demands of this music. The novelty at this concert was a Carnival Overture (Op. 45) by Alexander Glazounoff. The title of this work sufficiently indicates its poetic basis, and the music is of the bright and vivacious character expected. A peculiarity of this overture is the introduction of an organ solo, which provides a striking contrast to the context.

On the 15th ult. Tschaïkowsky occupied the entire programme, and first performances in England were given of two works of considerable importance, the overture to Tschaïkowsky's first opera, "Voivoda," and a Suite for orchestra (No. 3, in G, Op. 55). The overture is the most important number which remains of the opera, which was produced in January, 1869, but which so little pleased the composer that he subsequently burned the score. A dignified theme, partaking of the nature of ancient Greek Church music, opens the composition, and upon this melody is written several variations of great ingenuity, scored in a most picturesque manner. The variations are succeeded by a quick movement, which is interrupted by an *Andante* of graceful character. From the above description it will be gathered that in regard to form, this overture has little in common with works usually so named. The suite comprises four numbers, and possesses great musical interest. It opens with an "Elegy," the chief theme of which is characterised by dignity and pensive sentiment, attributes which dominate the movement. A waltz which follows is thoroughly Slavonic in nature and expression, and is followed by a vivacious *Scherzo*. The *Finale* consists of a melody of great beauty upon which are built twelve variations of great originality, the last of which is in the form of a Polacca. The Fourth Symphony in F minor (Op. 36), selected for performance, was first heard in England at the Philharmonic concert on June 1, 1893, when it was conducted by the composer. The first and second movements are marred by over-development, but the *Scherzo* and *Finale* are inspiriting music. In the former the strings play *pizzicato* throughout, deft use being made of the wood-wind and brass to secure contrast. The afternoon was concluded with the "Capriccio Italien" (Op. 45), a work which possesses little Italian character, but is full of Slavonic spirit and emotional expression.

Wagner having been born on May 22, 1813, the next concert wholly consisted of that master's works and included the overture to "The Flying Dutchman," the overture and Venusberg music from "Tannhäuser," "Ride of the Valkyries," the "Trauermarsch" from "Die Götterdämmerung," and the Preludes to "Parsifal," to Act III. of "Die Meistersinger," and the Prelude and Liebestod from "Tristan and Isolde." The vocalist was Mr. Louis Fröhlich, a young baritone of great promise, who sang excerpts from "Tannhäuser." The high standard attained at the first series of these concerts has not only been fully maintained during the past month, but distinct advance had been made in unanimity of attack and expression, and specially in the phrasing and in delicacy of tone in soft passages. Mr. Wood has also shown greater perception of the idiosyncrasies of the various composers whose works he has conducted, and very much may be expected from him and his magnificent orchestra.

MOTTL CONCERTS.

The chief features of the concerts given at the Queen's Hall on the 11th and 18th ult., under the direction of Herr Felix Mottl, were the performances of the second part from the second act and the greater portion of the third act from "Parsifal." The programme attracted large audiences, and the renderings were as effective as they could be made in the concert-room. On the 11th ult. the second portion from the second act was given in its entirety, the title-*rôle* being sustained by Herr Heinrich Vogl, who had a reception which showed that his fine impersonations at the old Her Majesty's Theatre in 1882, when the "Ring" was performed for the first time in England, had not been forgotten. Time has dealt very leniently with his magnificent voice and increased his power of dramatic expression, and his singing in "Parsifal" and his rendering of the "Spring Song" from "Die Walküre" were superb examples of vocal declamation. The music of *Kundry* was excellently declaimed by Frau Mottl, and the few words of *Klingsor* were capably delivered by Mr. Charles Copland. The parts of the six maidens were intelligently sung by Misses Esther Palliser, Agnes Nicholls, Hilda Foster, Helen Jaxon, Eleanor Jones, and Ruby Shaw; and the choral portion was interpreted by the female choir from the Royal College of Music, whose fresh young voices and admirable training contributed in no small degree to the effectiveness of the interpretation. The remainder of the programme consisted of the overture to Weber's "Oberon," the reading of which was characterised by exaggeration of contrasts of tonal force, the Prelude and Liebestod from "Tristan and Isolde," and Smetana's symphonic poem "Aus Bohmen's Hain und Fleur." The last-named, which is the fourth of a series of six works in similar form entitled "Mein Vaterland," had not previously been heard in England. The music is intended to suggest the peace which is supposed by poets to prevail in the country on a lovely summer day, and the subsequent joys of a peasant holiday; but, as a matter of fact, the music possesses so little distinctiveness that the listener has no occasion to trouble about its poetic basis.

The concert on the 18th ult. was opened with Berlioz's third symphony, "Harold in Italy," which was finely interpreted, the violin solo part being very effectively played by Mr. Michael Balling on the viola-alta, an instrument which, owing to its size and certain peculiarities of construction, emits a richer and more powerful tone than the ordinary viola, a matter of importance when this music is played by Herr Mottl's powerful orchestra. The rendering showed that Herr Mottl is thoroughly in sympathy with Berlioz's music, but no skill can impart interest to the last movement. which, however, is

not astonishing, seeing that its poetic basis is an "Orgy of Brigands," with whose doings St. Cecilia can have little sympathy. The excerpts from the last act of "Parsifal" commenced where *Gurnemanz* perceives the approach of the "Pure Fool." This part was sung with due dignity by Herr Wachter, and Mr. David Bispham declaimed the words of *Amfortas* with his usual dramatic perception. Herr Vogl sustained the title-*rôle*. The male as well as the female choirs of the Royal College of Music were called upon on this occasion, and fully merited the confidence placed in them. The orchestral part was magnificently played, and the effect of the great climax where the bells are heard was made more than usually impressive by the use of the new apparatus, introduced for the first time on this occasion, and which, when not struck too hard, fairly imitates deep bell-like tones.

CRYSTAL PALACE.

Nothing could more appropriately commemorate this eventful year of the Queen's Diamond Jubilee at the Crystal Palace than the Imperial Victorian Exhibition. Here, under the same glass roof which covered the great Exhibition of 1851 in Hyde Park, has been gathered together various specimens of the arts and crafts of the reign which will be sure to attract many visitors to Sydenham during the next few months. The music section, which is located in the Egyptian Court, though somewhat limited in extent, has several points of interest. Its principal feature is the collection of the late Sir Michael Costa, kindly lent by Madame Raphael Costa, which is much too extensive to describe in detail. Costa seems to have been a favourite in royal and aristocratic circles, judging from the number of albums containing letters and mementos of many distinguished people. Of special interest is the MS. of a libretto for a cantata on the subject of Prometheus and Pandora, written by the great Duke of Wellington. The manuscript, probably dating from the Iron Duke's college days, consists of about 150 lines, and, judging from the manner in which the corrections have been made, seems to have been put to paper at one setting. A huge and elaborate baton, presented to Costa in 1876 by members of the Glasgow Choral Union, might very well do for a life-preserver.

A curious exhibit is a small card on which are six miniature razors, about an inch long, having ivory handles and silver blades. These were presented to Costa, then a beardless youth of about twenty, by the gentlemen of the orchestra at the King's Theatre in 1830, when he was appointed *maestro al piano*. In later years no one would have dared to play such pranks with the autocratic conductor; and it is said that he once addressed a facetious member of his band to this effect: "Mr. ——, I hear you are fond of jokes. Please understand that your first joke with me will be your last." From Costa to Mr. Manns is a natural transition, and in a large case the visitor will find a splendid collection of testimonials presented to the veteran conductor who has held sway over the music at the Crystal Palace for nearly the whole of its history. Sir George Grove is very naturally an exhibitor. He has lent MSS. by S. Wesley, Beethoven, and Mendelssohn. The autograph of the full score of Sir Alexander Mackenzie's breezy overture "Rule, Britannia," rightly finds a place in this collection. By permission of the Queen, Messrs. John Broadwood and Sons exhibit a handsome grand pianoforte from the Red Drawing-room at Windsor Castle. This instrument, which is in a splendid state of preservation, although it has been much played upon, was in the great Exhibition of 1851, and was then selected by the Prince Consort for Her Majesty's use.

THURSDAY SUBSCRIPTION CONCERTS.

Mr. Hans Brousil went to a somewhat unfamiliar source for the materials of the first part of his third concert of the season at Queen's (Small) Hall. As a composer Davidoff is best known in this country in connection with the violoncello, so that it was with some curiosity many of the audience on April 29 awaited the performance of his Quintet in A minor (Op. 40) for pianoforte, two violins, viola, and violoncello. The issue was more gratifying than some may have anticipated, for the work is interesting and pleasing, though it cannot be ranked among high class productions in this department of art. Everything possible was done for it by Messrs. Franz Liebich, Alexander Kummer, Wallace Sutcliff, E. Tomlinson, and Brousil, and the first movement was deservedly applauded. Miss Agnes Witting tastefully gave a couple of songs, and Mr. Brousil ended the selection with a finished performance of the Romance (Op. 23) and "Am Springbrünnen" (Op. 20, No. 2), the latter of which is such a favourite with violoncellists. In the miscellaneous section Mr. Liebich played with sufficient spirit Liszt's Grand Polonaise in C major, Mr. Kummer contributed violin solos, and Mr. Brousil delighted his hearers with Popper's Tarantella (Op. 35).

At the final concert, on the 13th ult., there was, by desire, a repetition performance of Beethoven's Septet, this ever-welcome work being conscientiously rendered by Messrs. Emile Sauret, Sutcliff, Haydn Waud, G. A. Clinton, E. F. James, A. Borsdorf, and Brousil, and again holding attention from beginning to end. The opportunity for hearing such a masterpiece under favourable conditions was evidently appreciated. Subsequently Messrs. Sauret and Brousil played solo pieces, and Madame Minna Fischer successfully sang.

ROYAL ARTILLERY BAND CONCERT.

No concerts of their kind are more acceptable than those occasionally held at Queen's Hall by the splendid force of instrumentalists so ably conducted by Cavaliere L. Zavertal. Of Mozart's Symphony in G minor a very good performance was given on April 23, the *Andante* and *Menuetto* being played with the utmost care, whilst irresistible spirit marked the rendering of the glorious *Finale*. A novelty was the introduction to Rozkosny's opera "Die Moldaunixe," a bright and tuneful piece executed with admirable point and precision. Other pieces specially well received were the delightfully melodious *Menuet* and *Farandole* from Bizet's second "L'Arlésienne" suite and Gounod's "Meditation," neither of which could have obtained better interpretation. Signor Mancinelli's stirring "Cleopatra" overture was also rendered in a highly satisfactory manner. Tschaïkowsky's moving "Marche Solennelle" and the "Tannhäuser" overture respectively opened and closed the attractive programme.

THE BOHEMIAN STRING QUARTET.

The sixth and seventh concerts given in this country by the Bohemian String Quartet took place on the 3rd and 13th ult. respectively, at St. James's Hall. At the former the programme included Tschaïkowsky's Quartet in F (Op. 22). This work is not so distinctive as the one in D (Op. 11), nor is it as memorable as that in E flat (Op. 30), but it is music well worthy of the great Sclavonic composer, and as interpreted by these highly finished executants its expressive melodies and their picturesque treatment were very pleasant to listen to. A fine interpretation was also given at this concert of Schumann's Quintet in E flat (Op. 44), the pianoforte part of which was played by Mdlle. Johanna Heymann.

On the 13th ult. the party appeared in the evening, when the first performance in England took place of a quartet in F (Op. 119), by Karel Bendl, the composer of many Czechish national operas, choral works, and songs. The quartet is dedicated to the Bohemian String Quartet, and could have no more sympathetic exponents. It opens with an expressive theme, which in various guises is constantly heard in the first movement. This is followed by a vivacious *presto*, which in turn gives place to an *Adagio* which would be more acceptable were it shorter. No such complaint can, however, be preferred against the *Finale*, which is remarkable for vigour and terseness of utterance. Beethoven's Quartet in G (Op. 18) and Schubert's posthumous work in like form, in D minor, completed the selection. The other concerts which were announced have had to be abandoned this season, owing to Herr Oskar Nedbal, the viola player of the party, being obliged to return to the Continent.

WALENN CHAMBER CONCERTS.

The interesting series of chamber concerts given by Messrs. Walenn at the Queen's (Small) Hall was concluded on April 27, when the first performance in England took place of a recently written Trio in E minor (Op. 51) for pianoforte, violin, and violoncello, by Edward Schütt. The work comprises four movements, of which the first and second are the best; but in its entirety the composition is manly, bold, and spirited. Its themes are significant and suggestive, and their development rational, clear, and consistent with their character. The work is Slavonic in spirit, but is tempered by Western influences, and in this respect presents an attractive study to the cultured musician. It was effectively interpreted by Miss Maude Rihll, Mr. Gerald Walenn, and Mr. Herbert Walenn, who also severally played solos on their respective instruments with much taste and skill. The vocalists were Miss Esther Palliser and Mr. Arthur Walenn, the selection of the former including a quaint little ditty possessing considerable originality, entitled "A Mad Maid's Song," by Landon Ronald.

MR. DAVID BISPHAM'S CONCERT.

One of the most interesting chamber performances during the past month was that given by Mr. David Bispham, at St. James's Hall, on the afternoon of the 10th ult. This was a Brahms "In Memoriam" performance, and it opened appropriately with the "Four Serious Songs," founded on words from the Bible and the Apocrypha. These are sombre but very eloquent lyrics, the third, "Oh, death, how bitter art thou unto him that dwelleth in peace," being especially beautiful. Following upon these came the entire series of fifteen *Lieder* entitled "Magelone" (Op. 33). The words of these are translated from the German of L. Tieck, and they embody a pretty fairy story after the manner of Grimm, the Countess d'Aulnay, and Hans Andersen. The songs are all full of life, chivalry, and love, and among the most effective are "Sind es Schmerzen," the slumber ditty "Ruhe, Süssliebchen," and the lively "Geliebter, wo zaudert dein irrender Fuss." Many of the *Lieder* were interpreted with the utmost intelligence by Mr. Bispham, and others were equally well sung by Miss Rosa Olitzka, Miss Marie Engle, and Mr. Reginald Groome; the accompaniments being rendered to perfection by Mr. Leonard Borwick. The interest of the performance was much enhanced by Mr. Bispham's clear delivery of a *resumé* of the original story, which he told in the language of fairy lore, commencing with "Once upon a time" and ending with "They were married and lived happily ever after," or words to that effect. A repetition of this delightful performance should be announced at the earliest convenient date.

VARIOUS CONCERTS AND RECITALS.

Performances of every sort have been so numerous within the past few weeks that many must necessarily pass without notice. Among the new-comers was Mr. Hyllested, a native of Denmark, who gave an orchestral and choral concert at St. James's Hall on the evening of the 4th ult. The programme, consisting of only three pieces, looked brief in print, but it proved very wearisome in performance. After Mr. Hyllested had given a delicate but rather weak performance of Beethoven's Pianoforte Concerto in E flat, known as the "Emperor," under the direction of Mr. Gustav Ernest, he conducted a symphonic poem for orchestra, ending with a double chorus based on the 150th Psalm and the Lord's Prayer. With the exception of the second movement, a *Scherzo*, which is comparatively cheerful and not too prolonged, the work is terribly tedious, though the composer shows some knowledge of the art of scoring. The audience melted away rapidly, few remaining to hear Mr. Hyllested play Liszt's Pianoforte Concerto in E flat. A recital was announced for Monday afternoon, the 17th ult., but it did not take place.

The pianoforte recitals given by Mr. Frederic Lamond at St. James's Hall, on the 4th and 11th ult., were not so well attended as they should have been. The Scottish pianist has recently won laurels on the Continent, and may now be regarded as a finished artist, though he gives more satisfaction in intellectual than in what may be termed sentimental music. Thus in the first recital Mr. Lamond was heard to far less satisfaction in pieces by Chopin and in Schumann's "Carnaval" than in Brahms's vigorous Sonata in F minor (Op. 5), which was very finely interpreted. At the second performance excellent results were obtained in Beethoven's "Waldstein" Sonata in C (Op. 53) and in Schumann's rarely-heard Sonata in F sharp minor (Op. 11). Mr. Lamond is one of the foremost pianists of the day, and in course of time this fact will surely be recognised by the English public.

Mr. Esposito, who gave a pianoforte recital at St. James's Hall, on Thursday, the 6th ult., is an artist who appeared at the Princes' Hall six years ago. He cannot be described as a powerful executant, but he plays with grace and finish, and, after giving Beethoven's familiar Variations in C minor, Schumann's Sonata in F sharp minor, and smaller compositions by older composers, Mr. Esposito introduced no fewer than six *genre* pieces of an agreeable character from his own pen. He will be heard again with pleasure.

Mr. Henry Such gave another violin recital at St. James's Hall on the 12th ult. and fully confirmed the favourable opinions previously conceived of him as an executant. After taking part with Mdlle. Johanna Heymann in Beethoven's tuneful Sonata in G for pianoforte and violin (Op. 30, No. 3), Mr. Such played Max Bruch's somewhat neglected Concerto in D minor (No. 2), with pianoforte accompaniment by Mr. Henry Bird. In these, as in smaller solos, Mr. Such displayed first-rate technique; and Mdlle. Heymann, in various pianoforte solos, as well as Miss Marie Cabrera, in songs by Franz and Schubert, afforded much satisfaction to the audience.

The vocal recital given by Madame Blanche Marchesi on Friday afternoon, the 14th ult., at St. James's Hall, once more displayed in fullest measure the versatility of this accomplished artist. She sang, in Italian, airs by Handel and Schubert; in German, *Lieder* by Schumann and Brahms; and in French, by Godard, Charpentier, and Ernest Moret, in all showing consummate skill in vocalisation and artistic intelligence in the interpretation of the words. Again we say that Madame Marchesi, at her recitals, affords valuable lessons to young and aspiring singers. The violoncello solos, admirably rendered by Mr. Henry Bramsen, gained all the applause they deserved.

At a second recital in the same hall, on the 21st ult., the accomplished vocalist interpreted a selection of lyrics of great musical interest with equal skill, and was again ably assisted by Mr. Henry Bramsen.

Messrs. Ross and Moore afforded much pleasure to a numerous audience at their second recital of *ensemble* pianoforte playing on the afternoon of April 27, at St. James's Hall. As was noted on the previous occasion, these young artists play together like one man, and in Mozart's Sonata in D, Schumann's elaborate Variations in B flat (Op. 46), and various pieces by Kirchner, Liszt, and Chopin, the last taken from a series arranged by Professor Oscar Raif, they showed to what perfection duet execution on the pianoforte can be brought. Mrs. Hutchinson contributed songs by Durand, J. J. Rousseau, and Brahms in her customary agreeable manner.

A series of trio concerts is being given by that capable pianist, Mr. Isidor Cohn, at the Steinway Hall, and the first performance took place on Friday evening, the 7th ult. The first part of the programme was devoted to Brahms, and an excellent performance was secured of the Pianoforte Trio in C (Op. 87), a concise and genial work, Mr. Cohn being assisted by Mr. Gompertz and Mr. Whitehouse, who subsequently took part in Beethoven's great Trio in B flat (Op. 97). The concert-giver played some of Brahms's pieces for pianoforte solo, and Miss Fillünger was heard to much advantage in some *Lieder*. Mention only can be made of the second concert, on the 17th ult. The trios were Robert Volkmann's in B flat minor and Mendelssohn's in C minor; pianoforte solos by Chopin and Rubinstein, and various songs. The violinist on this occasion was Mr. C. H. Elderhorst and Mrs. Hutchinson was the vocalist. The final concert will take place on the 2nd of the present month.

A very large audience assembled at the concert of the Royal Amateur Orchestral Society in the Queen's Hall, on

the 19th ult. The chief pieces in the scheme were Wagner's "Siegfried" Idyll, Mr. Edward German's Gipsy Suite, and a new "Diamond Jubilee" overture by the society's conductor, Mr. George Mount. It is a well written and melodious piece, without much originality, but sufficiently jubilant in character. One of the most interesting features of the programme was "King Robert of Sicily," with Mr. John E. West's clever incidental music, Longfellow's verse being again ably recited by Mr. Charles Fry. This version of a beautiful legend is certain to become popular.

The two pianoforte recitals given by Mr. Eugene d'Albert, at St. James's Hall, on the 13th and 21st ult., were very well attended, and the young Anglo-German musician seems to have fully reinstated himself in the favour of the English musical public, for his efforts were enthusiastically received. On the first occasion he opened with his own Sonata in F sharp minor, a clever work in three movements, rather suggestive of Liszt. Other pieces were Beethoven's lovely Rondo in G (Op. 51, No. 2), Grieg's piquant Ballade in G minor (Op. 24), and Chopin's Ballade in A flat (Op. 47), all of which were brilliantly played.

The second recital opened with Beethoven's two final Sonatas in A flat (Op. 110) and C minor (Op. 111). The rendering of both was marked by breadth of style and intellectuality far above the average, and in Chopin's Ballade in G minor, which followed, the artist displayed rapidity in execution which was simply astounding. Other pieces by the Polish composer were given with equal effect, reminding the hearer sometimes of Hans von Bülow and sometimes of Rubinstein.

THE MUSICAL ARTISTS' SOCIETY.

We were pleased to notice that the performances at the society's eighty-first concert, given on the 10th ult., at St. Martin's Hall, showed a distinct improvement on those given on some previous occasions. Mr. R. H. Walthew's Clarinet Trio in C minor, which opened the programme, is in several respects a charming work. Knowing the capabilities of his instrument thoroughly well, the clever young composer of "The Pied Piper of Hamelin" has, in this trio, produced some well written and well sounding pages in which considerable warmth of feeling is united to musicianly treatment of melodious and expressive thematic material. Of the five movements we prefer the opening *Allegro non troppo*, with its excellent first subject, and the *Poco allegretto*, a dainty, captivating movement in waltz rhythm. The work was well played by Mr. Julian Egerton (clarinet), Miss Edie Reynolds (violin), and the composer (pianoforte). It is difficult to speak of Dr. F. E. Gladstone's String Quartet in G with equanimity. Here is a work by an excellent musician, doubtless correct in every detail of grammar and form, well laid out for the instruments and free from blemishes, but which failed to interest because the life-giving quality of imagination was lacking. True, the *Adagio* created a good impression, but it seemed the manner of expressing himself—*i.e.*, the effective disposition of the instruments and the excellent part-writing—rather than the matter expressed, which helped the composer to success. The interpreters were Misses Marie Motto and Mary Noverre, Messrs. Alfred Hobday and B. Albert, who did full justice to the work. A number of more or less insignificant songs by Dr. W. H. Longhurst, Messrs. Walter Head, Arthur Gilbertson, and Charles Lawrence, a vocal duet by Miss Alice Borton, Mozart's Clarinet Quintet in A, and Moscheles's pianoforte duet "Hommage à Handel" completed a very lengthy programme.

ROYAL INSTITUTION.

Mr. J. A. Fuller Maitland commenced, on the 22nd ult., at the Royal Institution, a series of four lectures on "Music in England during the reign of Queen Victoria." The lecturer said that for the first thirty years of the Queen's reign there was no appreciation of music amongst the general public. English people, and more particularly English men, had thought it right to assume an indifference to the art, as if it were something to be ashamed of. Even a few years ago the average English gentleman would have considered it beneath his dignity to admit that he cared in any degree for one tune more than another. This affectation of musical ignorance seemed to have begun in the last century, and was in full swing at the time of the Queen's accession. Music, seriously regarded, held no place in the national life. Society permitted the young gentlemen of the time, during the period of paying their addresses to young ladies, to play a little on the flute; but to sing was going rather far, and for a man to play the pianoforte was to risk the respect of his class. Fiddle playing, which, of course, had not been attempted by ladies, was considered a mark of slight mental aberration. To these circumstances must be attributed the exceedingly small quantity of good music produced in England during this period. A few enthusiasts, however, made possible the existence of various musical bodies, such as the Sacred Harmonic and Philharmonic, but Society itself only supported Italian opera. By descriptions of programmes and quotations from contemporary criticisms which appeared in the *Musical World*, the lecturer gave a very clear idea of the musical taste of the day, and other subjects considered were the influence of Mendelssohn on English music, the valuable work done by the Wesley family, the development of organ building, Berlioz's visit to London, and the music performed at the Great Exhibition of 1851.

Musical illustrations were given by Miss Agnes Zimmermann, who played an Allegretto in D flat by Cipriani Potter, and by Miss Louise Dale, who sang with great charm and finish "Tell me, my heart" (Bishop), "Rise, gentle moon" (John Barnett), and "The dirge of the flowers" (T. A. Walmisley).

MUSICAL ASSOCIATION.

Mr. A. H. D. Prendergast read a comprehensive paper, entitled "The Masque of the Eighteenth Century," before the Musical Association, on the 11th ult., at the Royal College of Organists. The lecturer said the masque of the English Court in the seventeenth century was the most vigorous and cultivated descendant of a long line of gradually elaborated progenitors. Both Italy and England had their share in the nurture and improvement of this species of entertainment. Its origin and earlier cultivation pertained to Italy, and its final and most successful development belonged to our own country. The lecturer sought the origin of the masque in Pagan Rome and in the improvisatory farces of the Osci. The earliest attempts to refine the entertainment of the Carnival were made in Italy, particularly at Florence, where the inventive genius of the artists endowed the street shows and pageants with ever increasing magnificence, until at the opening of the fifteenth century it had become usual to have large processions, sometimes representative of the return of triumphant warriors, with trophies, cars, and other devices. In the fifteenth century the intervention and patronage of the Medici family, and specially that of Lorenzo Medici, born January 1, 1448, gave new spirit and greater refinement to these amusements. He not only wrote a large number of carnival songs, but induced several of his contemporaries to employ their talents in similar compositions, which in the next century were collected by Anton Francesco Grazzini, commonly called "Il Tasca," and published in Florence in the year 1559. An account of pageants and processions in England was given in Horne's "Ancient Mysteries," published in 1823, the earliest therein mentioned being that exhibited in London when Queen Eleanor rode through the city to her coronation in 1236. The lecturer then described a few of the most celebrated masques and pageants which took place in England down to the time of James the First, and referred to the final elaborations of the Jacobean Court masques by Ben Jonson and contemporary poets, architects, and musicians.

Some interesting additional information on the subject was contributed by Mr. W. H. Cummings, who occupied the chair, and who reminded his listeners of the most beautiful of all masques, Milton's "Comus."

"SIXTY YEARS OF MUSIC."

Such was the title of Professor Bridge's discourse, delivered on April 28, at the Crystal Palace, in connection with the series of lectures being given in commemoration of the Queen's reign. The lecturer divided his subject into the various branches of the art, appropriately commencing with a brief survey of the general state of musical education in 1837, which presented a striking contrast to the opportunities and means now provided for the acquirement of musical knowledge. With regard to public performances the lecturer said that in 1837 the Philharmonic Society was in its twenty-fifth season, and had been instrumental in introducing many distinguished foreign artists and had produced works of art which afterwards became famous. Schubert's music, excepting a few songs, was as yet unknown, and the works of J. S. Bach were unfamiliar to many musicians. The first distinguished Bach propagandist in England was old Samuel Wesley, who died in 1837. He, with C. F. Horn, Benjamin Jacob, and Vincent Novello, worked hard by precept and practice to popularise the Leipzig Cantor's works, and the advent to our shores of the enthusiastic young Mendelssohn brought the agitation to a climax. On September 12, 1837, Mendelssohn and Wesley met at Christ Church, Newgate Street, when the former played the great A minor Fugue, and Wesley, for the last time, extemporised in his inimitable manner. A month later he was dead. The period immediately before the Victorian era represented the darkness which precedes a new day. For a time the worst productions of the decadent eighteenth century had superseded the fine Church music of the seventeenth. Weakness and inanity in composition and carelessness in performance characterised the cathedral music of the first three decades of the nineteenth century. The parish churches were in worse plight. Choirs worthy of the name hardly existed, and organs were almost unknown except in the larger town churches. Dulness and apathy prevailed everywhere. The period, however, of our Queen's accession, which marked the commencement of progress in so many arts, sciences, and in commerce, witnessed also a revival in Church music. Popular education carried with it new influences towards the popularising of musical knowledge. We owed much to the tonic sol-fa pioneers for their inculcation of the important principle of tonal relationship, but their use of another notation was to be regretted. Almost coincident, in point of time, with the awakening of interest in popular singing classes, was the revolution in the music trade caused by the issue of cheap copies of the vocal classics. There was no need to discuss the point whether the late J. Alfred Novello merely supplied an existing popular demand, or whether his bold project to produce the oratorios at prices within the reach of all preceded and created that demand. The fact remained that he was a pioneer in this work when, in 1846, he commenced the issue of the world-famed octavo series. Improvements in music-type setting made it possible to discard the slow and costly engraving process; and when the cheaper copies began to pour out from the Dean Street premises, far from the popular demand being soon satisfied, it spread and strengthened until the whole land was filled with oratorio choirs. Church music and other branches had also benefited by the revolution (for it was nothing else), and to-day we saw the results of those movements—popular teaching and cheap publishing—in the almost universal love of our people for good music, and in the widespread knowledge of the works of the great masters. Reviewing the present time, the lecturer said that an enormous appetite for musical training had been created. In instrumental teaching, notational, muscular, and æsthetic training were being separated and dealt with individually, instead of *en masse* and imperfectly. The system of muscular training, based on sound physiological principles, which has recently been introduced with much success by Mr. Macdonald Smith, seemed likely to be one of the most valuable weapons which had been added to the armoury of the modern teacher during this century. It aimed to meet the ever-growing demands upon technical and physical endurance, demands of which our ancestors could have had no conception. Thanks to the labours of Goss, Macfarren, Gadsby, Ouseley, Banister, Stainer, Prout, Parry, and many others, we now possessed a complete library of works on harmony, counterpoint, orchestration, form, &c., besides excellent translations of the writings of distinguished Continental musicians. Lectures on music brought a knowledge of the art to those who did not read scientific treatises, the musical press was never more active and influential, and the "annotated programme" was an important wheel in the educational machine. In Church music, the labours of Barnby and Stainer, building on the foundation by Elvey, Attwood, and Goss, were now bearing fruit, and had lifted the art in both cathedrals and parish churches into a region to which the most sanguine of our grandfathers could hardly have aspired. Music had received much encouragement at the hands of the royal family; the Queen and the late Prince Consort were both sincere lovers of it, and their influence during the first few years of the reign was an active one, and the interest of the Prince of Wales and the Duke of Saxe-Coburg had been personal and unflagging.

INCORPORATED SOCIETY OF MUSICIANS.

Mr. J. E. Borland read a vivacious paper, entitled "Conventionalities of the Concert-room," at the meeting of the Incorporated Society of Musicians, on the 8th ult., at 20, Hanover Square. The lecturer said the prevalent Continental idea that the art spirit had but a meagre and attenuated existence in England was based no doubt upon imperfect observation; but we could not blame outsiders if they estimated us in art by our productions and practices. It was not only the fittest things which survived. With how many concert schemes were we not familiar in which a dreary round of worn-out masterpieces were gone through each season? Absence of initiative characterises nine-tenths of them. It was *customary* to commence with a Bach prelude and fugue (usually perverted from one intended for the organ), a Beethoven sonata (choice limited to four or five), some Chopin pieces (there were about twelve *orthodox* ones to select from), and a Liszt rhapsody. These formed the backbone of every great pianoforte recital from January to December. All went through the same tasks, presumably to show that they could play Bach, Chopin, &c. Unfortunately the result sometimes showed that they could not do so, but fashion decreed that the attempt must be made. Few seemed to study their individual fitness for certain kinds of music, and thus we had bad Beethoven from a man who could play Chopin divinely, and modern Hungarian music from a player whose whole sympathies were with Bach. Mozart symphonies and Wagner selections were performed with the same force of *stringed* instruments, whereby the works of the elder masters were simply travestied. The cantatas of Bach were sung by immense choirs which murdered his part-writing, intended for a few picked vocalists; and Handel was accompanied by the orchestra of Meyerbeer, and dressed up with nineteenth century orchestration, like a Greek statue in a Bond Street costume. Why did our orchestras tune in the concert-room? Only because they had always done so. No one would tolerate a pianoforte tuner delaying his work until the audience had assembled. When were we to see the end of exaggerated phrasing, the vocal display upon high notes, and the absurd dwelling upon the penultimate note of a melody! Unfortunately many of the leading singers set bad examples to their juniors. When a great tenor finished "Thou shalt dash them" with a top A in the last phrase, smaller tenors feel impelled to imitate him lest the public should think they were unable to do so. A *basso profundo* took a low D "in the turning worm" passage in the "Creation," and other basses felt called upon to show that they also possessed a low D. It had been cleverly said that "although imitation was the sincerest form of flattery, it was often the flattest form of insincerity." All our talk about art had so far left untouched one of the most barbarous customs which prehistoric man had passed down to us—viz., applause. It was an anachronism, a brutal, heathenish method of showing enjoyment, which ought to be beneath the contempt of an educated nineteenth century audience. Perhaps the ideal concert was impossible of attainment, but a high standard could not be reached without aiming

still higher. If music were to us no mere trade or means of existence, we must be exacting in our demands on its behalf. If it were indeed to us something akin to the highest form of religion, an embodiment to our emotional natures of the eternals, Love, Beauty, Truth, we should not be backward in claiming for it the highest position in the temple of art, where envy gave place to love, ugliness to beauty, and the false and conventional to the true.

"LA BOHÈME" AT MANCHESTER.

With the production of Puccini's romantic opera "The Bohemians" ("La Bohème") at the Theatre Royal, Manchester, on April 22, the Royal Carl Rosa Company practically brought its season in Cottonopolis to a close; and as the production was a huge success there is every chance of this wholly charming opera occupying a very prominent position in the company's *répertoire* when it comes to London for its two months' season in October next.

It is odd that Murger's book, "La Vie de Bohème," upon which Signori Giuseppe Giacosa and Luigi Illica have based their libretto, should have remained for many years on the shelf practically ignored, only to be taken down now and converted, at any rate in its main theme, into an operatic book for two of the shining lights of modern Italy—Puccini and Leoncavallo. The latter's opera on the subject has, at the time of writing, only just been produced, so that at present no opportunity has arisen for instituting a comparison between the two; but it is safe to assert that if Leoncavallo has advanced as far since "I Pagliacci" as Puccini since "Manon," the operatic prospects of Italy are of the brightest. Of Puccini's progress towards a very high artistic position there can be no doubt at all, and perhaps the highest praise that can be offered him is to say that he seems the most probable and the most legitimate successor of Verdi, whose "Falstaff" has certainly not been without its influence upon him in his latest work.

In "The Bohemians" there is no set plot, nor, indeed, does Murger's book lend itself well to the making of a plot. It merely presents a series of incidents in the lives of a batch of students of the Quartier Latin in 1830, which may easily be supposed to occur even at the present day, for *Rudolph*, *Marcel*, *Colline*, and *Schaunard*, respectively poet, painter, philosopher, and musician, are types rather than individual entities. Whether abstemious or prodigal, according to the circumstances of the moment, they are happy in their own ways, living up to their creed that "sufficient for the day" is all they ask or require. They foregather in *Marcel's* studio, light a fire with a drama by *Rudolph*, are saved from starvation temporarily by *Colline* and *Schaunard*, who have met with some piece of good fortune, and dine sumptuously, for them, in a café. There, in a brilliant scene in the streets surrounding the café on Christmas Eve, is more incident in which the two female characters, *Mimi*, an embroidress, beloved of *Rudolph*, and *Musetta*, a lively lady of the town—types again—are brought into an extremely effective contrast. And so it goes on to the end, an uncommonly pathetic end, to the death of *Mimi* and the remorse and repentance of the wayward *Musetta*. But, as was said, there is no plot properly speaking; albeit the scenes are bound together by a thin thread, and one follows naturally enough from the other. The first performance was a singularly good one, despite the serious hoarseness of Mr. Robert Cunningham, who played the important tenor part of *Rudolph* in evidently great physical discomfort. Mr. William Paull, who sang very finely and acted well as *Marcel;* Mr. Winckworth, who made a great hit by his fine singing of *Colline's* song to his old coat in the fourth act; and Mr. Charles Tilbury (*Schaunard*) were as capable exponents of their parts as could well be desired. Miss Alice Esty has never attained in London the same impressive height as that she reached in Manchester, where her *Mimi* was not only full of the requisite charm, but also of the utmost pathos in the final scenes; and Miss Bessie Macdonald played *Musetta's rôle* with excellent vivacity and spirit. She sang, too, with admirable effect, especially in the fine scene introduced by the slow valse, which had to be repeated. Of the remainder of the cast, it is sufficient to say that Mr. Homer Lind doubled the parts of *Alcindaro*, an infatuated councillor, and *Benoit*, a landlord, very cleverly. The chorus was, as usual, well up to its work, and the orchestra, under Mr. Jaquinot, was quite unexceptionable, so that there was practically nothing to mar the brilliant success of the performance, which went so smoothly and well that, manifestly, the influence of the composer and Signor Tito Ricordi, who worked like Trojans at the final rehearsals, was for good.

BRIDLINGTON MUSICAL FESTIVAL.

(From our own Correspondent.)

A very remarkable institution in its way is the Bridlington Musical Festival. It shows the power of the zealous and able amateur, for it can be no libel on this little North-East coast watering-place to hold that it would hardly have celebrated its fourth musical festival on the 6th ult. without the active support of Mr. A. W. M. Bosville. And, even had it made such a venture, it is scarcely likely that its ambition would have extended to a programme which, in a single day, would present, among other things, Dvorák's "Spectre's Bride," a couple of new works, Beethoven's Fifth Symphony, and three Wagner overtures. Mr. Bosville, however, is a gentleman possessing not only musical ability, but insatiable energy, and, what seems indispensable to the permanence of a musical festival carried on under such conditions, the means of supplying the deficiency which must be the result of acting as a musical missionary into musically dark, or, at least dusky, places of the earth. For we are inclined to regard a place that cannot boast of a complete and efficient orchestra as at least in a state of musical twilight, which even a pier band is insufficient to entirely dissipate. As it is, Mr. Bosville has to get together, from all parts of the county, a band of some sixty players, who have, in the course of one day's rehearsal, to scramble as best they may through music of the most advanced description. Under these circumstances, even the most experienced conductor would find it impossible to produce finished performances, and it is no small credit to Mr. Bosville that he got through the two concerts on the festival day, the 6th ult., without mishap. Dvorák's cantata, which is so rich and exacting in its orchestration, was, indeed, particularly well done, and even the warmest admirer of this most beautiful work was able to give himself up to keen and almost uncritical enjoyment.

The presence of two new and "specially composed" works in the programme increased its interest, but one of them suffered for the small opportunity of rehearsal. This was Mr. J. Camidge's "Introduction and three dances," which contained some very charming music, tuneful and with many points of artistic value. But it would be dangerous to attempt to appraise its merits in the light of the performance, which was very imperfect. Finished hurriedly, and rehearsed even more hurriedly—it was even rumoured that, owing to mistakes in the copies, one of a set of variations in the second movement could not be rehearsed at all—it was not surprising if there were several perilous moments. Another time Mr. Camidge would do well to write something simpler and less catchy, unless he is able to stipulate for a double allowance of rehearsal. Mr. J. W. Hudson, the other composer, who appeared to conduct his own work, showed more worldly wisdom. His ballad for contralto and orchestra, a setting of Sir Walter Scott's "Troubadour," proved a straightforward, effective piece, written by a musician who "knows his way about" the orchestra, and thoroughly singable and playable. The solo part was taken by Mrs. Burrell, whose reticent and unaffected singing was most agreeable, though it cannot be said she had the most favourable opportunity for displaying her powers.

The chief choral works were, in addition to "The Spectre's Bride," Mr. Somervell's Leeds cantata, "The Forsaken Merman," which we are glad to see is not being forgotten, for it is, at the lowest estimate, a very thoughtful and graceful work; and Mendelssohn's "Lauda Sion," in its British guise as "Praise Jehovah." The principal

vocalists were Miss Agnes Nicholls, who entered into the spirit of Dvorák's music with unexpected success; Mrs. Bosville, who sang Thomas's "Swallow Song" very pleasantly; Mrs. Burrell; Mr. Hirwen Jones, a thoroughly "safe" tenor; Mr. Francis Harford, who sang the solo part in "The Forsaken Merman" very ably; and Mr. Albert Archdeacon, who was a spirited *Narrator* in "The Spectre's Bride." It was in this work that the band, led by Mr. G. Buckley, appeared, on the whole, to the greatest advantage. Mr. Bosville, to judge from his conducting, no less than from the energy with which he manages and carries through the festival, is a man who does nothing by halves. It is constitutional with him to be very much in earnest. This is an excellent failing, but, as a matter of detail, it tends to make his beat less effective than it might be; if he would but take it "by halves" there would be a greater chance for the players to see the whole of it. But this is only an outward and visible sign of an enthusiasm that is not so common that it should be discouraged.

BOURNEMOUTH MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE Bournemouth musical festival of 1897, which took place on the 5th ult., differed from the festivals of former years inasmuch as a distinct programme had been provided for each concert. The performances were given in the Pavilion of the Winter Gardens, and the executive forces engaged were quite equal to the demands made upon them. They included the following solo vocalists: Miss Anna Williams, Miss Lucie Johnstone, Madame Newling, Mr. Andrew Black, Mr. Braxton Smith, Mr. Bantock Pierpoint, and Mr. Gerald Lee. The orchestra, of which Mr. Dan Godfrey, jun.'s fine band formed the nucleus, was excellent; while the chorus, 250 strong, representing the vocal talent of Bournemouth and the surrounding district, lacked neither training nor enthusiasm.

Unfortunately the afternoon concert attracted only a limited audience—a matter for surprise, considering that the programme included Dr. Parry's "Ode on St. Cecilia's Day" and Tschaïkowsky's "Symphonie Pathétique." Dr. Parry's noble work was given with admirable force and breadth. The chorus was in full sympathy with the music from beginning to end, the result being a splendid effect in the concerted numbers, particularly in the patriotic outburst "But when our country's cause." The solos were well taken by Miss Anna Williams and Mr. Pierpoint. In the Russian master's symphony the capacities of the orchestra found full scope and the performance was a triumph of interpretation, on which both conductor and band are to be heartily complimented. Songs were contributed by Madame Newling, Miss Lucie Johnstone, and Mr. Braxton Smith, and the concert, which opened with the "Tannhäuser" overture, concluded with the march from the same opera.

Gounod's trilogy "The Redemption" filled the programme of the evening concert, at which there was a more satisfactory attendance. The rendering of this impressive work was excellent in every way. The chorus acquitted themselves admirably, especially in the more vigorous numbers, and the solos were safely entrusted to Miss Anna Williams, Madame Newling, Miss Lucie Johnstone, Mr. Braxton Smith, Mr. Bantock Pierpoint, Mr. Gerald Lee, and Mr. Andrew Black, the last-named artist taking the divine words. The orchestral accompaniments approached very nearly to perfection.

Throughout the festival the choral works were conducted by Mr. August Manns, while Mr. Dan Godfrey, jun., took charge of the purely orchestral music. The "Tannhäuser" march was conducted by Mr. Duncan Hume. It only remains to congratulate all concerned upon the success of the festival, which was in no small measure due to the excellence of the arrangements in the hands of a capable and energetic committee.

THE IRISH "FEIS CEOIL."

THIS musical festival was held in Dublin from the 17th to the 22nd ult., and was attended with a measure of success that makes its annual recurrence a highly probable event. The scheme of the competitions and concerts was designed mainly on the lines of the Welsh Eistedfodd All the competitive events of the Feis were filled, and the prizes, amounting to £415, reached every part of the country. Belfast gained the Royal Dublin Society's prize of £50 with the City of Belfast madrigal choir, under Dr. L. Koeller; also Lord Iveagh's prize of £10 with a splendid male-voice choir. Cork carried off the first prize for both large and small school choirs, with SS. Peter and Paul's School and Queenstown Convent School, both directed by Rev. E. Gaynor. Cork also gained the first prize (£20) for brass and reed bands. In Dublin, the choirs trained by Dr. Joseph Smith had a remarkable success, the Rathgar choir taking second prizes and male-voice competitions, and St. Mary's Society taking first prize in female choirs and female quartet, and a special prize was awarded to Mr. Seymour's educational choir of seventy voices, "The Dublin Glee Singers," as typifying one of the chief objects of the Feis. The first Feis concert was of ancient and middle period Irish music, and besides ancient songs in the Irish language and unison chorus with band of harps, included the Irish pipes (played by Mr. Garoghan, of Sligo) and harp (by Mr. Owen Lloyd). A very delightful number was the Irish "Goll" or "Caione," from Bunting's collection, sung by Mrs. Scarff Goodman, and chorus with harps. In the middle and modern periods, Cooke, Rooke, Moore, Stevenson, Mornington, Roche, John Field, and others were represented. At the second concert, on the 19th ult., Dr. J. C. Culwick's prize concert-overture was performed, with John Field's Concerto in A flat (Dr. Laurence Walker, Belfast), Augusta Holmes's symphonic poem "Irlande," and works of Balfe, Stewart, and Robinson, Madame Marie Duma and Mr. Iver McKay being the principal vocalists. The third concert, on the 20th ult., opened with the prize Irish cantata "Deirdre," by Michele Esposito. Performances of Stanford's "Cavalier Songs," and part of his Irish Symphony, Wallace's song "'Tis the harp in the air" and "Lurline" overture concluded the Feis concerts, which were under the excellent direction of Dr. Joseph Smith. On Friday evening the prizes were distributed by the Countess Plunkett. Saturday, the 22nd ult., was devoted to band and instrumental contests, and one most interesting competition in the "finals" calls for notice—namely, Mr. McCall's prize for the discovery of hitherto unpublished Irish music. The presence of the nine Irish pipers and many Irish singers in Dublin was an opportunity not to be lost. A phonograph recorded their tunes for further investigation, and allowed numbers of interested experts to hear them during the day.

MUSICAL COMPETITIONS.

LONDON BOARD SCHOOLS.

A SEVERER test of efficiency than usual was applied on the 11th ult. at the eighth annual vocal music competition of London School Board children, held at Queen's Hall, under the presidency of the Marquis of Londonderry. As the issue of the preliminary contest, six schools were allowed to compete—namely, Munster Road, Fulham; Ancona Road, Plumstead; Monteith Road, North Bow; Fleet Road, Hampstead; Buckingham Terrace, Notting Hill; and Lyndhurst Grove, Camberwell. Victory, signified by possession of the challenge medallion, was gained, not for the first time at these annual gatherings, by Fleet Road (conductor, Mr. J. Harris), and Buckingham Terrace was awarded second place. Each choir had to sing a madrigal, "Our Holiday," by Dr. Warwick Jordan; a sight test by Mr. Roston Bourke; and a piece of its own selection. The judges were Sir John Stainer and Dr. W. G. McNaught, who made their adjudication upon four distinct points—correctness in time and tune, quality of tone and pronunciation of words, preservation of pitch, and expression. It was the opinion both of Sir John Stainer and Dr. McNaught that the pieces chosen were not so suitable as they might have been; indeed, they would like simpler music to be selected.

KENDAL.

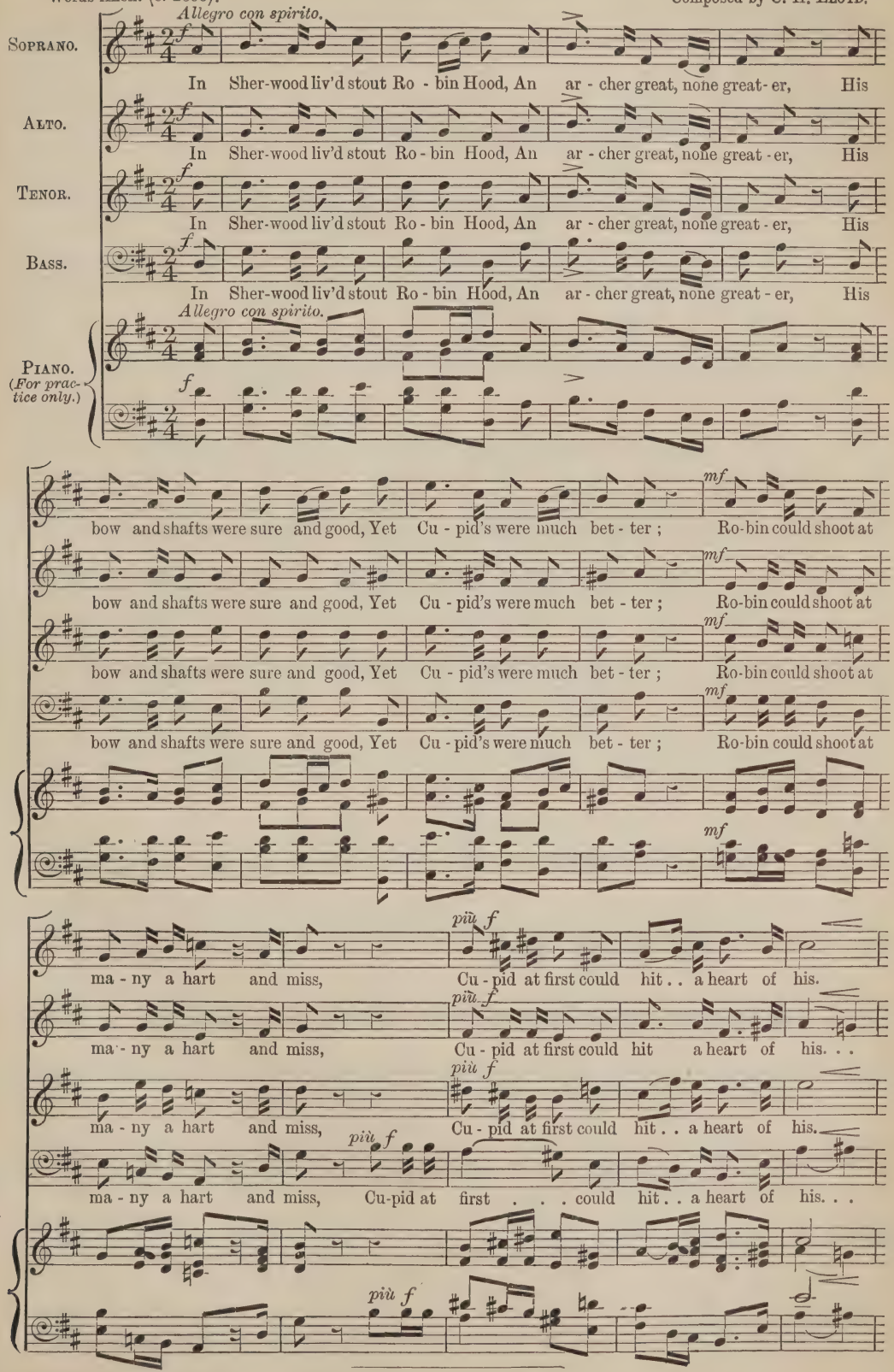
Though the "Wakefield" music competitions have grown so rapidly since they were established twelve years ago that one would imagine such practical conditions

The Musical Times, June 1, 1897.

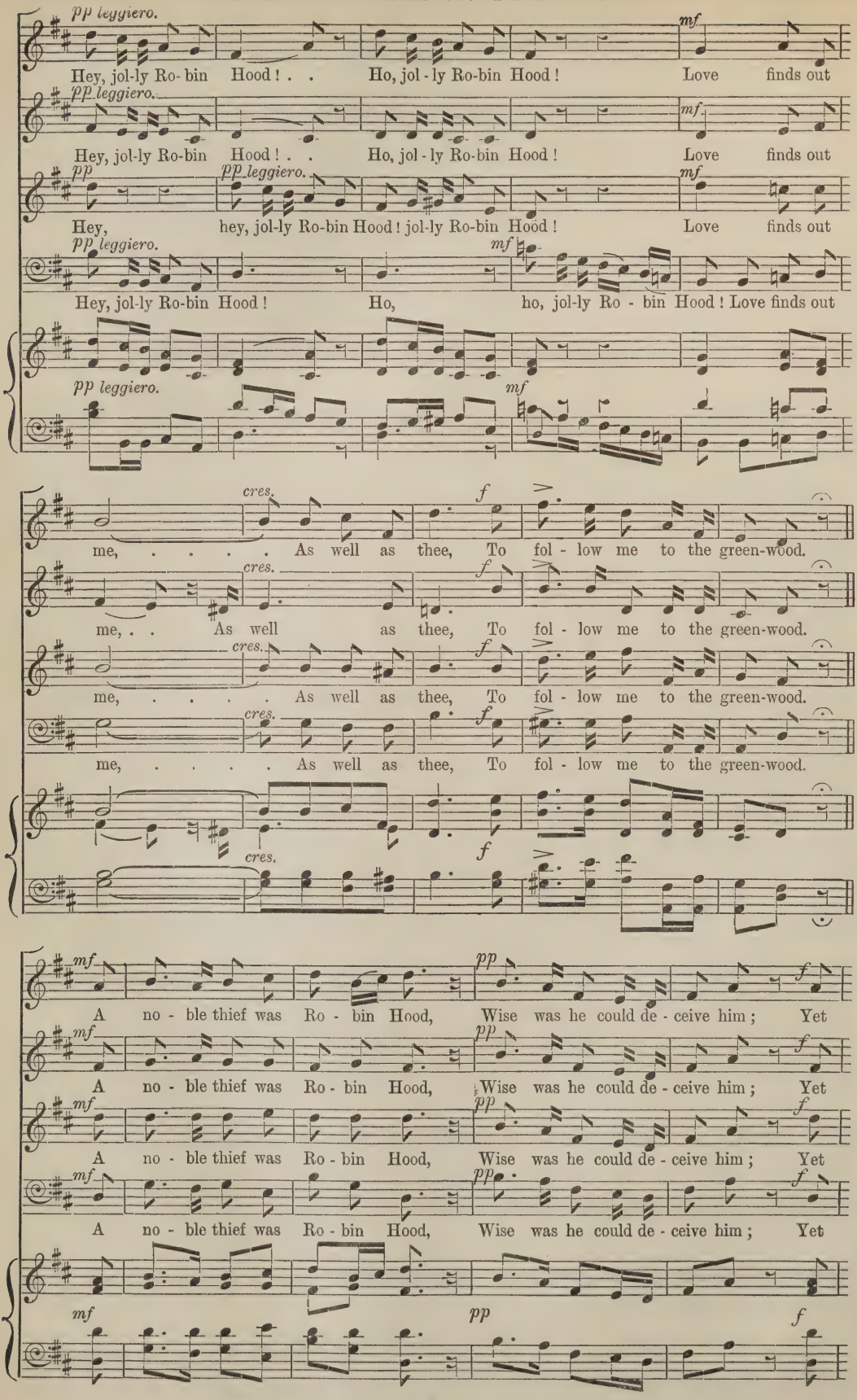
In Sherwood lived stout Robin Hood.

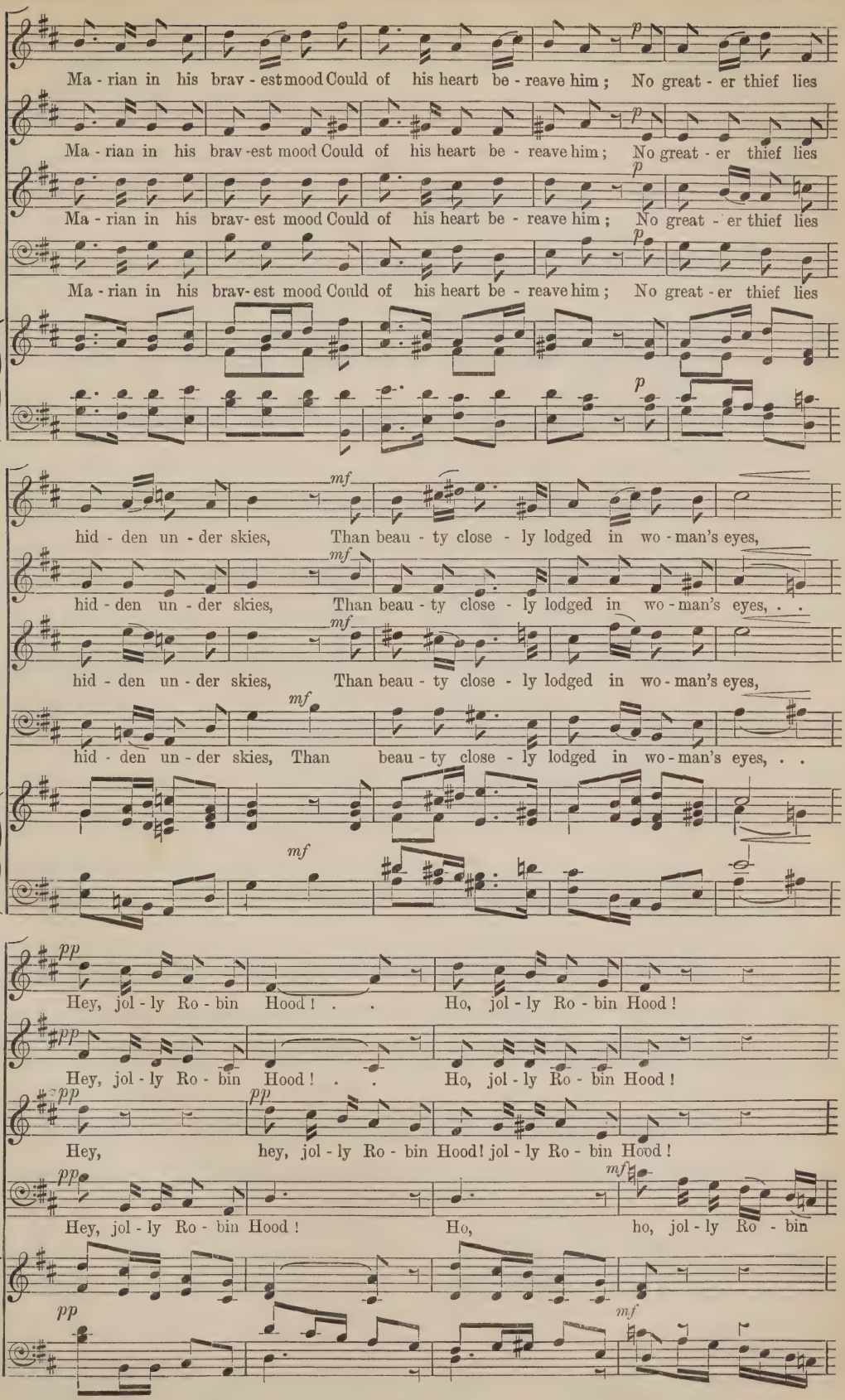
A FOUR-PART SONG.

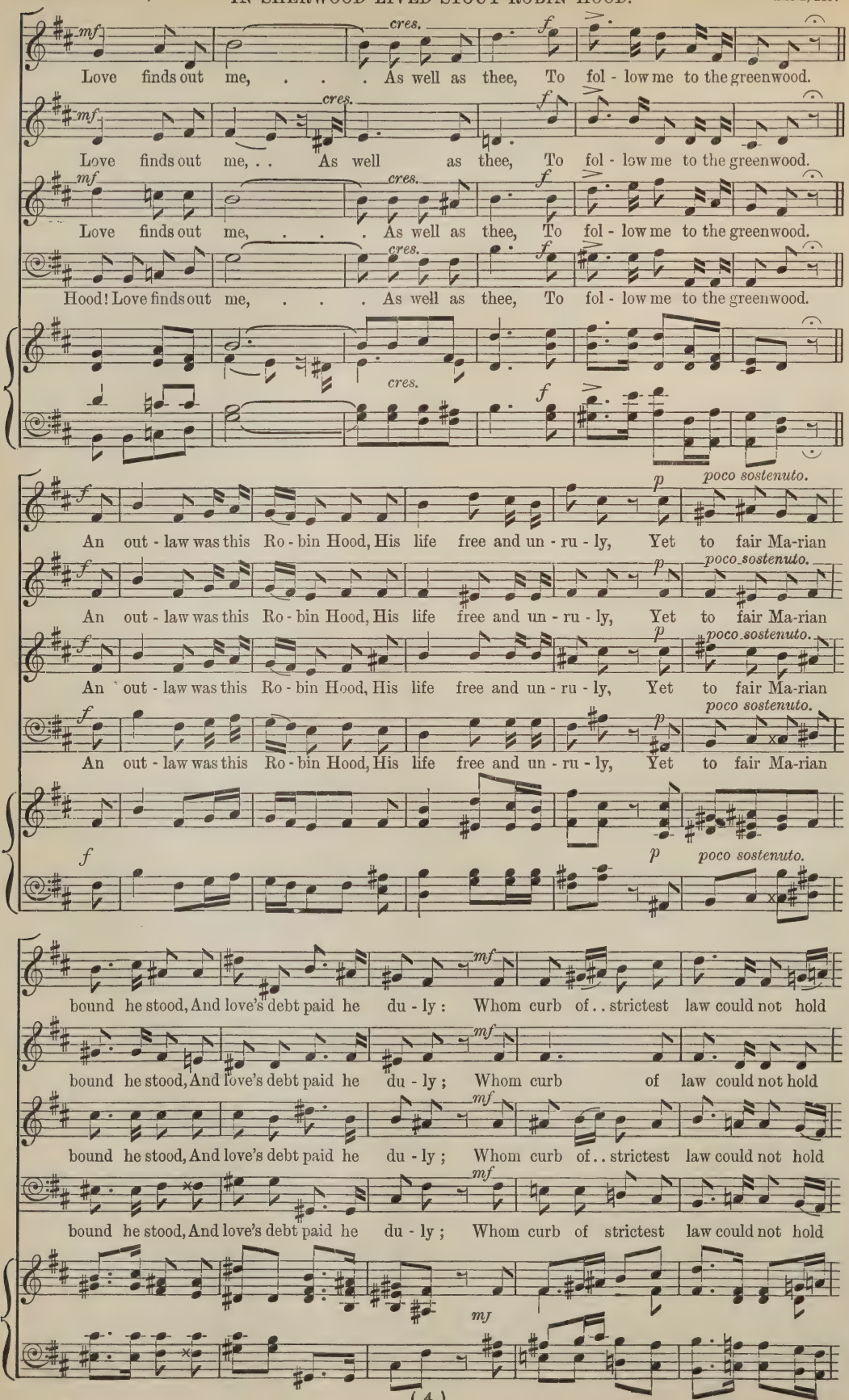
Words Anon. (c. 1600). Composed by C. H. Lloyd.

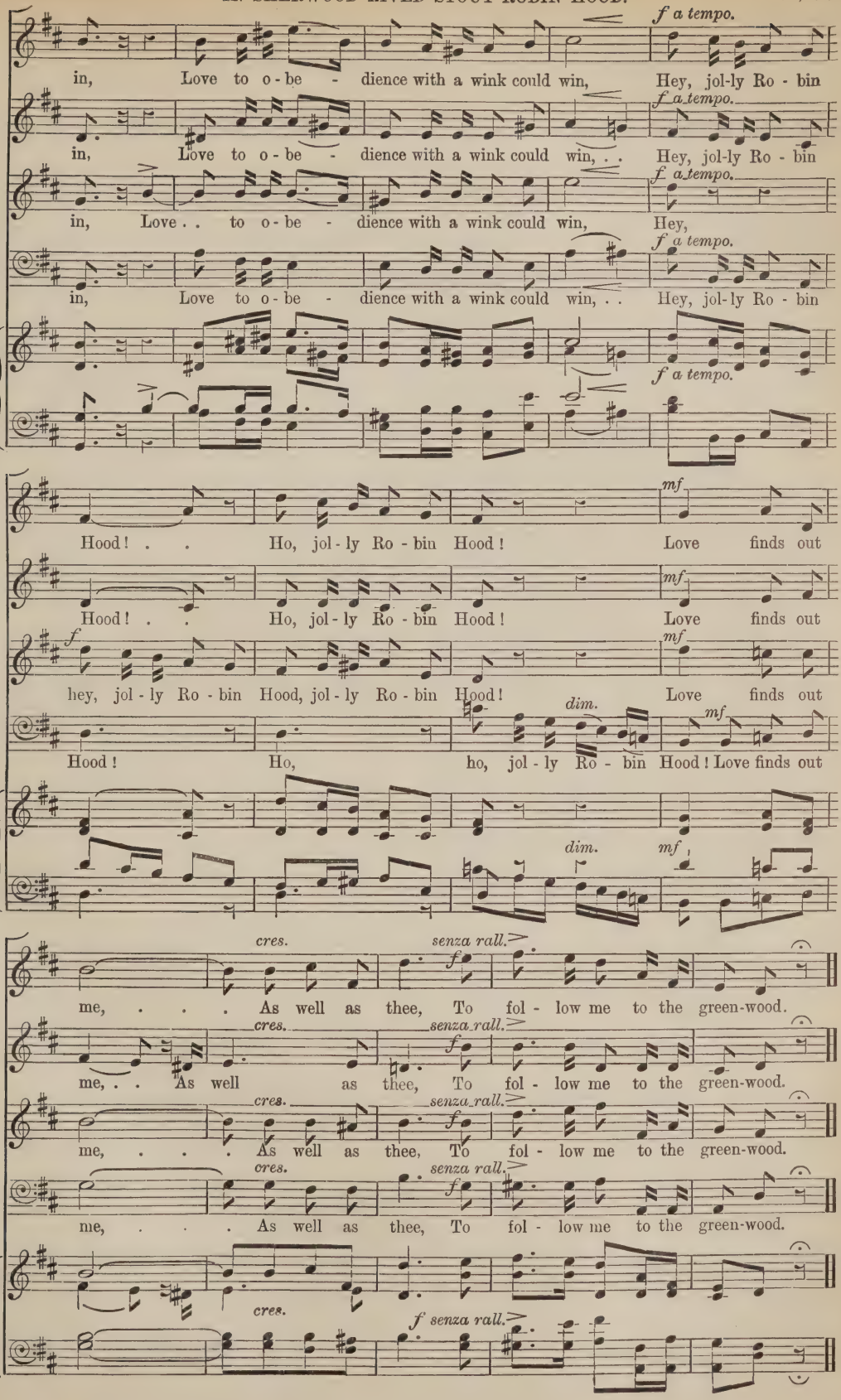


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pp leggiero.
mf
Hey, jol-ly Ro- bin Hood! . . Ho, jol - ly Ro-bin Hood! Love finds out
pp leggiero.
mf
Hey, jol-ly Ro-bin Hood! . . Ho, jol - ly Ro-bin Hood! Love finds out
pp
pp leggiero.
mf
Hey, hey, jol-ly Ro-bin Hood! jol-ly Ro-bin Hood! Love finds out
pp leggiero.
mf
Hey, jol-ly Ro-bin Hood! Ho, ho, jol-ly Ro - bin Hood! Love finds out
pp leggiero.
mf
cres.
f
me, ... As well as thee, To fol - low me to the green-wood.
cres.
f
me, . . As well as thee, To fol - low me to the green-wood.
cres.
f
me, ... As well as thee, To fol - low me to the green-wood.
cres.
f
me, ... As well as thee, To fol - low me to the green-wood.
cres.
f
mf
pp
f
A no - ble thief was Ro - bin Hood, Wise was he could de - ceive him; Yet
mf
pp
f
A no - ble thief was Ro - bin Hood, Wise was he could de - ceive him; Yet
mf
pp
f
A no - ble thief was Ro - bin Hood, Wise was he could de - ceive him; Yet
mf
pp
f
A no - ble thief was Ro - bin Hood, Wise was he could de - ceive him; Yet
mf
pp
f


Ma - rian in his brav - est mood Could of his heart be - reave him; No great - er thief lies
Ma - rian in his brav - est mood Could of his heart be - reave him; No great - er thief lies
Ma - rian in his brav - est mood Could of his heart be - reave him; No great - er thief lies
Ma - rian in his brav - est mood Could of his heart be - reave him; No great - er thief lies
hid - den un - der skies, Than beau - ty close - ly lodged in wo - man's eyes,
hid - den un - der skies, Than beau - ty close - ly lodged in wo - man's eyes, . .
hid - den un - der skies, Than beau - ty close - ly lodged in wo - man's eyes,
hid - den un - der skies, Than beau - ty close - ly lodged in wo - man's eyes, . .
Hey, jol - ly Ro - bin Hood! . . Ho, jol - ly Ro - bin Hood!
Hey, jol - ly Ro - bin Hood! . . Ho, jol - ly Ro - bin Hood!
Hey, hey, jol - ly Ro - bin Hood! jol - ly Ro - bin Hood!
Hey, jol - ly Ro - bin Hood! Ho, ho, jol - ly Ro - bin


mf
cres.
f
Love finds out me, . . . As well as thee, To fol - low me to the greenwood.
Love finds out me, . . As well as thee, To fol - low me to the greenwood.
Love finds out me, . . . As well as thee, To fol - low me to the greenwood.
Hood! Love finds out me, . . . As well as thee, To fol - low me to the greenwood.
p
poco sostenuto.
An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian
bound he stood, And love's debt paid he du - ly : Whom curb of . . strictest law could not hold
bound he stood, And love's debt paid he du - ly ; Whom curb of law could not hold
bound he stood, And love's debt paid he du - ly ; Whom curb of . . strictest law could not hold
bound he stood, And love's debt paid he du - ly ; Whom curb of strictest law could not hold


f a tempo.
in, Love to o - be - dience with a wink could win, Hey, jol-ly Ro - bin
Hood! . . Ho, jol - ly Ro - bin Hood! Love finds out
hey, jol - ly Ro - bin Hood, jol - ly Ro - bin Hood! Love finds out
Hood! Ho, ho, jol - ly Ro - bin Hood! Love finds out
me, . . . As well as thee, To fol - low me to the green-wood.
cres.
senza rall.
dim.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

617. Jesu, priceless treasure .. .. J. Varley Roberts.
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621. With all Thy hosts .. .. John E. West.
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624. O saving Victim .. .. F. Kœnig.
625. Hearken unto me .. .. Myles B. Foster.
628. I will sing unto the Lord .. .. H. Purcell.
629. The eyes of all wait upon Thee .. .. A. R. Gaul.
633. The night is far spent .. .. Bruce Steane.
634. Thou wilt keep him .. .. A. D. Culley.
636. Worthy is the Lamb .. .. .. J. Francis Barnett.
638 If I go not away .. .. Thomas Adams.
640. Save me, O God .. .. C. S. Jekyll.
641. Let us now fear the Lord our God .. .. John E. West.
645. Sing, O heavens .. .. A. R. Gaul.
646. God that madest earth and heaven .. .. C. L. Naylor.
648. Bow down Thine ear .. .. William Beale.
649. The strife is o'er .. .. Bruce Steane.
651. Blessed be the man .. .. Cuthbert Harris.

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619. Ballad of Earl Haldan's daughter .. .. Robin H. Legge.
620. Softly the moonlight .. .. F. Iliffe.
623. Spring.. .. .. Frederic H. Cowen.
626. The shades of night .. .. J. Varley Roberts.
627. Now the wearied sun declining .. .. .. R. F. Lloyd.
630. Under the greenwood tree .. .. .. James Shaw.
631. Autumn .. .. J. Booth.
632. A Shadow .. .. Jacques Blumenthal.
635. To Sylvia .. .. Schubert-West.
637. O happy eyes .. .. E. Elgar.
639. Pack, clouds, away .. .. W. A. C. Cruickshank.
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643. The Fairy Queene .. .. Alexandra Thomson.
644. How soft the shades .. .. King Hall.
647. The Queen—God bless her! .. .. .. Myles B. Foster.
650. If I had but two little wings .. .. .. C. H. H. Parry.
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308. To-day and to-morrow .. .. Hamilton Clarke 4d.
309. England .. .. J. L. Hatton 2d.
310. Hurrah for merry England .. .. H. Hugh Pierson 2d.
311. Frost Bound .. .. Herbert W. Wareing 3d.
312. The wings of sleep .. .. C. H. Lloyd 3d.
313. Night music .. .. Herbert W. Wareing 3d.
314. A song in snowtime .. .. .. ,, ,, 2d
315. The Queen's Song .. .. Eaton Faning 3d.
316. All hail the glorious reign .. .. F. H. Cowen 3d.

To be continued.

as population and the like would make any further extension a physical impossibility, yet each meeting has, up to the present, shown a wholesome advance. In the competitions held at the end of April there were several new features, the latest departure being the institution of prizes for song accompaniment at sight. Though this was the first competition of its kind at Kendal, there appeared no fewer than twenty-five competitors, nineteen of them ladies, the prizes going to Miss Armitage, of Stainton; Mr. Thomas, of Sedbergh; Miss Harrison, of Barbon; and Miss L. Germain, of Leasgill. No less than sixteen women's choirs appeared to sing Schumann's "Nänie," the first prize going to Staveley; Burneside and Windermere tying for second, and Sedbergh and Kirkby Stephen for the third, a remarkably close and interesting competition. The male-voice choirs sang Sullivan's "Beleaguered"; Windermere, Sedbergh, and Kirkby Stephen being the prize winners. In a choral competition, limited in scope in order to afford the smaller villages a chance, there were some wonderfully good performances, considering the material available in sparsely populated districts. Endmoor was first, Silverdale second, and Arnside a very good third. Eleven choral societies from the larger villages of the district essayed Mendelssohn's "He, watching over Israel," and this competition was made the more searching and valuable by a sight test given in conjunction with it. For singing the set piece the prizes went to Windermere, Sedbergh, and Yealand, while for sight reading, Sedbergh secured a full number of marks, Crosscrake and Grange being second and third. The "Henry Leslie" challenge shield, for madrigal singing, which may be regarded as the blue ribbon of the meeting, was competed for by twelve choirs, who sang Beale's "Come, let us join the roundelay." Kirkby Stephen was placed first, Staveley and Sedbergh winning the second and third prizes. The "Novice" competition, for choirs of female voices whose members had not previously taken part in these festivals, resulted in some remarkably even singing, and in the end four prizes were given instead of the three announced. Yealand, Sedbergh, Kendal Evening Home, and Crossthwaite were the successful ones. It will have been noticed how prominent Sedbergh was throughout the day, and two more of its successes have to be chronicled; Mrs. Bagot's prize for enunciation and the "Novello" prize for the largest number of marks obtained by any society going to this little town.

The remaining contests may be summed up still more briefly. These were the usual competitions for soprano, contralto, tenor, and bass vocalists. The ladies' merits were adjudicated upon by Miss Lucy Broadwood, who was joined by Dr. McNaught when the turn of the men came. Dr. McNaught, it may here be mentioned, was the principal judge throughout the proceedings, Mr. Henry Bird appropriately enough appraising the competitors for the accompaniment prizes, and Sir John Stainer taking part in deciding the comparative merits of the instrumentalists. These last were divided into string quartets, pianoforte trios, solo violoncellists, and village orchestras. The test piece for the orchestras was a Boccherini minuet, which was played by four sets of performers, the prizes being awarded to Kendal, St. Thomas, and Leasgill. This is one of the most interesting of all the series of competitions, and opens up a delightful vista of possibilities. If, however, it should do nothing more than increase the interest felt in orchestral music, it will have done an excellent work.

According to custom, the first day was given up to the children, who competed in choirs of boys and girls and of boys only, for sight-singing and solo singing. Here, again, the entries showed a healthy growth, numbering sixty, as compared with fifty-one a year ago. In the solo sight-singing, Harold and Marcus Webster, two members of a family who have on several previous occasions shown a marvellous aptitude in this competition, were again successful. On this occasion they chose the staff notation division of the competition, in which there were four candidates. Just three times as many entered for the tonic sol-fa branch, and here again a Webster was the victor, though whether Mabel was of the same clan as Harold and Marcus we know not. The children's day ended with a concert, in which Roeckel's tuneful little cantata "The Hours" and Facer's action song "The Wasp" were sung by the combined children's choirs, under Miss Wakefield's conductorship.

The other two concerts, also conducted by Miss Wakefield, were of course of a more elaborate nature. On the Wednesday, Mr. Somervell's choral setting of "The Charge of the Light Brigade" was sung with great spirit, and was loudly encored; Bach's cantata "A stronghold sure," and a loyal chorus, "Queen of the sixty years," written by Miss Wakefield, were given. On the Thursday a still more ambitious flight was attempted, Dr. C. H. H. Parry's fine ode "Invocation to Music" forming the chief part of the programme. The soloists on these occasions were Miss Agnes Nicholls, Miss Wakefield, Mr. William Green, and Mr. Douglas Powell. Not the least interesting feature of these concerts was to be found in the genial speeches of Sir John Stainer, who gave away the prizes, and with them offered some excellent advice to the competitors, who are all the better for being occasionally reminded of such facts as that competition, though it may be the soul of business, is not by any means the end of art.

A full report of these speeches will be found in the current number of *The School Music Review*.

LEEDS.

The choral competition that took place at Leeds on the 1st ult. was the third annual contest promoted by the Leeds Prize Musical Union, but in more than one respect it showed a very satisfactory advance upon former years. Profiting by experience, the general arrangements were better, and there was no hitch or loss of time in the proceedings. That this was so may in no small degree be attributed to the fact that the committee had secured as judge a specialist like Dr. McNaught, who has reduced the art of judging to a system. A feature in the programme that was especially to be commended was the inclusion, for the first time, of a sight reading contest. There were five entries, and four choirs appeared, the first prize going to the Reedyford Wesleyan Choir, who went through the first test almost without a fault, and with a fair attention to the *nuances* of expression, and made a gallant attempt at the second, an unpublished part-song by Dr. C. H. H. Parry. The Ossett Prize Vocal Union was a very good second. This sight reading is a very wholesome ordeal, and it is much to be hoped that in course of time it may be made an essential adjunct to the more important competitions, as is the case at Kendal.

The other contests resulted in some extraordinarily fine singing, the worst fault that could be imputed to the choirs as a whole being a not unnatural tendency, in their eagerness to make the most of every point, to over-accentuation and exaggeration. Each choir sang a set piece, and, after these had been heard, four in each of the two classes (male voices and mixed) were selected by the judge to enter upon a second stage of the competition, and sing pieces of their own choice. There were thirteen male-voice choirs, the prizes going to the Armley Choral Society, the Middlesbrough Apollo Choir, and the Nelson Excelsior Glee Union. In the mixed-voice section eight choirs appeared, and here again the Armley Society secured the first place, the second prize going to the Ossett Vocal Union, and the third to the Batley Vocal Union. In the former competition there were two test pieces, which made the judge's task the more difficult, though it helped to dissipate any monotony the audience might have felt; and in the latter the choirs sang Mr. Eaton Faning's "Shepherd's waking," which was not only the most distinguished and interesting composition sung during the day, but by its exceptional difficulty proved a very searching test. By way of giving variety to the proceedings and making use of the fine material at hand, the combined choirs were heard together, under the conductorship of Mr. A. H. Ashworth, of the Leeds Musical Union, with an effect which, so far as volume and grandeur of tone were concerned, could only be described as superb.

MADRESFIELD.

The musical competitions inaugurated last year at Madresfield, near Malvern, were repeated on the 1st ult., when 700 competitors from forty parishes entered their names in the various classes. The proceedings commenced with part-singing for school children, the first prize being awarded to the choir from Bushley, which also secured the first

prize for an action song. Miss Hilda Vaughan obtained the maximum marks in the sight reading competition for children under fifteen, the second place being secured by Miss E. James. In the afternoon, the first prize for the best accompanist at sight was awarded to Miss Keppel Smith and Mr. Ernest Coombes, the second place being gained by Mr. W. Norbury and Miss M. Martin. The remainder of the time was devoted to choral competitions, the following awards being made:—Hymn singing: first prize, the Wyche choir (organist, Mr. J. Sanderson); second prize, Poolbrook (organist, Mr. G. H. T. Foster); third prize, Bushley (organist, Mr. Nash). Gregorian chanting in unison: first prize, Madresfield Church (organist, Mr. Ernest Coombes); second prize, Chapel choir of Madresfield Court (accompanied by Lady Mary Lygon). Anglican chant singing: first prize, the Wyche choir; second, Poolbrook choir. Part-song singing for village choirs—Bishop's "Where art thou, beam of light": first prize, Suckley (conducted by Mr. H. H. Dangerfield). Madrigal competition for choral societies—test piece, Pearsall's "Nymphs are sporting": first place, Miss Fitton's choir; second, Miss A. Munn's choir. The adjudicators were the Hon. Spencer Lyttelton, Mr. Lionel Benson, and Mr. Arthur Somervell. The performances and singing showed a distinct advance since last year, the average standard attained was decidedly higher, and there can be little doubt that these competitions have had a most stimulating effect on the progress of music in the neighbourhood.

In the evening a concert was given in the Assembly Rooms, and Lady Mary Lygon conducted an excellent rendering of Mendelssohn's 42nd Psalm, "As the hart pants."

Morecambe.

The annual competitions held in this attractive sea-side resort are becoming increasingly important. Hitherto one day has served for the event, but this year it was necessary to arrange for two days—viz., the 7th and 8th ult. The first day's proceedings were confined to local resources, and served to show that Morecambe and its immediate neighbourhood has plenty of musical force. The church choirs did not rise to the occasion—only one in each class came—but in the other classes for sight reading, village school choirs, female voice choirs, male voice quartets, and mixed voice choirs, there were numerous entries. The prizes were gained by the Crosscrake school choir, Barton coming second; the Hornby female voice choir (Mr. Illidge), Yealand (Mr. Whittaker) coming second; the Morecambe male-voice choir, Preston coming second; the Hornby mixed voice choir, Yealand, again coming second. There were also solo singing competitions for sopranos, altos, tenors, and basses, the practice for which should do much to raise the standard of amateur singing in the district. On the evening of the first day a concert was given by the united adult choirs, and the winning choirs performed separately. The Mayor of Lancaster (Mr. N. W. Helme) distributed the prizes and made a really excellent speech upon English music, and he spoke of the indebtedness of the promoters to the efforts of Miss Wakefield. The second day's proceedings pitted local efforts against all-comers. There were sections for instrumental quartets, female voice choirs, male voice choirs, sight reading, and mixed voice choirs. There were some very close contests. Miss Cassidy's quartet was an easy first in the instrumental section; Morecambe came first in the female voice competition, Reedyford making a close second. The other choirs had two "heats" to run. The best in each section were selected at the afternoon contest to compete with another test piece at the evening meeting. The result in the end was that Blackburn gained the first prize of ten guineas, Saltaire, Morecambe, and Reedyford coming next in order. The decision was loudly applauded. In the male-voice section there were some excellent performances, and Morecambe came out first, Manchester coming next. A miscellaneous concert was given, one of the numbers of which was "By Babylon's wave" (Gounod), which was very finely sung by the united choirs. Madame Hope Glenn contributed some songs. Dr. McNaught adjudicated the competition and conducted the concerts. The secretary, Mr. J. W. Aldous, a Lancaster professor of music, deserved the highest credit for the excellence of the arrangements.

Carlisle.

The second annual music competition for Carlisle and district was held in the Drill Hall on the 6th ult. A great advance was made upon the first year's entries, and the festival seems now to be established on a firm footing. There were on this occasion fifty-seven entries as against eighteen last year. In the junior day school section the Fawcett school was the first, not only in performance of set music, but in the two-part sight singing, which was perfectly read. Caldewgate gained the Sunday school choir prize, and the Stanwix girls' school carried off the rural school prize. The Scotby choir came first in the rural choir section, and a party from Annan, under Miss Meikle, gained the vocal quartet prize.

In the female voice choir section the Annan choir, again under Miss Meikle, gained the first place, the Charlotte Street quartet gained the men's voice prize, and a choir from the same quarter also achieved the first distinction in the church and chapel choir section. A very fine performance of Goss's anthem "O Saviour of the World" placed the St. Cuthbert's choir (Mr. W. H. Read) in the first place in the church choir (men and boys) section. In the choral society section the Charlotte Street organisation was again successful, the Annan choir coming second, and the Greystoke choir, under Lady Mabel Howard, coming third. There was some excellent four-part sight singing, in which Annan came first and St. Cuthbert's second.

In the evening a concert was given by the united adult choirs. The programme included "The Queen's Song" (Faning), "Allen-a-Dale" (Pearsall), which was encored; "Good night" (Smart), and "By Babylon's wave" (Gounod). A small and thoroughly efficient band, gathered by Miss Goodwin, played the accompaniments and performed several pieces. At the competition and at the concert the services of Miss Fell, of Ulverston, were invaluable. Miss Meikle and Mr. Bertwistle sang songs acceptably. Dr. McNaught adjudicated at the competition and conducted the concert.

The festival is managed by a committee, who spared no pains to make the undertaking a success. The secretary, Mr. David Hodgson, is an indefatigable worker, and deserved all the great credit he was awarded in the speeches made at the prize distribution, which was undertaken by Mrs. Irwin, in the absence of the Bishop of Carlisle.

MUSIC TEACHING IN ELEMENTARY SCHOOLS.

Deputation to Sir John Gorst.

In accordance with the resolution which was unanimously adopted at the conference of the Incorporated Society of Musicians at Cardiff in January last, a deputation of members of the musical profession waited upon Sir John Gorst, Vice-President of the Education Department (who was accompanied by Sir John Stainer and Dr. W. G. McNaught), on the 24th ult., to urge upon him "that the recommendation which the Education Department have already issued to the effect that singing should be taught from the staff notation be now acted upon, and that such teaching be rendered compulsory in the higher standards."

The deputation included Sir Alexander C. Mackenzie, Dr. Hubert Parry, Mr. W. H. Cummings, Professor E. Prout, Professor Bridge, Dr. A. H. Mann, Mr. Walter Hately, Mr. Chadfield, general secretary of the Incorporated Society of Musicians, and many others.

The deputation having been introduced by Mr. J. W. Sidebotham, M.P., Mr. W. H. Cummings, in the course of his remarks, said: "The State is devoting a very large sum of money to the teaching of music in the Board and training schools of the country, and we believe that the results obtained are not at all commensurate with that large expenditure. We consider that the horizontal or letter notation taught in the schools, generally known as tonic sol-fa notation, is the great stumbling-block to the advance of students of national music. It is defective in many of its technical details, and has the additional disadvantage, even when thoroughly learned, of leaving the student in absolute ignorance of the one universal music-language—namely, music written in the common

staff notation; and though it is affirmed by some of the advocates of the letter, or tonic sol-fa notation, that its principles can be easily applied and transferred to the staff notation, statistics show that this is not done. On the contrary, the relative proportion of scholars in the schools who read the staff notation, as compared with those who use the letter notation, is diminishing at an alarming rate. The returns of the Education Department for 1896 proves that in the schools only eight per cent. in England and three per cent. in Scotland are able to sing from the staff. It might perhaps be argued that this very fact proves the superiority of the tonic sol-fa notation, but that is not so. The true reason why the staff is not taught is that the teachers, from no fault of their own, but from their deficient training, are themselves ignorant of the staff, its value and simplicity, and are therefore unable to teach it. The tonic sol-fa has had a long trial and an amount of patronage bestowed upon it which have virtually excluded the staff notation from the schools, and as a whole it has undoubtedly failed to make the scholars sight singers."

After quoting statistics in support of his contention, Mr. Cummings concluded in these words: "We submit these points to you, Sir, fully assured that they will have a patient and kindly consideration, and that in your wisdom you will be able to suggest means for directing the musical education of the country into a true and healthy groove. We make no suggestion of compulsion; we are only earnest in the cause of music, the art which we love and profess, and which, moreover, we believe to be the art that most truly tests the real advance and civilisation of a nation."

Sir Alexander Mackenzie said: "On behalf of the Royal Academy of Music, I am commissioned to say that that body is completely in sympathy with the motives of this deputation, and that the oldest school of music in the country wishes to add its name to the list of those who advocate reform in the system of teaching in the higher standards of the elementary schools." After having stated that it was not the wish of the deputation, or those it represented, in the slightest degree to under-estimate the services of the tonic sol-faists in assisting the spread of vocal music in the country, Sir A. Mackenzie proceeded to state that tonic sol-fa could never be a substitute for the universal staff notation, while for instrumental music it was absolutely useless. He could only compare adepts in the tonic sol-fa system, when introduced to the generality of musical scores, to a company of blind men in a free library.

Dr. Hubert Parry, in acknowledging the extraordinary success which the tonic sol-faists had attained in reading at sight, a result of which they might justly be proud, said that in this country the people had special natural abilities for music. He referred to the most surprising things he had witnessed in recent years at the Royal College of Music, where young people of extraordinary promise in instrumental music had come from the working classes. After all, the tonic sol-fa system was only part and parcel of that awakening. In his (Dr. Parry's) opinion, if the staff notation did not receive the very warmest encouragement that could be reasonably given to it, a very serious responsibility would rest with those who had, as it were, to guide and control the education of the country.

Sir John Gorst (who received the deputation in the unavoidable absence of the Lord President of the Council) replied that the representations which they had placed before him would receive all the attention they so well deserved. "I should be very sorry," he added, "that this deputation should go away from this building without knowing that all the officers, all the persons who are engaged in the education of the people in England, from the Lord President downwards, are deeply conscious of the great importance of music as part of the education of the young. It is not only an intellectual exercise, but it is a moral teaching in the discipline and power of combination which are necessary even to the most simple musical efforts. So far the Committee of the Council in its codes has left this matter entirely to the discretion of the school managers themselves. It makes its musical grant indifferently to the school whose scholars have learned the staff notation or the tonic sol-fa notation; and if it is true, as I have no doubt it is, that the greater number of managers have adopted the tonic sol-fa system, it is I suppose because they find, or they have found, that it is easier to produce elementary results and an elementary knowledge of singing by the one system than by the other. But I don't believe that the proportion is so great as that which was put before us just now by Mr. Cummings. I think he said "eight per cent." I think that eight per cent. is in our returns. I believe in that respect our returns are not reliable." (Laughter.)

After paying a high tribute to the progress of the art of music in this country during recent years, Sir John concluded: "As I have sympathised with you, let me ask you to sympathise with me, and with those who have to preside over the education of the country. We continually have brought before us cases in which no doubt our educational system can be improved. There are, no doubt, things most desirable for the young to learn which we would be only too glad to see taught, and which would undoubtedly produce very much higher results if they could be made part of the education of the country. But we are circumscribed, confined, kept in by the absolute necessity of time. What this nation is trying to do at the present moment is a work which is almost impossible. It is trying to use only the earliest years of childhood for educational purposes; and it is trying in the years up to the age of eleven, for which the school life of the ordinary English child lasts, to give it as good an education as it gets in Germany, Switzerland, or France, where they keep children of thirteen, fourteen, or fifteen years in the schools. We have come to the conclusion that, impracticable as our present system of education may be, and unsatisfactory as may be the development of the various subjects which we touch, it is absolutely impossible to teach anything more than is now taught unless the country will give us the child for a longer period—say, for one or two years longer for its training than we now have at present. And I cannot help thinking that this reform which you have come to urge upon the Educational Department, as well as all other reforms, must wait until we have an opportunity of keeping children longer at school, and so carrying such instruction as they now receive to that desired higher point which persons interested in their education wish to attain. At the same time, there may probably be some way in which encouragement could be given to the teaching of the staff notation. I understand the staff notation is taught in all training colleges. Perhaps that teaching of the staff notation might be further encouraged, and further facility might be given till at least the teachers of schools are capable of teaching staff notation. In regard to any practical suggestions of that kind, I think there is very little doubt that the Lord President of the Committee of the Council of Education will gladly give them every attention."

Mr. Sidebotham thanked Sir John Gorst for the kind and courteous hearing which he had given to the considerations laid before him, and the deputation withdrew.

A verbatim report of the proceedings appears in the June issue of *The School Music Review*.

REVIEWS.

Musical Illustrations of the Waverley Novels. Dedicated, by permission, to Sir Walter Scott, Bart. By Eliza Flower. [Novello, Ewer and Co.]

This beautifully engraved volume is a re-issue of the original work, published in 1831 by "Jos. Alfred Novello, No. 67, Frith Street, one door from Soho Square." The late Miss Flower, who was a sister of Mrs. Adams, the authoress of "Nearer, my God, to Thee," is widely known as the composer of "Now pray we for our country." In these "illustrations," fourteen of Scott's lyrics are wedded to appropriate yet simple music. The songs bear evidence of strong dramatic feeling and keen perception of poetic beauty, and many lovers of the great "Wizard of the North" will be glad to make their acquaintance.

Twelve Easy Voluntaries for the Harmonium. By Max Oesten (Op. 196). Second Set. [Novello, Ewer and Co.]

These melodious and well-written pieces not only merit the attention of harmonium players, but also of organists. Easiness is often another name for feebleness, but no such charge can be laid to this useful book of voluntaries.

The Bohemians (*La Bohème*). Romantic Opera in Four Acts. Libretto by Giuseppe Giacosa and Luigi Illica. Music by Giacomo Puccini. English version of Acts I. and II. by W. Grist; of III. and IV. by P. Pinkerton.
[Ricordi.]

Modern Italian operatic composers seem gradually becoming divided into two classes, those who hanker after the blood and thunder style of Mascagni, who owe a large share of their probably ephemeral success to the sensuousness of their music and a more or less new kind of noise; and those who are content to follow the more sober and more artistic methods of Verdi, as represented by his later development from "Aïda" to "Falstaff." To this latter class Puccini certainly would appear to belong, for this, his latest opera, has far more in common with "Falstaff" than with "Cavalleria." He lacks perhaps the strongly marked individuality of Verdi—at any rate, at present—and it is by a combination of virtues rather than by the supreme strength of any one that he has gained a European success. Of course he avoids set numbers, in accordance with modern operatic custom, but he also avoids the *Leitmotif;* and that which strikes the musician most strongly is his lightness of touch. Bohemian life in the Quartier Latin, or indeed anywhere else, has often its very sordid side, and there is no gainsaying the fact that had Signor Puccini been less of an artist he could have found ample opportunity for emphasising the coarse side of the picture. But from this he has refrained, with wholly satisfactory results. It is no easy matter to pick out any particular passages or scenes for especial notice from an opera, each act of which is in a sense complete in itself. But no doubt the composer's highest achievement is the superb scene in the second act, which depicts the street round the Café Momus on Christmas Eve. The lovely valse sung by *Musetta*, the varied rhythms of the music sung by the four students, the cries of the hawkers and buyers, and the music of the tattoo combine to make the most remarkable contrast. There is a wealth of pathos, too, in the scene wherein *Rudolph* and *Mimi* meet, and again in the death of *Mimi*, which is intensely dramatic, albeit the simplest means only are employed. Here especially we think Signor Puccini has shown how true are his artistic instincts. The four principal male characters are happy, light hearted, and gay, in sunshine or storm, but a vein of seriousness is perceptible in them. So, too, in the music this vein is ever present, but always unobtrusive. Two more points may be noticed. The one to show again how skilful is the composer in his use of effective contrast—the scene at the barrier in the third act, where *Mimi* and *Rudolph* wander out of sight, happy in their peaceful love, while *Musetta* and *Marcel*, the other pair of lovers, are hurling epithets of a most uncomplimentary nature at one another. The second, which shows how bold he is in adopting the means that please him best to obtain a desired effect irrespective of all academic laws—the introduction to the second act, which is but a string of consecutive fifths. The effect may be coarse, but it exactly suggests the turmoil of a vast motley crowd of soldiers, servants, boys, girls, students, hawkers, &c. The score is full of melody, and all the dramatic points are made without effort or exaggeration; it is also full of the most vivid contrasts, as we have endeavoured to show. The subject might easily have been vulgarised, but Signor Puccini has treated it with a refinement and restraint which go far to prove him the possessor of the highest artistic instincts.

Tonality and Roots. By Arthur J. Greenish.
[Office of the *Organist and Choirmaster.*]

This little book is described as "A new and comprehensive method for finding the keys of intervals, triads, melodic phrases, and the roots of discords," and the description may be said to be justified by the system set forth. It is based on the indicative position of the leading note, which, in almost all cases, is the note natural to the scale possessing more sharps or less flats than the scales of the companion notes in the chord or melodic phrase of which the tonality is sought. The principle is ingeniously developed and reduced to a series of *formulæ*, the application of which is made clear by numerous examples. To well trained musicians the system is of course unnecessary, and the application of the rules will seem a complicated way of arriving at that which could be more satisfactorily and more quickly accomplished by ordinary harmonic analysis; but to students the system will be decidedly helpful, and especially to those who make themselves familiar with the copious and lucid explanations of the reasons upon which the rules are based.

Dr. Tucker, Priest-Musician. By Christopher W. Knauff, M.A.
[New York: A. D. F. Randolph Company.]

Dr. J. Ireland Tucker (1819-1895) was the first rector of the Church of the Holy Cross at Troy, New York, where he laboured unweariedly for fifty-one years. He was not only the introducer, but the one who made popular the Anglican school of church music in America. Himself a musician, he spared no pains to elevate the standard of devotional art throughout the land of his birth. The story of his life—which is of special interest to American musicians—is pleasantly told by the Rev. C. W. Knauff in these pages. Dr. Tucker seems to have initiated the chanting of morning prayer in America, which he did on April 14, 1846, when Tallis's responses were sung "as given in English cathedrals." Mendelssohn's Te Deum and Jubilate in A was introduced into his church so early as December 6, 1848. In 1870 he issued his "Parish Hymnal," which spread his fame throughout the States. In this connection the book before us contains some interesting letters from English musicians upon the remuneration for hymn-tunes, &c. Sir Frederick Ouseley wrote (in 1872): "I am a bad hymn writer; it is by no means my *forte*." Sir F. Ouseley and the Rev. J. B. Dykes intimated that they were not accustomed to write for money; but they both expressed their willingness to accept payment, the former because he was rebuilding his organ at Tenbury, the latter because he "has a large parish, a family growing up, and is not overburdened with this world's goods, and finds considerable difficulty in making both ends meet." Sir John Stainer wisely returns the words of a hymn because he considers it "unfitted for music owing to the irregular grouping of the lines." The late Dr. Garrett writes: "I receive three guineas for a tune. My contributions to the completed 'Hymns Ancient and Modern,' the 'Quiver,' and other collections have been paid for at this rate." Dr. W. H. Monk, writing to Dr. Tucker on April 7, 1872, said: "You will be interested to know, perhaps, that I am just asked to correct for the press a collection of chants for the Scotch Presbyterian Church—the authorities of which are about, *for the first time*, to try to introduce the practice [chanting] —not, as some of them think, to succeed *in our time*." A quarter of a century has now elapsed since this was written, which is far too short a time to affect the "traditions of the Elders" in regard to their dearly beloved version of the metrical Psalms.

The Village Organist. A series of pieces for Church and general use. Edited by J. Stainer and F. Cunningham Woods. Books 1 to 6. [Novello, Ewer and Co.]

There can be no question as to the practical utility of this excellent series of organ voluntaries. We have special facilities for knowing that they will supply a real want. There are a number of organists of churches and chapels up and down the country who, while doing admirable work in their several spheres of labour, are as modest in their attainments as they are in regarding their vocation as a handmaid to religion, and not as a vehicle for their own personal display. To all such these books will come as a boon. The names of the editors are a sufficient guarantee of the quality of the contents of each volume. To quote from the preface: "The editors have endeavoured to bring together a collection of pieces which they trust will prove to be at once simple without being uninteresting, and effective where the instrumental resources are limited." Each book contains from six to ten pieces of various lengths, admirably suitable for opening and closing voluntaries. The time occupied in the performance of each is stated in a foot-note, and everything has been done, especially in the important matter of clear printing and good spacing of the notes, to make the pathway of the organist pleasant and smooth. We predict a hearty welcome to this series (which is to be continued) by town as well as country organists.

Barrack-Room Ballads. Words by Rudyard Kipling. Music by Gerard F. Cobb. Third series.
[C. Sheard and Co.]

THOSE vocalists to whom the previous series of these ballads appealed will doubtless welcome the further union of Mr. Kipling's stirring lines with Mr. Cobb's sympathetic music. The present set consists of six songs, "Belts," "The Widow's Party," "Screw Guns," "Gunga Din," "Oonts," and "Snarleyow," and, as in his other settings, Mr. Cobb has well met the essential requirements of directness of musical expression and effective simplicity of accompaniment. Moreover, the music shows that the composer has again caught the wild, exuberant, and reckless spirit which permeates the text, and that he has acquired the power of increasing the dramatic significance of special points.

Richard Wagner's Prose Works. Vol. V. Actors and Singers (Kegan Paul). Mr. W. Ashton Ellis continues his unwearied task of translating the Bayreuth master's prose works. He promises three more volumes, the last of which is to be published in 1899, thus completing the series. Although the book before us bears the generic title "Actors and Singers," the contents are of a more solid and interesting nature than this designation might seem to imply. Of special interest to musicians generally are the essays on "Beethoven" and "The rendering of Beethoven's Ninth Symphony."——*John Sebastian Bach*, in relation to his work as a church musician and composer. By Sedley Taylor (Cambridge: Macmillan and Bowes). An interesting lecture delivered preparatory to performances of extracts from some of Bach's church cantatas at Cambridge in 1893. Not the least important feature of this daintily got-up little book is its Appendix, containing a list of particular movements from the Church cantatas "exceptionally worthy of study." —— *Two Inaugural Addresses on Music.* By Sir Herbert Oakeley (Edinburgh: James Thin). The first of these addresses was delivered at the University of Edinburgh in 1866, the second in 1884, by the then Professor of Music, and written in his usual cultured style.——*Counterpoint.* By A. Livingstone Hirst (W. Reeves). This little book is said to be "a simple and intelligible treatise in catechetical form." It is perhaps the smallest book on counterpoint ever written.—— *Rivista Musicale Italiana* (Turin: Fratelli Bocca). This excellent quarterly periodical worthily maintains its reputation as a high-class magazine devoted to the art of music. An interesting feature is the summary of foreign musical magazines, including the English. The kindly reference by our Italian contemporary to the articles in THE MUSICAL TIMES we much appreciate.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical event of last month was the May festival concert, organised by the Birmingham Kyrle Society, on the 6th ult. The programme was provided by the Birmingham Amateur Orchestral Society and Mr. Halford's select choir, the principal pieces being Grieg's dramatic cantata "Olaf Trygvason," Beethoven's Symphony (No. 8) in F, and Wagner's Vorspiel to Act III. of "Lohengrin." The vocalists were Mesdames Nellie Wiseman, Alice Lakin, and Messrs. Harry Burman and Ernest E. Sharpe. The latter, who possesses a deep and sonorous bass voice, made his *début* here, creating a favourable impression in Handel's "Honour and arms." A feature of the concert was the brilliant violin playing of Miss Nora Clench, an accomplished artist. Mr. George Halford conducted.

The Royal Society of Artists' musical *matinées* have become quite an institution in the city, and have been the medium of introducing a number of young vocalists and instrumentalists who otherwise would have found it difficult to make a public *début* under such favourable conditions.

The last concert of the third series of the St. James's Choral Society, Handsworth, was held on the 11th ult. The programme opened with the National Anthem, followed by Barnby's "Rebekah," the solos in which were taken by Miss Mabel Grove, Mr. J. T. Birch, and Mr. H. Sims. The second part included solos and part-songs and Gade's "Spring's Message." Miss Cleobury ably supplied the pianoforte accompaniment, Mr. B. Nock presided at the harmonium, and Mr. Richard Richards conducted.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE last concert of the season given by the Bristol Choral Society took place on the 1st ult. In memory of Brahms, who had passed away after the date of the concert had been fixed, the choir sang the beautiful number "Behold, all flesh is as the grass," from the master's "German" Requiem. The overture and the second and third acts of Wagner's "Flying Dutchman" were splendidly interpreted, the slips on the part of the choir of 600 voices being few. The principal vocalists were Miss Esther Palliser, Miss Jessie King, Mr. Hirwen Jones, Mr. Andrew Black, and Mr. Montague Worlock, who discharged their duties with every satisfaction. Probably the finest performance of Mendelssohn's "Walpurgis Night" ever given in Bristol succeeded that of Wagner's work. The delightful choruses were sung with wonderful strength, precision, and clearness, and the instrumental sections were admirably played. Mr. George Riseley conducted.

Bristol North Musical Society gave a concert on April 28, when part-songs were sung, under the direction of Mr. F. Nash.

Bishopston Choral Society sang Mendelssohn's "Lauda Sion" and several numbers from Haydn's "Creation" in the Church, on April 28, to the accompaniment of organ and band, the soloists being Miss Jessie Sweet and Mr. Walker. The *Allegretto* movement from Mendelssohn's symphony to the "Hymn of Praise" was played as a concluding voluntary. Mr. Westcott conducted.

The Cecilian Choral Society, the conductorship of which has passed from the late Dr. Cunningham to Mr. W. J. Kidner, gave a pleasing performance of Dr. E. F. Rimbault's cantata "Country Life," and tastefully sang a number of part-songs on the 5th ult. Miss Marion Harris, Miss Laura Lewton, Mr. W. D. Merrell, and Mr. J. W. Davey were the principal vocalists.

On the 11th ult. St. Mary's (Tyndall's Park) Choral Society gave a concert at the Redland Park Hall, when Gade's "Spring's Message" and Lloyd's "Hero and Leander" were rendered.

Vocal and instrumental pieces filled the programme of the Clifton Pompadour Musical Society at its concert on the 18th ult. Interest centred in a new cantata, "May morning," for ladies' voices, written by Mr. W. Fear Dyer, a local musician, which was favourably received. Madame Probert Goodwin conducted.

A pleasing performance of "H.M.S. Pinafore" was given by children at All Saints' Hall, Clifton, on April 21 and 22; and on the 12th, 13th, 14th, and 15th ult. the Bristol Amateur Operatic Society, a talented company of players and singers, gave enjoyable representations of "The Gondoliers," under the direction of Mr. Bruce Bedells, at the Alexandra Hall.

The fusion of the Bristol Musical Festival Society and the Bristol Choral Society, or a working agreement between them, to accomplish which negotiations have been long pending, is not yet quite effected. A meeting of guarantors and subscribers was held on the 19th ult., when progress was reported, instructions were given that negotiations should be continued, and the meeting was further adjourned.

Weston-super-Mare Philharmonic Society gave a performance of Gluck's "Orpheus," on the 6th ult., under the direction of Mr. Edward Cook, and so clearly and intelligently sang the melodious music with which the opera abounds that it delighted the large assemblage. Miss Lilian Hovey, who sustained the part of *Orpheus* in the work, gave a splendid exposition of the character, singing the music with rare intelligence and declamatory power. The Misses K. and E. Gerrish satisfactorily filled the minor parts. In commemoration of the Queen's Diamond Jubilee, Handel's coronation anthem, "Zadok the Priest," and a part-song, entitled "The splendour of the reign," by E. A. Dicks, were included in the scheme, the concert terminating with the National Anthem.

Clevedon Philharmonic Society gave a concert on the 12th ult., the chief works being Dr. Lloyd's tuneful "Hero and Leander" and Somervell's "The Forsaken Merman," which were performed in a praiseworthy manner. The principal vocalists were Miss K. Gerrish, Miss Ethel Button, Mr. A. E. Masters, and Captain Trestrail. The concert concluded with Dicks' part-song "The splendour of the reign" and "God save the Queen."

Mid-Somerset Ladies' Orchestral Society gave a successful concert on April 22 at Midsomer Norton.

Part-songs and glees and a few instrumental pieces filled the programme of the Radstock Choral Society's concert on April 26.

Stanford's "Phaudrig Crohoore" was performed by the Bridgwater Choral Society, under the guidance of Mr. Herbert Parsons, on April 22; and the Orchestral Society of the same town gave a successful concert on the 13th ult.

Familiar glees and part-songs were sung by Keynsham Choral Society on April 26.

Chard Harmonic Society produced a new Requiem in A minor and brought forward Barnett's "Ancient Mariner" on April 29.

Chipping Sodbury Choral Society gave exceptionally good interpretations of Gaul's "Holy City" and Bennett's "May Queen" on the 5th ult., under the direction of the Rev. E. B. Bradley. Mrs. R. E. Neville, Miss McDougall, Miss Clara Aldersley, Mr. C. E. Morgan, the Rev. Dr. Saunders, and Mr. W. Thomas were the soloists.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

With the assistance of the Festival Choir and the Norwich Philharmonic Society, Dr. Bunnett's Saturday evening organ recitals, given in St. Andrew's Hall, were brought to a brilliant termination on April 24. The programme included selections from "Elijah" and "The Messiah," Handel's Organ Concerto (No. 2), with orchestral accompaniment, Dr. Bunnett's "Victoria," composed for Her Majesty's Jubilee in 1887, &c.

The annual concert given by the choristers connected with Norwich Cathedral took place on April 27, under the careful superintendence of Dr. Bates, the Cathedral organist. A well-chosen selection of glees, madrigals, and part-songs was charmingly sung, much to the enjoyment of an audience which filled St. Andrew's Hall. Wilbye, Morley, Boyce, Blumenthal, Parry, Caldicott, Mendelssohn, Gounod, Eaton Faning, and Mackenzie were all drawn upon, so that the scope of the programme was very catholic. Special mention should be made of Blumenthal's "Gather ye rosebuds," which was beautifully sung; also of Gounod's "Bright star of eve" and Eaton Faning's "The Queen's Song." A pleasing variety was introduced by Madame Van Eyk, who played two movements from Beethoven's Pianoforte Sonata (Op. 53) with consummate taste and judgment.

The Norwich Orchestral Union, conducted by Mr. Ernest Harcourt, gave its ninth concert on April 29, when both the band and chorus showed marked signs of improvement upon previous efforts. Mendelssohn's "Loreley" was the chief work, Miss Gommersall taking the solos with commendable care. Here and there the band was a little faulty, but any shortcomings were amply atoned for in the same composer's "Trumpet" overture, which was played with considerable spirit. A feature was the introduction of a violoncello solo, "An Autumn Song," written by Mr. E. Harcourt, and brilliantly played by Herr Rudersdorff. This melodious and clever composition was played for the first time at a concert given by the Musical Artists' Society in London last year, but not heard in Norwich till this concert.

The Norwich "Gate House" Choir made its fifty-second public appearance on the 7th ult., under the conductorship of Mr. Kingston Rudd. Mendelssohn's "Hear my Prayer" and Handel's coronation anthem, "My heart is inditing," were sung, the solo in the hymn being taken by Mrs. E. Nuthall, while the soloists in the anthem were Miss Stannard, Miss A. White, Miss J. Woodrow, Mr. S. H. Burton, and Mr. A. T. Springall, all members of the society. Mr. Ferdinand Weist-Hill was highly successful in several violin solos. This artist joined Mr. Rudd in Beethoven's Pianoforte and Violin Sonata in A minor (Op. 23), a very charming performance resulting. Mr. Rudd also gave a delightful interpretation of a prelude by Liszt and Chopin's Nocturne (Op. 15, No. 2).

The programme of the concert organised by Dr. Cooper Pattin consisted mainly of chamber music, and included Dvorák's Violin and Pianoforte Sonata in F, played by the Misses Florence and Ethel White; Saint-Saëns's Violoncello and Pianoforte Sonata, with the Rev. Boyton Smith and Miss Ethel White as executants, the same ladies and gentleman giving a capital rendering of Mendelssohn's Trio in D minor.

The veteran Norwich Philharmonic Society quite sustained its reputation by the way the various works contained in the programme of its ninety-third concert were performed on the 12th ult. Mendelssohn's "Italian" Symphony was very creditably played. Cowen's "Four Dances in the Olden Style" were also delicately given, and proved very acceptable. The concert opened with Schubert's "Rosamunde" overture, and closed with that to "Tancredi." Miss Maggie Purvis and Mr. Sawford Dye contributed songs. Dr. Hill conducted with his usual care, and Mr. F. W. B. Noverre occupied his usual post at the leader's desk.

An interesting concert was given by the King's Lynn Musical Society on April 23, conducted by Mr. A. H. Cross. The first part consisted of a selection of works by Mendelssohn, in which the band and chorus were engaged, Miss Ballard taking the solos. The most important feature in the second part were two violin solos, charmingly played by Miss Mary Noverre.

The Beccles Choral Society gave a concert on April 26, the proceeds being devoted to the Jubilee Celebration Fund. Hiller's "Song of Victory" was the work chosen, and both band and chorus acquitted themselves with credit; the solos were sung by Miss Marion Tilney. The band was led by Mr. W. E. Tuddenham, and Mr. W. W. Harvey conducted.

The Diss Choral Society closed its season on the 6th ult. with a miscellaneous concert, conducted by Mr. T. M. Pullen. Miss Edith Serpell and Mr. Charles Butler supplied the principal vocal pieces. Miss Florence Abbott, a local resident, played several violin solos in capital style, and Serjeant Luck's clarinet solo gave general satisfaction. Further instrumental numbers were contributed by Miss Amy Winter (pianoforte) and Mr. G. C. Pywell (violoncello).

The East Dereham Choral Society, which has been suspended for several seasons, gave signs of life again on the 6th ult., when, under the guidance of Mr. C. Carte Doorly, the choir attempted Mendelssohn's "Loreley," Handel's "Zadok the Priest," and several part-songs with fair success. In addition to singing the solo portions of "Loreley," Miss Gommersall was heard in two or three songs with evident pleasure. Miss Evelyn Ray, Mrs. Gray, and Mr. C. Copeman contributed vocal selections, and Miss Brodhurst-Hill played two violin solos in good style.

The third concert of the Lowestoft Musical Union took place on the 11th ult., Bennett's "May Queen" filling the first half of the programme. The soloists were Miss Blanche Powell, Mrs. H. D. Flowers, Mr. Sawford Dye, and Mr. J. H. Brockbank, whose singing was all that could be desired. A capable string orchestra, under the leadership of Mr. A. S. Coote Suggit, gave a good account of the accompaniments, Mr. E. W. Tuttle being at the organ. Good training was evident from the way in which the choruses were sung, and Mr. H. D. Flowers, who conducted, deserves congratulation.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

There is little to chronicle this month of our *saison mort*. A very catholic scheme of six organ recitals, at St. Giles's Cathedral, by Mr. John Hartley; the half-yearly visit of the Royal Carl Rosa Opera Company; and three Beethoven trio concerts, organised by Mr. Denhof, practically exhaust the list. Mr. Denhof was assisted by Messrs. Sons and Kosman in the violin part, and by Messrs. Hochstein

and Benda in the violoncello part of the Trios (Op. 1, 11, 70, 97), and fragments. Mr. A. B. Bach, Miss Gordon Pillans, and Miss May Gibb lent variety to the programmes by singing several Beethoven songs.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The annual meeting of the proprietors of the Philharmonic Society took place on the 10th ult., under the presidency of Mr. W. C. Clark, who, it will be recollected, when previously in office, commissioned the writing of Mackenzie's "Dream of Jubal," the only original work produced by the Liverpool premier society within present memory. The statement of accounts showed a considerable falling off in the balance to credit as compared with that of last year; but this is to be accounted for by exceptional payments to artists and the cost of alterations effected in the Philharmonic Hall. The marvellous machine which has for too many years done duty as organ was truly designated by Mr. Arthur Earle as a "miserable instrument," and it was suggested that a new one should be erected. Instead of doing this, however, at an assumed cost of £2,000 or £2,500, the chairman explained that the present organ could be made "perfectly good" (which will be news to some experts) for £250 or £300. The usual votes of thanks were passed to the conductor, Mr. F. H. Cowen, and the choirmaster, Mr. A. H. Branscombe. It was resolved that, as usual, twelve concerts be given next season.

Too late for notice last month was the annual Psalmody demonstration of the Welsh Calvinistic Methodists, which took place on April 27 at Hengler's Circus. This is always one of the most important choral gatherings of the year, and on this occasion the amalgamated choirs numbered about 1,500 voices, mainly recruited from Bootle, Birkenhead, Seacombe, Rock Ferry, New Brighton, Southport, Garston, and other places in the district, as well as from the city itself. Mr. J. T. Rees conducted, and the programme consisted mainly of hymns and anthems.

The Wirral Amateur Orchestral Society, conducted by Mr. Schiever, gave its fifteenth annual concert in the Town Hall, Birkenhead, on the 5th ult., the main feature of the performance being, as usual, the admirable playing of this exceptionally good body of string performers.

People of all sorts and conditions flocked to the new Empire Theatre during the early days of May to hear Mr. Sims Reeves. By some of the younger folk of the present age, who knew of the great tenor only as a historic name, disappointment was expressed. With those who knew the famous artist of old, and with such as were able to appreciate excellence of method, it was very different. For there was strong evidence of that marvellously resonant tone and that perfection of production which, despite those mannerisms which still exist, during half-a-century or so kept Sims Reeves in the foremost place among the tenor vocalists of this or any other country. And with the lapse of even so many years as his career has witnessed, the signs of the wear and tear of time were but few and far between.

The death of Mr. W. T. Best is noticed in another column.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We may, with a double pleasure, look back upon the past winter which, both artistically and financially, has in its more important undertakings been unusually successful. From time to time I have noted the greater point and finish and the all-round excellence of the orchestral performances under Mr. Cowen's direction; and the growing interest of the public has shown a correspondingly liberal appreciation and readiness of response. A like welcome has been given to the recitals of chamber music which Mr. Brodsky, far beyond all precedent here, has popularised. The varied and always excellent selection of works, the refinement of the interpretation, the modest charges which brought so much enjoyment within the reach of all amateurs, and the generosity which prompted the principal of the College of Music to devote all the proceeds to the aid of deserving students combined so to enlist the sympathies of all lovers of music that a very handsome sum has been handed over to the fund which, pending the permanent endowment of scholarships, it is very important to maintain.

Under the direction of Mr. Carl Fuchs, at the Schiller Saloon, the chamber music party, with the able assistance of Mr. Max Mayer at the pianoforte, and of Messrs. H. Smith and J. Nichols, gave, on the 10th ult., a memorial performance of works by the recently deceased master, Johannes Brahms, including the much-revised Trio (Op. 8) and the Sextet in G (Op. 36). The almost uninterruptedly serious strain of the music, combined with the pervading sense of our recent bereavement, cast over the audience a somewhat saddened feeling, which was in no degree lightened by the songs which Fräulein Pfeiffer van Beek selected.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The musical season in this district has practically closed. No concerts of any importance have been given in Newcastle-on-Tyne or Sunderland—the two principal centres of musical activity in these counties—during the past month; and the only noteworthy event in the outlying towns was a performance of Dr. C. H. Lloyd's dramatic cantata "Andromeda," on the 10th ult., by the Hexham Choral Society. The soloists were Miss M. Wood, Miss Emily Forster, Mr. Tom Child, and Mr. McConnell Wood, who were perfectly satisfactory in their respective parts. A small orchestra was engaged, under the leadership of Mr. J. H. Beers, and Mr. J. Gibson was the conductor. The cantata obtained a creditable rendering, but the attendance on the part of the public was not such as to make the financial result altogether satisfactory.

The Bishop Auckland Musical Society, under the direction of Mr. N. Kilburn, gave, on April 27, a performance of Elgar's dramatic cantata "King Olaf," the work which created so marked an impression on the occasion of its first performance at the North Staffordshire Festival last year, and also at the Crystal Palace a few weeks ago. The solo vocalists were Miss Maggie Jacques Mr. Edward Branscombe, and Mr. W. Thornton. Mr. J. H. Beers was principal violin and Mr. Walton principal violoncello. In the second part of the programme an Impromptu for violoncello solo and orchestra, by Vernon Addison, was produced with excellent effect.

The Sunderland Philharmonic Society has selected for performance next season Handel's "Judas Maccabæus" and Edward Elgar's "King Olaf."

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Spring concert of the Amateur Musical Society took place on the 4th ult. Goring Thomas's "The Swan and the Skylark," Mendelssohn's 115th Psalm, and a miscellaneous selection combined to form an attractive programme. Thomas's posthumous work was heard for the first time in Sheffield, and its melodic beauty and the charm of Professor Stanford's orchestration were generally admired. The work received adequate treatment from the members of the chorus, who, under Mr. Schollhammer's direction, sang with admirable finish and accuracy. The soloists were Miss Norledge, Mrs. E. B. Glossop, Mr. A. Dawes, and Mr. J. Lycett. The concert concluded with a spirited rendering of Eaton Faning's "The Queen's Song." Mr. J. Peck led the band, and Mr. J. W. Phillips was organist.

The Brincliffe Orchestral Society terminated another successful season on the 14th ult., with a concert given under the direction of Mr. J. H. Parkes. Mackenzie's "La belle Dame sans Merci," Bennett's "Paradise and the Peri," and Mackenzie's "Pibroch" Concerto, admirably played by the conductor, were the chief pieces in the programme.

Mr. Frederick Dawson has commenced another series of pianoforte recitals in the Montgomery Hall. The first took place on the 12th ult.

The Sheffield Male-Voice Glee and Madrigal Society, formed last year, has been re-organised, with Mr. J. A. Rodgers as conductor.

Music performed on the occasion of Royal processions rarely calls for notice in a musical journal. But the visit of Her Majesty the Queen to Sheffield, on the 21st ult., presented some points of special musical interest inasmuch as one of the most important parts of the function was the performance before Her Majesty of a choir of 50,000 children assembled in the open air on a favourable spot in Norfolk Park. The arrangements for gathering and grouping the children reflected the greatest credit on the organisers; but special mention should be made of the skill by which Dr. Henry Coward contrived with a huge baton to keep the mass together. The programme included patriotic songs and Jubilee hymns, sung, of course, in unison to the accompaniment of half-a-dozen or so judiciously placed bands. The volume of sound was not so impressive as the fact that such a number of executants could be made to sing together with fair unanimity.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The Salisbury Philharmonic Society's concert on April 26 was, musically considered, one of the most successful yet given. Professor Stanford's "Phaudrig Crohoore" was the chief choral work performed, and received a good rendering. The rest of the programme was miscellaneous and was contributed to by Madame Kate Cove, Miss Maud Robertson, Mr. Edward Mason, and Mr. Philip Lewis. A capable orchestra was led by Miss Nellie Harding, and Mr. Alfred Foley and Mr. Charles Fanner conducted.

The first concert of the forty-ninth season of the Sarum Choral Society was given on the 5th ult., when Haydn's oratorio the "Creation" constituted the programme. The solo vocalists were Madame Ada Patterson, Mr. Harper Kearton, and Mr. Arthur Barlow. Mr. F. L. Bartlett led the orchestra and Mr. Bowey conducted.

Mr. T. E. Spinney's annual students' concert, on the 11th ult., at Salisbury, passed off very successfully.

The appearance of the Downton Choral Society, on April 24, was a very satisfactory one, upon which the conductor, Mr. J. G. Northover, is to be complimented. Stanford's choral ballad "The Revenge" formed the chief feature of the programme, and the manner of its performance reflected credit on all concerned. Songs were sung by Miss Wrightson, Viscount Folkestone, M.P., Mr. Bowes, and Mr. Collier, and Mr. Burgess contributed a cleverly played cornet solo.

Sullivan's "Martyr of Antioch" was selected by the Southampton Philharmonic Society for performance at the very successful concert which took place on the 13th ult., under the conductorship of Mr. H. M. Pike. The principals were Miss Alice Simons, Miss Marian Blinkhorn, Mr. Samuel Masters, and Mr. W. H. Burgon. Mr. E. Jones was leader of the orchestra.

The twentieth annual festival of the Western Counties Musical Association was held at the Victoria Hall, Exeter, on April 22, when Dvorák's "Stabat Mater" and Beethoven's "Mount of Olives" were performed at the morning concert. Special interest was excited in Dr. Ferris Tozer's new oratorio "Balaam and Balak," which was produced with much success at the evening concert, under the composer's personal direction, to whom congratulations are due. The vocalists were Miss Mabel Berrey, Miss Kate Redman, Mr. Herbert Grover, and Mr. Daniel Price. Mr. John Pardew was the first violin, Mr. W. L. Barrett the solo flautist, and Mr. E. M. Vinnicombe presided at the organ. The band and chorus, numbering 400 performers, were, with the exception of Dr. Tozer's work, ably conducted by Dr. Wood.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Easter is always the time when music gives place to cricket in Yorkshire, consequently there is comparatively little to chronicle during the past month.

An event which seems to us to deserve special record, since it affords an instructive example, is a series of concerts that took place in the Yorkshire Dales last month. The apparently insurmountable obstacle to choral performances in rural districts is the obvious difficulty in finding a sufficient number of competent singers. The Hon. Lucien Powlett has, however, found a way out of the difficulty by getting together the nucleus of a chorus at each of three small country towns, Middleham, Bedale, and Richmond, and enlarging it at each place by the addition of contingents from the other two, with the addition of soloists and a few instrumentalists from outside. The outcome of these arrangements was a series of very creditable performances of Handel's "Samson," given at each of the three centres on the 4th, 5th, and 6th ult. respectively. The principals were Miss Ada Beecroft and Miss Amy Sargent (sopranos), Miss Nellie Allaun (contralto), the Rev. W. J. Newton and Mr. T. H. Brearley (tenors), and Messrs. J. H. Bayley and J. Browning (basses). Mr. Rees, of Bradford, was the leader of the little band, which had to be eked out with a harmonium, and Mr. Powlett, who conducted, may be congratulated on the success of an experiment that certainly deserves the sincere flattery of imitation in country districts.

At Scarborough a concert was given on the 18th ult., in which both professional and amateur musicians of the town took part. The programme included movements from pianoforte quintets by Dvorák and Schumann, well played by Mr. and Miss Cass, Mr. Bower, Miss Alderson-Smith, and Mr. Owen Williams, most of whom also contributed solos on their respective instruments.

On the 12th ult. a students' concert was given in the College of Music Concert Hall by those who were successful at the recent competitions for scholarships, prizes, and medals. The programme was repeated on the 14th ult., at Bradford Mechanics' Institute.

Mr. Charles Stott has been appointed organist and accompanist to the Bradford Festival Choral Society.

MUSIC IN PARIS.

(From our own Correspondent.)

Madame Nordica made her appearance at the Opéra on April 28 in "Lohengrin," and met with a favourable reception, somewhat tempered by critical observations regarding her pronunciation. The lady has, however, since relinquished her engagement with the directors. Tamagno's success has been such as to induce the directors to add several representations of "Otello" to those previously advertised, and the distinguished tenor was announced to return once more towards the end of last month for some further performances of Verdi's opera. A new ballet is shortly to be produced here, "l'Etoile," by MM. Wormser, Camille de Roddaz, and Aderer, which will most likely be given in conjunction with a revival of "Thaïs." A *reprise* of "Les Huguenots" is also expected at no distant date.

At the Opéra Comique Mdlle. Van Zandt achieved a great success recently in "Mignon." Two young singers have just been engaged at this house—viz., Mdlle. Andral, a mezzo-soprano, and Mdlle. Linder, one of the most gifted pupils of Madame Laborde. On the 17th ult. the first performance took place of Wagner's "Flying Dutchman," in M. Ch. Nuitter's version of the libretto. The interpretation of the work does not call for any detailed comment, the principal artists engaged in it being Mesdames Marcy and Carré-Delorn; MM. Bouvet, Carbonne, Belhomme, and Jérome.

A concert was given on the 2nd ult., at the Conservatoire, in aid of the monument to be erected to Vieuxtemps, on which occasion M. Marsick scored an enormous success with the fourth concerto by the great violinist, he being also associated with M. Loeb in the interpretation of a duet for violin and violoncello from the same pen.

At the Salle Pleyel, Henri Kartun, a little German pianist, six years of age, made his appearance on April 28, and astonished everyone by his remarkable performances. As a critical writer of the *Journal* observes, one felt inclined to call the youngster "cher maître," and present him with a baton in the shape of a sugarstick.

MM. Pugno and Ysaye are just now giving a series of four concerts devoted to the sonata for pianoforte and violin, ancient and modern, which are attended by considerable success, both artistic and financial. Amongst other concert performances may be instanced those of M. Guilmant, the distinguished organist, at the Trocadero, with the co-operation of the St. Gervais choir, under the direction of M. Bordes, which have been exceedingly well attended. The same may be said of those given by MM. Marsick and Bauer, in which the excellent violoncellist, M. Salmon, also takes part, and which invariably include two sonatas for pianoforte and violin, and a trio. The concert of the 13th ult. of these artists offered a superb interpretation of the Pianoforte Trio in C minor by Brahms, as well as of the "Kreutzer" Sonata, which resulted in a veritable triumph for MM. Marsick and Bauer. At the festival concert given in aid of the Litolff monument, on April 29, M. Paderewski played the Liszt Concerto in E flat, the *Scherzo* from the Concerto in D by Litolff, and the F minor Concerto by Chopin in a way which aroused the enthusiasm of the audience, the concert being in other respects also a complete success. M. Joseph Wieniawski, a pianist-composer resident in Brussels, gave a performance here in his double capacity. A former pupil of Marmontel, M. Wieniawski has since developed a distinct individuality, and amongst the works produced from his pen a quartet, and some songs, interpreted by Mdlle. Prozka, met with especial appreciation. Mdlle. Clotilde Kleeberg also gave, as usual every year, several recitals. The programmes of this charming pianist invariably present some less frequently heard works, such as the Fantasia by Henselt, the Toccatina of Paul Lacombe, the Barcarolle of Fauré, and the "Feux follets" of Jensen. Her success was complete.

The orchestra of the Berlin Philharmonic Society, under the direction of Herr Nikisch, gave a series of five concerts here, the success of which has been most marked. The *ensemble* of this fine body of artists has been greatly and justly admired and applauded. At the same time, it may be said that our own orchestras, of the Conservatoire and of M. Lamoureux, need not fear comparison with it. It was a matter for regret, however, that the works performed by our Berlin visitors were the same which, for the last ten years, have been produced almost *ad nauseam* at our regular Sunday concerts. One would have been so glad to have heard some less familiar compositions, say of Brahms, Goldmark, Bruch, and others.

Experiments have lately been carried on at the Académie des Sciences with a view of ascertaining the influence exercised upon the human voice by electricity. As the result, Dr. Moutier (assisted by M. Granier, the accompanist at the Conservatoire) has established the fact that the influence is a beneficial one, the voice gaining both in amplitude and *timbre*, and being rendered less subject to fatigue.

At the second concert of its first season given by the St. Cuthbert's Hall Choral Society, on the 18th ult., at the Hall, Philbeach Gardens, Kensington, Handel's "Acis and Galatea" and Mr. Edward Elgar's ballad for chorus and orchestra "The Banner of St. George," commemorative of Her Majesty's reign, formed the principal numbers of the programme. Handel's familiar serenata received a *con amore* interpretation on the part of the well-trained choir, the soloists being Miss Amy Sargent, Messrs. Eugène de Danckwardt and Charles Phillips. Mr. Elgar's ballad met with its first performance in England on this occasion. The very fine poem of Mr. Shapcott Wensley has afforded the composer an opportunity for dramatic contrasts and lyrical effects of which he has not failed to avail himself, with the result that in boldness, vigour, and picturesqueness of treatment his score fully rises to the importance of his theme. The work, for its proper appreciation, demands, of course, a fuller orchestra than was available in the present instance; but the choir was assiduous in emphasizing the various special effects intended by the composer—as in the passage "Hark! 'tis the ringing hoof of steed," with its finely contrived dynamic gradations; in "Loud burst the shouts," and throughout the more directly applied commemorative epilogue, and acquitted itself most creditably of a task which was not altogether an easy one. Mr. Cyril Miller, the able and painstaking conductor, merits thanks for having been the first to introduce this interesting and opportune work to the public, and it may be hoped that his example will be followed ere long by other choral bodies.

At a meeting of the Associated Board, held on the 18th ult., Mr. Thomas Threlfall was unanimously elected to fill the office of Chairman, vacant by the death of Lord Charles Bruce, and the Hon. G. Spencer Lyttelton was unanimously elected to that of Deputy-Chairman. Both appointments have received the entire approval of H.R.H. the Prince of Wales, the President of the Board. The hon. local representative at Leicester, Mr. J. H. Marshall, who is Mayor of that town, has kindly offered to the Board two gold medals, commemorative of Her Majesty's Diamond Jubilee, to be given to the candidates who obtained the largest number of marks in the senior and junior divisions of the local centre examinations throughout the United Kingdom. The former will be awarded to Miss Gertrude E. Miller, of Pevensey, who has passed a phenomenal examination and obtained absolutely full marks in this grade in pianoforte playing. She is the only candidate this year who has gained this distinction. The junior gold medal will be awarded to Miss M. C. Worth, of Plymouth, who has obtained the very large number of 147 out of a possible 150 in pianoforte playing, and also 125 marks in violin playing.

Miss Mabel Buckler, Miss Mary Thynne, and Mr. Arthur Boyle provided an agreeably diversified programme at Steinway Hall on the 18th ult. The first-named young artist's excellent soprano voice and refined manner enabled her to gain distinction in Grieg's setting of "Solvejg's Song" and Délibes' "Les Filles de Cadiz." Miss Mary Thynne displayed exceptional gifts as vocalist and violinist. She did the amplest justice to Filippi's "Melodia" and Tosti's "Si tu le voulais," each of which demands style and close observance of expression; and as instrumentalist she won equally merited approval, the favourable opinion gained by fluent execution of her share of Gade's Duo Sonata (No. 2, Op. 21), with Master Basil Gauntlett as her companion, being fully endorsed later. Mr. Arthur Boyle sang Brahms's "Sind es schmerzen," and other high-class songs very sympathetically, and Miss Ellen Bowick recited "Fair Helen" and "Young Lochinvar" with Mr. Stanley Hawley's pianoforte accompaniment.

Mr. George A. Clinton's second chamber concert this season, held on the 7th ult., in Queen's (Small) Hall, included a couple of works not often heard and a composition new to the metropolis. Ludwig Thuille's Sextet in B flat (Op. 6) for pianoforte, flute, oboe, clarinet, horn, and bassoon evoked considerable interest, and the third movement (gavotte and trio) was so ably rendered by Miss Adela Verne, MM. Fransella, Malsch, Clinton, Borsdorf, and T. Wotton that repetition was insisted upon. In Rheinberger's Nonetto in E flat (Op. 39) these artists (the pianist excepted) had for companions Miss Jessie Grimson (violin), Mr. Hobday (viola), Mr. Melling (violoncello), and Mr. Winterbottom (double-bass). The novelty, Klughardt's "Schilflieder" (Op. 28) for pianoforte, oboe, and viola, is a tasteful composition rather lacking in variety. Miss Louise Phillips agreeably interspersed the instrumental works with songs, being specially successful with examples of Grieg.

Mr. Cyde Twelvetrees, who gave his first violoncello recital on the 7th ult., at the Steinway Hall, imparted much interest to his programme by including in it Edouard Lalo's Concerto in D for violoncello and orchestra, which had not previously been heard in London. Unfortunately no provision, beyond that of a pianoforte, had been made for the orchestral portion of the work, and it was therefore impossible to acquire more than a general idea of the music. The first number of the three would appear to be the most important, and the solo portion, which is well laid out for the violoncello, comprises much pleasing music. Mr. Twelvetrees produced a good quality of tone from his instrument, over which he has acquired great executive command, his style, moreover, is unaffected and refined. He was very ably assisted at the pianoforte by Miss Ada

Walters, who also rendered some pianoforte pieces in a sympathetic manner, and Mdlle. Aimée Ferdinand contributed some songs.

THE Tonic Sol-fa College held its annual meeting on the 17th ult., at Queen's Hall, under the presidency of Mr. Andrew Ashcroft (in the absence of Sir A. K. Rollit, M.P.), who compared the condition of music at the Queen's Accession with that of to-day. Since sixty years ago, when, he asserted, the cultivation of music in this country had sunk to a low point, a vast improvement in taste had taken place. Mr. J. Spencer Curwen was also among the speakers. In the course of the proceedings the South London Choral Association and the West London Choral Association sang several part-songs and glees by Gaul, Webbe, and Caldicott in a praiseworthy manner, and the two choirs combined gave capital performances of Myles B. Foster's patriotic piece "The Queen—God bless her!" and Mendelssohn's "Festgesang." There was also a demonstration of sight singing, &c., by a juvenile choir from the Beethoven Street Board School.

THE South-West London Choral Society, a recently formed institution, under the conductorship of Mr. Richard Lemare, precentor of the Royal Military Chapel, gave its first concert on the 5th ult., at the Town Hall, Battersea. The choir is, as yet, but a small one, but it contains some good material, and, with the aid of so able and energetic a conductor, will doubtless, ere long, be trained into a thoroughly efficient body. The works produced on this occasion were Mendelssohn's "Lauda Sion," Gounod's "O sing to God," and Cowen's "Rose Maiden," Mesdames Esther Palliser and Eliza Thomas, Messrs. Iver McKay and R. E. Miles taking the solo parts. Messrs. Henry Bird (pianoforte) and F. P. Parker (organ) were the able accompanists. The audience testified, both by its numbers and the applause bestowed upon the performance, to the interest taken in the new society in a locality where it evidently supplies a want.

MR. GRANVILLE BANTOCK is to be commended for giving, on the 11th ult., a "British composer's chamber concert" at the Steinway Hall. Mr. Bantock was only represented by a set of lyrics entitled "Songs of Japan," but these proved very pleasing examples of his talent, and were effectively rendered by Mdlle. Marie Duma, Miss Greta Williams, and Mr. Bantock Pierpoint. Mr. Lane Wilson sang two of his own songs, and Mr. Stanley Hawley accompanied several good examples of his "recitation music," the text of which was well delivered by Mr. Brunton Steel. Vocal music by Messrs. Colin McAlpin, S. P. Waddington, Reginald Steggall, and William Wallace was sung; and some instrumental music, in the rendering of which Miss Kate Goodson, Mr. Arthur Hinton, Mr. T. Chapman, Mr. S. P. Waddington, and Mr. John Thomas took part, went to make up a pleasant musical afternoon.

THE Clarence Orchestral Society justified its existence by the smooth and tasteful performance of some important compositions, in St. Martin's Town Hall, on April 29. The band, numbering about eighty, and including several lady violinists, played with spirit, precision, and respect for detail Schubert's "Unfinished" Symphony (rarely so well rendered by an amateur force), Massenet's "Phèdre" overture, Mr. R. H. Walthew's stirring Festival Overture in D, the prelude to the third act of "Lohengrin," and one of Grieg's Norwegian dances. Mr. Lennox Clayton, the zealous conductor, in each instance had reason to be satisfied that the applause was deserved. Vocal pieces were effectively contributed by Miss Greta Williams and Mr. Arthur Walenn, and Mr. Walthew neatly played pianoforte compositions by Liszt and Chopin.

THE Civil Service Vocal Union, conducted by Mr. Alfred Furse, gave an interesting concert at the Cannon Street Hotel on the 6th ult. The most important number in the programme was Schubert's fine cantata "Night in the Forest," which, on this occasion, was sung to the accompaniment of four French horns, in accordance with the composer's intentions. That the tone colour produced by these instruments greatly enhanced the romantic, glowing beauty of the music goes without saying. Two choruses from Mendelssohn's "Œdipus" music, Barnby's madrigal "In laudem amoris," Sullivan's "The long day closes," and J. P. Harding's madrigal "Come, let us join," were amongst the other pieces sung by the society. Mr. John Dunn played several violin solos, and Messrs. Charles Chilley and A. H. Gee contributed songs.

THE number of candidates for Trinity College, London, local examinations in musical knowledge (theory), to take place on the 5th inst., at centres in Australia, New Zealand, South Africa, India, Canada, and Jamaica, is 3,519, being the largest number of candidates ever presented by the Colonies. The examinations are identical in every respect with those to be held this month in the United Kingdom. Four open musical scholarships will be competed for at Trinity College in July next: one pianoforte, one vocal, one violin, and one for another orchestral instrument, all tenable for three years. The Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, and one exhibition in each of the subjects of organ, violin, viola, violoncello, and double-bass, all tenable for one year, will be offered at the same time. The last day of entry is the 5th inst.

THE bands engaged by the London County Council for public performances in the parks during the summer had a combined rehearsal at Queen's Hall, on the 12th ult., of some of the principal pieces selected for the season. The classical element was conspicuous by its absence, reliance being chiefly placed upon selections from the light musical pieces of the period, marches, and sketchy compositions—on the whole, efficiently rendered. The most important pieces in the programme were a *mélange* of airs from Wagner's earlier works and Mr. Edward Jones's overture to the play "The Daughters of Babylon." Considering the strenuous endeavours in other directions to promote education, a musical scheme that ignores the great masters must be pronounced disappointing.

MISS SOPHIE FREEMAN, one of the most promising of our younger pianists, gave a successful recital at Steinway Hall, on April 29. Her own contributions comprised examples both of the classical and modern. After a brilliant and telling rendering of Beethoven's famous Sonata (Op. 53), and joining MM. Martin Jacoby and Albert in a careful performance of Dvorák's Trio in B flat, Miss Freeman played with marked neatness and judgment several short pieces. Among these were Mr. Francesco Berger's spirited "Moto Contrario" and piquant "Polka de Concert," the latter of which proved so acceptable that it was repeated by general desire. In songs by Schumann, Handel, and others, Madame Amy Sherwin was well received.

MISS EMMA BARNETT'S pianoforte recital in Queen's (Small) Hall, on the 10th ult., had for substantial features Schubert's Sonata in D major (Op 53) and Schumann's popular "Carnival" (Op. 9). The spirit of each of these was admirably caught, none of the principal points being missed. Miss Barnett also succeeded in adequately reflecting the poetic feeling which characterises Tschaïkowsky's Barcarolle. Some slight pianoforte pieces by Mr. J. F. Barnett were introduced, one of which, "Dream Maiden," was performed for the first time and with a favourable result. The vocalist was Miss Ada Davies, who, in Massenet's "Elégie" and Clay's "She wandered down the mountain side," evinced command of expression.

THE 243rd festival of the Sons of the Clergy took place in St. Paul's Cathedral on the 12th ult. As usual, an imposing musical service was conducted by Dr. G. C. Martin, there being a full orchestra, whilst the Cathedral choir was supplemented by considerable contingents from Westminster Abbey, the Temple, and elsewhere. Notable features were Sullivan's noble "In Memoriam" overture, Handel's "Coronation" anthem, and Baptiste Calkin's Magnificat and Nunc dimittis from the Service in G, composed for the Dedication festival of 1882. The anthem was Sir John Stainer's "A Prayer for the Queen and Nation," a spirited and solidly constructed work, rendered with appropriate fervour and impressiveness.

THE revival, on the 5th ult., at the Savoy Theatre, of Messrs. Gilbert and Sullivan's "Yeomen of the Guard" may be said to have added to the attractiveness of the present London season. The grim and pathetic humour of its story, which has for its centre-point the Tower of

London, places the work in touch with the spirit of patriotism which is now in the air, and, moreover, two members of the original cast of 1888—Miss Rosina Brandram and Mr. Richard Temple—have been able to resume their personations. The opening performance was conducted by the composer, who had a most hearty reception from an audience that evinced the enthusiasm common to a successful "first night."

M. E. JAQUES-DALCROZE gave, on the 14th ult., at Steinway Hall, the first of a proposed series of three concerts of his compositions. On the occasion referred to the programme consisted of pianoforte and violin pieces and some songs, all of which were more remarkable for tasteful and refined expression than for power or depth of sentiment. They are, however, of a graceful and pleasing character, and would be very acceptable in the drawing-room. M. Dalcroze played the pianoforte pieces with the agility and delicacy they demanded, and the violin and vocal music was effectively rendered by M. Alberto Bachmann and Mdlle. Faliero, both capable and well trained artists.

THE Mozart Society must be complimented on the programme at Queen's (Small) Hall on the 1st ult. It included Beethoven's Trio in C minor, effectively rendered by Mr. Armitage, Miss Armitage, and Herr A. Schmid; Mozart's Trio in E flat for pianoforte, violin, and viola, in which Herr Bonawitz, Mdlles. Bertha and Cecilie A. Brousil distinguished themselves; and the *Andante* from Dvorák's Concerto for violoncello, for Herr Schmid, who again demonstrated absolute mastery of the instrument. Some pianoforte compositions were well played by Herr Bonawitz, and Miss Kate Bartholomew's vocal contributions were welcome.

THE Streatham Choral Society gave the second concert of the present season at the Town Hall, on the 3rd ult., when Gounod's "Messe Solennelle" and Mendelssohn's "Athalie" were successfully performed, under the able direction of Mr. Stewart Macpherson. The solo vocalists in the first work were Miss Stanley Lucas, Mr. W. Green, and Mr. F. Ranalow; and in "Athalie," Miss Lucas, Miss Mary Beynon, and Miss Amy Lott, the illustrative verses being recited by Mr. Charles Fry. There was an excellent professional orchestra, who gave due effect to the accompaniments, and the choir sang with precision and intelligence.

THE excellent results which may follow municipal interest of a practical kind in music is shown in the admirable list of works performed by the Municipal Orchestra of Bournemouth at sixty concerts given between October, 1896, and May, 1897. No less than fifty-three overtures, forty-five symphonies, twenty suites, ten pianoforte concertos, &c., all of the highest class, are recorded as having been played. This record reflects the greatest credit on the able conductor, Mr. Dan Godfrey, jun., and should stimulate other municipalities to follow so excellent an example in the way of elevating the tastes of the people.

THE nineteenth convention of the Music Teachers' National Association will be held at the Grand Central Palace, New York City, from the 24th to the 28th inst. Under the auspices of, and in connection with, the convention will be held the first annual exhibition of the music trades of America. All the leading publishers and pianoforte houses will be represented, and it is hoped that the importance of the exhibits will be equal to the occasion. Messrs. Novello, Ewer and Co. will occupy stand No. 25 and will show specimens of their publications, as well as many articles of interest to music-lovers.

PROFESSOR C. V. STANFORD'S "Revenge" was produced for the first time on the Continent, on April 23, at a concert given by the Berlin Philharmonic Choir. It was most warmly received by the public, who recalled the composer twice. We hear that the choir and band also liked the work. The critics, however, almost without exception, spoke unfavourably of it, some going out of their way to betray political bias in sitting in judgment on a work of art, thus showing that, in one respect at least, they have still something to learn from their London *confrères*.

ON April 30 the gentlemen of the choir of St. Matthew's Church, Denmark Hill, gave a complimentary banquet to Dr. J. Warriner to celebrate the completion of his ten years' work as organist and choirmaster. A congratulatory address and four beautifully bound volumes of Grove's "Dictionary of Music" were presented to Dr. Warriner in acknowledgment of his valued services to the music of the church. Dr. Warriner's choirboys also presented him with a very handsome album containing their photographs.

THE following competitions have taken place during the month at the Royal Academy of Music: on the 1st ult. the Sainton Scholarship, awarded to Elsie M. Southgate. The examiners highly commended Sidney A. Freedman and Margaret S. Holloway. On the same day the Goring Thomas Scholarship (for composition), awarded to Harry Farjeon. On the 7th ult. the Liszt Scholarship, awarded to Regina Druiff (of Walthamstow), Harriett Claiborne Dixon and Vera Margolies being highly commended.

THE following artists have given concerts in London during the past month: Miss Evelyn Ward and Mr. Owen Morgan, Mdlle. Amélie Molitor, Madame Bini-Puzzi and Mdlle. Fanny Puzzi, Mr. Gabriel Thorp, Mr. S. Rose Suravitch, Mr. E. van der Straeten, Madame Dyna Beumer, Miss Jane Crompton, Mdlle. Agnes Valleris and Miss Honor Brooke, the Misses Nora and Frederica Conway, Miss Jane Dempster, Miss Anita Sutherland, Miss Louisa Macpherson, Miss Clara Butt, Mr. and Mrs. W. H. Brereton.

AN attractive dramatic and musical recital was given, on the 12th ult., at the Queen's (Small) Hall, by Miss Eileen Munro and Mr. Patrick Munro, both of whom showed considerable versatility and artistic perception in the recitations of several poems, and in an amusing duologue entitled "A Ball-room Comedy." Vocal and instrumental music was supplied by Miss Grainger-Kerr, Miss Florence Munro, Mr. Charles Copland, and Mr. Alexander Humphreys. A musical sketch was also given by Mr. Quenton Ashlyn.

THE Harringay Glee and Madrigal Society gave its second annual concert, on April 22, under the direction of Mr. Ernest Marriott, the conductor of the society. The singing of the choir was heartily applauded, as were the various pieces sung by members of the St. Paul's Cathedral choir. The solo vocalists were Miss Olive Harcourt and Miss Cissie Read, Messrs. Marriott, Morgan, H. Stubbs, G. Stubbs, and Vernon Taylor (of St. Paul's), and Mr. Sadleur Browne.

THE Merchant Taylors' School Choral Society gave its twenty-second annual concert in the hall of the school on the 11th ult., in the presence of a large audience. The principal feature of the programme was Mr. F. C. Wood's cantata "King Harold," which was rendered with precision and intelligence, under the direction of Mr. Edmund Rogers. Mr. E. G. Croager and Mr. D. Bradfield were at the pianoforte and harmonium respectively.

A SUCCESSFUL concert was given by the Park Church Choral Society, Highbury, under the excellent conductorship of Mr. John Cook, on the 6th ult., when Mendelssohn's "Hear my Prayer" was the principal feature. The vocal soloists were Mrs. Trevor-Hankey, Mr. David Watkins, and Mr. James Girdwood; and the instrumental performers included Mr. Harold E. Mackinlay (pianoforte), Mr. Frederick Meen (organ), and Mr. S. N. Norman (violin).

THE Dean of Winchester appeals for subscriptions for the reconstruction of the Cathedral organ. This instrument, built by Mr. Henry Willis, obtained the prize in the Great Exhibition of 1851, and established its builder's great reputation. Another interesting feature connected with the organ is that Dr. S. S. Wesley played on it for sixteen years, and the proposed restoration will be a fitting memorial of that eminent organist and church musician.

THE sixth season of the Lewisham Choral Society concluded on April 29, when Gounod's "Redemption" was performed. The vocalists were Miss Esther Palliser, Miss Muriel Heath, Mr. Charles Ellison, Mr. John Gritton,

and Mr. Charles Copland. The chorus, about ninety voices, sang with great intelligence and enthusiasm. Mr. W. J. Kipps presided at the organ, Mr. E. Newland-Smith led the orchestra, and Mr. Frank Idle conducted.

The Barnes Choral Society gave its annual concert on April 29, when the chief attraction was Mr. Hamish MacCunn's cantata "The Lay of the last Minstrel." Mdlle. Pauline Gilardoni, Miss E. Higinbotham, Mr. W. Goodale, and Signor Frank Celli were the vocalists; the Rev. P. H. O. de Waal and Miss E. Ortner, the accompanists; and Dr. Marshall conducted.

York Minster was the scene of an imposing ceremony on "Military Sunday," the 16th ult., when Sir Alexander Mackenzie's "Victor's March," from "The Story of Sayid," was performed by the band of the 17th Lancers, under the direction of Mr. Manuel Bilton, bandmaster, with magnificent effect.

At the marriage of Mr. Archibald Dawes Ramsden (son of Mr. Archibald Ramsden) to Miss Mary Glass, on the 11th ult., at All Saints' Church, Norwood, M. Tivadar Nachèz played the Benedictus by Sir A. C. Mackenzie, and Mr. Orlando Harley sang "In native worth," from the "Creation." Mr. Frederic Cliffe accompanied and played the Wedding March.

The annual distribution of prizes at the London Society for Teaching the Blind, St. John's Wood, was held on the 1st ult., when a selection of music was performed by the students under the direction of Mr. Edwin Barnes, professor of music at the Institution. Dr. C. W. Pearce was the examiner in music.

Dvorák's "Spectre's Bride" was well performed by a full band and chorus at a concert given by the Richmond Philharmonic Society on April 28. The vocalists were Miss Saidée Kaiser, Mr. Harper Kearton, and Mr. Arthur Strugnell, and Mr. James Brown conducted.

At the meeting of the Musical Association, on the 8th inst., by special request of the Council, Mr. W. H. Cummings, principal of the Guildhall School of Music, will read a paper on "Music during the Queen's Reign," treating the subject from a high standpoint.

On the 1st ult. the choral society of the Battersea Polytechnic gave a capital performance of Mendelssohn's "St. Paul." The soloists were Miss E. Fenn, Miss Susetta Fenn, Mr. Sinclair Dunn, and Mr. A. E. Newcome. Dr. Dunstan conducted.

Mr. Joseph D. McLaren, so long associated with the late Mr. Carl Rosa, and for the past five years manager of Concert-Direction Daniel Mayer, has commenced business as a musical agent at Ashton's Library, 38, Old Bond Street.

Dr. Arthur Henry Mann, organist of King's College Chapel, has been appointed organist to the University of Cambridge. Dr. Mann is a worthy successor to the late Dr. Garrett.

The annual musical festival of the Lower Rhine is to be held during the present month at Aix-la-Chapelle and will, as usual, occupy three days—viz., from the 6th to the 8th inst.

The thirteenth Silesian musical festival is to be held at Görlitz from the 20th to the 22nd of this month.

FOREIGN NOTES.

Amsterdam.—Successful performances, under the composer's direction, have taken place recently, both here and in other leading towns of Holland, of Mdlle. Cornélie van Oostezee's orchestral tone-pictures "Idylls of the King," first produced some time since by the Berlin Philharmonic Society. The lady has been appointed an honorary member of the Haarlem Bach Society.——Two performances were announced to be given on the 15th and 17th ult., at the Communal Theatre, by the very enterprising Wagner Society, under M. Viotta's direction, of "Götterdämmerung," with the co-operation of Mesdames Reuss-Belce (of Carlsruhe), Wittich (of Dresden), MM. Burgstaller (of Bayreuth), and other artists, the orchestra being that of the Concertgebouw.

Barcelona.—Among the numerous concerts which have taken place during April may be instanced one of the Catalonian Society, conducted by M. Crickboom, the excellent Belgian musician, which included numbers for string orchestra by Handel, Mozart, and Grieg, as well as Beethoven's Septet; one of a series of symphony concerts under the direction of Señor Nicolau, devoted to César Franck, Lalo, and other French masters; a concert of sacred music by the Catalonian Society devoted to the sixteenth century Spanish masters, Morales, Guerrero, Vittoria, and others; not to mention a number of eminent *virtuosi*, including Señor Sarasate, who have attracted numerous audiences during the month.

Bergamo.—In anticipation of the forthcoming birth-centenary of Donizetti, an interesting publication has just been issued, containing articles devoted to the composer by Parmento, Orsini, Sartori, Valli, and other well-known writers, as well as a representation of the monument to be unveiled, and other illustrations.

Berlin.—At the Lessing Theatre Messrs. Owen Hall and Sidney Jones' operetta "The Geisha" was given, for the first time in Germany, on the 1st ult., and was received with high favour. The performance, moreover, by the Ferenczy operetta company was an excellent one, with Fräulein Werber in the titular part. C. M. Röhr and Julius Freund are the authors of the German version of the libretto.——A notable event in the concert-room was the appearance, on April 28, of M. Colonne, of Paris, as conductor of the Philharmonic Concert. The programme included the overture to "Le Roi d'Ys," by Lalo, the C minor Symphony (with organ and pianoforte) by Saint-Saëns, and Berlioz' "Sinfonie fantastique." The distinguished French conductor met with a most cordial reception. The concert of the Stern'sche Gesangverein on April 24 was devoted to the memory of Brahms, and comprised a very fine performance of the "Deutsches Requiem" and the *Adagio* from the violin concerto by that master (the latter played by Herr Carl Halir), as well as the noble cantata "Liebster Gott wann werd ich sterben," by Sebastian Bach; Professor Gernsheim, as usual, conducting. Handel's "Deborah," in Dr. Chrysander's edition, is to be produced during the coming season, when this society celebrates the fiftieth anniversary of its existence.——Joseph Hoffmann has just returned to his residence here, after an extended concert tour in Russia, in the course of which he played on seventeen occasions in St. Petersburg alone, with brilliant success. ——Von Taundt's "Der Wunderknabe" ("The little Genius"), brought out recently at the Theatre Unter den Linden, had to be withdrawn after the sixth performance. As a critic remarks, like many "youthful prodigies," it did not live long.

Brussels.—The International Exhibition was formally opened by King Leopold on the 10th ult., the ceremony including the performance of an inaugural cantata by M. Paul Gilson. The composer is one of the most talented members of the younger Flemish school of musicians, and his present work, which skilfully embodies and contrapuntally combines four old Flemish folk-songs, is admitted on all hands to be a very fine composition. It was ably conducted by M. Joseph Dupont, the performance taking place in the open air, and it was repeated under similar conditions on the 16th ult. The projected special musical performances to be given in the Exhibition Hall have unfortunately become very doubtful, it having been found that the acoustic conditions of the hall are so bad as to render it useless for the purpose without extensive structural alterations. The performances were to have included the production of Mr. Edgar Tinel's new oratorio "Sainte Godelive," Beethoven's Mass in D and Ninth Symphony, under Dr. Richter's direction, besides a number of orchestral concerts to be conducted by MM. Dupont and Ysaye.——The performances of opera at the Théâtre de la Monnaie terminated on the 2nd ult. M. Vincent d'Indy's "Fervaal," as it was the chief novelty, has also been the principal success of the season. Amongst

the artists who have appeared in temporary engagements, Miss Brema has succeeded in initiating herself into the favour of the public here to a degree which far out-distances all others. The lady will doubtless return again next season.

COETHEN.—The eleventh musical festival of the State of Anhalt took place on the 8th and 9th ult., with the co-operation of the excellent orchestra of the Dessau Opera, and under the direction of Herr August Klughardt. Haydn's "Creation," a symphony in C minor, by Klughardt, and excerpts from Wagner's music-dramas were the principal numbers in the programmes.

COLOGNE.—The first performance took place on April 20, at the Stadt-Theater, of a three-act tragic opera, "Die Halliger," a Scandinavian subject borrowed from a novel by Perfall, the music proving in parts highly effective, albeit somewhat heavily orchestrated. The composer, Herr Friedrich Koch, formerly a violoncellist at the Berlin Opera, was repeatedly called, and the work may be said to have scored a distinct success.——The celebrated tenor, Tamagno, made his appearance, on the 3rd ult., at the Stadt-Theater, as *Manrico*, in "Troubador," with brilliant success, this being the singer's *début* in Germany. He also subsequently sang at Frankfort-on-Main, but will not appear at the Berlin Opera, where the enormous pay demanded by the singer, or his agent, has not unnaturally been considered excessive.

DARMSTADT.—A highly impressive first scenic performance of Liszt's "St. Elizabeth" was given on April 29, at the Hof-Theater, under the direction of Herr Rehbock.

DRESDEN.—At the Royal Opera a new three-act comic opera, "Die Rosenthalerin," by Herr Anton Rückauf, was brought out under Capellmeister Schuch's direction, on the 7th ult., and greatly favoured by the audience. The action takes place at Nuremberg, with Albrecht Dürer as its central figure, and while, necessarily, not uninfluenced by Wagner's unique lyrical comedy, Herr Rückauf's score harks back rather to the lighter *genre* of Lortzing, and appears to be none the worse for that.——An excellent first performance took place at the Lutheran Church recently of Mr. Henschel's "Stabat Mater," the composer and his wife taking part in the solo portions. The work produced an entirely favourable impression.——Herr Bungert's remarkable music-drama "Odysseus" (part of a tetralogy) has already been performed twenty-five times since its first production here in December last, which, under Dresden conditions, indicates a most unusual success.

FRANKFORT-ON-MAIN.—A new opera, "Der Pfeifer von Haardt" (the libretto founded upon Hauff's novel "Lichtenstein"), by Herr Ferdinand Langer, was brought out with good success on the 1st ult., at the Stadt-Theater. ——Special performances of the "Nibelungen" tetralogy, "Tristan," and "Die Meistersinger," with Herren Vogl, Gerhäuser, and Friedrichs, and other Bayreuth celebrities in the cast, were given at the Stadt-Theater from the 15th to the 25th ult.

HANOVER.—Humperdinck's melodrama "Die Königskinder" was brought out at the Court Theatre, on the 1st ult., and received with high favour.

KÖNIGSBERG.—An interesting prize competition has been opened by Dr. W. Simon of this town, who offers the sum of two thousand marks for a setting for male chorus and orchestra of Goethe's poem "Meine Göttin." The jury consists of three eminent musicians, Dr. Wüllner, Joseph Rheinberger, and Max Bruch, and competitors' manuscripts have to be sent in not later than December 31 next, there being no restriction as to nationality.

LONGJUMEAU.—The monument erected to Adolphe Adam, whose "Postillon de Longjumeau" has brought unlooked-for celebrity to this little town, was announced to be unveiled here on the 23rd ult., by the Minister of Fine Arts, with appropriate musical and other ceremonies.

MASSOWA.—His Majesty, Menelik, of Abyssinia, does not intend to be any longer behind other monarchs in the matter of military bands. He has lately engaged a Russian artist, M. Miliowsky, for the purpose of organising a number of bands amongst his regiments, and is sanguine that one or other of these will be able to render a good account of itself at the great Paris Exhibition of the year 1900. M. Miliowsky will have to "hurry up"!

MILAN.—The season of concerts annually given by the Società Orchestrale at La Scala Theatre was inaugurated on the 2nd ult., under the direction of M. Lamoureux, the eminent Paris conductor, who has been engaged for the series. In the programme were the overture to Gluck's "Iphigénie en Aulide," pieces by Massenet and Vincent d'Indy, Mendelssohn's "Ruy Blas" overture, and Beethoven's "Pastoral" Symphony. The French conductor met with a most hearty reception.

MUNICH.—Max Schillings's opera "Ingwelde," one of the most noteworthy contemporary German productions, was brought out at the Royal Theatre, on the 8th ult., under Herr Richard Strauss's direction, with Fräulein Ternina and Herr Vogl in the principal parts, and was received with marked favour by the more advanced section of the audience. Herr Strauss has just completed the composition of two sixteen-part choral pieces.

PRAGUE.—Under the auspices of the Mozart-Verein, a performance of "Don Giovanni" was given on the 12th ult., at the German Theatre, by leading members of society here, the proceeds of which will be devoted to the projected monument to the composer in the Bohemian capital.——The last concert of the season of the Philharmonic Society, on April 27, was devoted to composers of Czech nationality, and included some new works—viz., a symphony (Op. 24), by Carl Weiss; a tarantella for full orchestra, by Carl Bendl; a serenade, by Josef Suk (of the Bohemian Quartet party); and Dvorák's "Vodnik" ("Der Wassermann"), the latter especially being extremely well received, and its composer treated to a perfect ovation on the part of the audience. Herr Adolf Cech, of the National Theatre, was the conductor.

RIO DE JANEIRO.—Under the auspices of the National Musical Academy a "Life" of Carlos Gomes, the Brazilian operatic composer, author of "I Guarany," has just been published from the pen of Senhor Ernesto Vieira, to which are appended a number of eulogistic verses by Bulha Pato, Thomaz Ribeiro, Lopez de Mendonza, and other well-known writers, the Brazilians being naturally very proud of their only native composer who achieved European distinction.

STOCKHOLM.—A grand Scandinavian musical festival is to be held here during Whitsuntide, extending over six days.

STRASSBURG.—A permanent faculty for musical science and history has just been created at this University by the appointment to a professorship of Dr. Jacobsthal, hitherto attached to the staff only in the capacity of private lecturer.

STUTTGART.—The fifth Suabian musical festival, held here from the 15th to the 17th ult., included the performance of Schubert's grand Mass in E flat major, Brahms's Rhapsody for contralto solo, male chorus, and orchestra, and the same composer's Second Symphony; Liszt's "Les Préludes," Bach's Concerto for string orchestra, Dvorák's Rhapsody (No. 2), as well as, amongst solo performances, Beethoven's Violin Concerto, interpreted by Professor Heermann, the proceedings terminating with Beethoven's Ninth Symphony. The conductors were Dr. Hans Richter and Dr. A. Obrist, of Stuttgart.

THE HAGUE.—The Royal French Opera terminated a very successful season on the 1st ult., M. Joseph Mertens, who for the last six years conducted the performances with conspicuous ability, retiring from the post. He will be succeeded next season by M. Burwolf, formerly conductor of the Théâtre de la Monnaie.

TRIESTE.—Kienzl's "Der Evangelimann" was produced for the first time here, at the Armonia Theatre, with complete success. Madame Darée and Herr Januschke were in the principal parts; the choruses, an important feature of the work, being admirably sung.

VENICE. — Signor Leoncavallo's new opera, "La Bohème," founded, like Puccini's, upon Henri Murger's romance, the composer, however, being in this case his own librettist, was produced for the first time at the Teatro Fenice, on the 6th ult., and favourably received. Puccini's work was likewise performed here for the first time some

days previously. Signor Mascagni is also reported to be engaged upon an opera on the same subject, which threatens to become epidemical amongst composers of "young Italy."

VIENNA.—A very successful complete performance of the "Nibelungen" tetralogy was given at the Imperial Opera during the last week of April, with Frau Sedlmair and Herr Winkelmann in leading parts. Herr Gustav Mahler, of Hamburg, entered upon his functions as assistant-conductor of the Opera on the 1st ult., and has given very general satisfaction with the first work conducted by him, "Lohengrin." He is an Austrian by birth, but has gained his reputation chiefly in Germany. It is a noteworthy fact, by the way, that the most prominent conductors in the fatherland at the present day—Weingartner, Mottl, Nikisch—are natives of Austria-Hungary.——Frau Amalie Materna, the eminent interpreter of Wagnerian heroines, who sang the part of *Brünnhilde* at the original Bayreuth performances, took her final leave of the Viennese public at a concert given by the "Concordia" Society, on April 23, when she sang an air from "Tannhäuser" and "Isolde's Liebestod" in excellent voice and with her accustomed dramatic fire almost unimpaired. Needless to add that her performance aroused the greatest enthusiasm, mingled with renewed regret at her definite retirement. The lady will, however, we understand, continue to devote her talent to the training for the operatic stage of a few gifted pupils. ——An interesting concert was given on the 7th ult., by the Slavonic Gesangverein, under the direction of Herr M. Hubad, an excellent musician and experienced conductor. The numbers performed, exclusively by Slav composers, included two duets for female voices and portions of the "Stabat Mater" by Dvorák, which were immensely appreciated, as well as an overture, "In the Tatra mountains," by Zelensky, and pieces by Tschaïkowsky, Bendl, Smetana, and others.——Humperdinck's "Die Königskinder" met with its very successful first Viennese performance at the Theater an der Wien, on the 10th ult., under Capellmeister Müller's direction.——The sum of 1,000 florins was distributed by the Tonkünstler Verein amongst necessitous musicians of both sexes, on the 7th ult., the anniversary of Brahms's birth, in honour of the composer's memory.

OBITUARY.

THE death of Dr. J. P. N. LAND, at Arnhem, in the Netherlands, on April 30, at the age of sixty-three years, has removed from us a searching spirit in ways of musical art but little known to musical students, and far less cultivated. He was a professor of philosophy at the University of Leyden, but failing health in 1894 caused him to resign a position of eminence, in which his wide learning and delightful character made him conspicuous, and he retired to Arnhem. His achievements in philosophy and as an Oriental scholar might have overshadowed the outcome of his musical pursuits but for the solid basis on which the latter were raised, aided by his linguistic attainments, for he wrote in French, German, and English, as well as in his native tongue. A brief enumeration of his musical publications are—one in Dutch, "The lute book of Thysius described and explained" (1880); in collaboration with the late W. J. A. Jonckbloet, "Musique et Musiciens au 17me siècle. Correspondance et Oeuvres Musicales de Constantin Huygens" (Leyden, 1882), an important volume which has greatly extended our knowledge of the charming musical life of the Low Countries and England during the first half of that century; an exhaustive examination of the Arabic scale, which had previously been much misunderstood, "Recherches sur l'Histoire de la Gamme Arabe" (Leyden, 1884); a contribution to the German "Vierteljahrsschrift für Musikwissenschaft," entitled "Tonschriftversuche und Melodieproben aus dem muhammedanischen Mittelalter" (Leipzig, September, 1886); again in Dutch, "Upon our knowledge of Javanese Music" (1891); and lastly, in English, "Remarks on the earliest development of Arabic music," an admirable paper to be found in the Proceedings of the London Oriental Congress, September, 1892. These essays, invaluable to the musical historian and student, claim the respect of musical readers, even had Dr. Land done no more in other departments of knowledge, and make us regret his loss.

The death occurred, on April 12, at Berlin, of Dr. HANS MÜLLER, secretary of the Royal Academy of Fine Arts and professor at the Royal Hochschule für Musik, aged forty-two. The author of several valuable articles on musical subjects, notably "Die Musik Wilhelm's von Hirschau" and "Hucbald's echte und unechte Schriften," he was appointed to the professorship of musical history at the Hochschule in 1886. He was a son of the poet Wolfgang Müller, of Königswinter.

GUSTAV BARTH, the first conductor of the celebrated Vienna Maenner-Gesangverein, died at Frankfort-on-Main, on the 10th ult., aged eighty-six. An excellent musician and able conductor, he had a conspicuous share in raising the Viennese society, founded in 1835, to its present world-famed position. Amongst his numerous compositions, chiefly vocal, his setting of Robert Burns's "My heart's in the Highlands" has, perhaps, become most widely known. His wife, Madame Hasselt-Barth, was in her time a singer of some celebrity.

One of the most eminent of Italian Church musicians, SALVATORE MELUZZI, died at Rome on April 17, at the age of eighty-two. He was chapelmaster of the *basilica* of St. Peter's of the Vatican, and for forty-five years had been director of the Capella Giulia. He possessed a unique acquaintance with the works of the old Italian masters, particularly those of Palestrina, and amongst his numerous compositions are a Mass for double choir, a Requiem, and a very fine Stabat Mater. As an organist he took high rank.

The celebrated Italian tenor, ROBERTO STAGNO, who for a period of some twenty years occupied a prime position in the favour of his countrymen, died on April 26, at Genoa, of heart disease, aged sixty-one. Born at Palermo, the son of a wealthy merchant, he studied under Mariot and Giuseppe Lamperti, and in the course of his career undertook several operatic tours in Europe and the United States, where his charming and powerful voice secured him a series of successes. He appeared in London at Her Majesty's Theatre in 1876, in conjunction with Madame Nilsson, in "Faust" and "Roberto il Diavolo," but his success here was less pronounced, it being considered that his style was wanting in artistic finish. He was married to Signora Gemma Bellincioni in 1881, and was the possessor of a most valuable collection of musical instruments, containing some unique specimens.

Count NICOLAS ESTERHAZY, whose death, at the age of fifty-eight, occurred on the 7th ult., at his country seat of Totis, in Hungary, was the last representative of that distinguished family of art-patrons and *dilettanti* whose name has become historically associated with those of Haydn, Beethoven, and Schubert. Count Nicolas was himself an ardent lover of dramatic and musical art, who freely extended his patronage to struggling talent, and it is said that over two hundred young musicians, some of whom have risen to some eminence in the profession, have been enabled, through his munificence, to make their studies at the conservatoires of Vienna and Budapesth.

The death is announced, on April 5, at Pretoria, of Mr. A. WAUGH BULLEN, organist of St. Alban's Cathedral in that town, at the early age of nineteen. Mr. Bullen, who had been trained in the best traditions of English church music, became organist of a church at Dulwich before he had yet attained the age of fourteen, and had not completed his seventeenth year when, some three years ago, he was appointed to the South African organistship, with the duties of which he combined those of organist to the Pretoria Choral Society. The deceased, whose promising career has been thus prematurely cut short, had, by his gentle and unassuming manners, gained many friends in his adopted home, and the general manifestation of public sympathy at the funeral cannot fail to be a source of some consolation to his bereaved relatives in this country.

We regret to have to record the death, on the 5th ult., of Mr. THURLEY BEALE, the well-known baritone vocalist, at the age of fifty. He was a native of Royston, in Hertfordshire, and at the age of fifteen came to London, where he joined the "John Hullah Choral Society," his fine voice subsequently securing him an appointment in the choir of St. Andrew's, Wells Street, then under the direction of the late Sir Joseph Barnby, from whom he received most

valuable instruction, and who continued to take an active interest in the further career of the singer. It was through his influence that he obtained an engagement to sing at several of the oratorio concerts at St. James's Hall and Exeter Hall, and, having meanwhile exchanged the St. Andrew's choir for that of St. Paul's Cathedral, he also acquired a reputation in the provinces. In 1877, owing to increasing concert-work, he resigned his post at the Cathedral, and for a considerable period held a prominent position at the musical festivals, Novello's Oratorio concerts, the Crystal Palace, and elsewhere. He also appeared with success on the lyrical stage in the leading bass part of Hervé's "L'Œil Crevé," at the Opera Comique, under Mr. D'Oyly Carte's early management.

Mr. Ernest Lockwood, the famous harpist, for many years a member of the Royal Italian Opera, the Crystal Palace, and Philharmonic orchestras, died in London, on April 21, at the age of fifty-seven.

Mr. J. Winterbottom, for many years bandmaster of the Royal Marine Artillery, died at his residence at Putney on the 16th ult., at the mature age of eighty. He was a bassoon player in Jullien's orchestra in his younger days, afterwards became a bandmaster in Sydney, and, on his return from Australia in 1873, was appointed to organise the newly-formed band of the Royal Marine Artillery, from which post he retired, after twenty-one years' successful service, in 1893. Since then he has been bandmaster of the Artists' Rifle Corps. The deceased's family has been associated with the British Army for generations, his father having fought in the Life Guards at Waterloo.

Mr. Michael Alfred Noyer, who for more than a quarter of a century had been organist and choirmaster at the Carmelite Church, Kensington, died on the 9th ult. He was a native of Limoges, in France, and a choirboy at the Cathedral of that town, and after studying at the Paris Conservatoire was appointed to the post of *répétiteur* at the Opéra. Upon the termination of the Franco-German war, in which he had taken his share, Mr. Noyer came to England, and shortly after obtained the Kensington organistship, and was also appointed professor of music at the convents of the Assumption, Kensington Square, and of the Sacred Heart at Roehampton and Brighton. His organ playing was characterised by brilliancy and refinement, and amongst his numerous compositions for the church are two Masses, a "Veni Creator" and an "Ave Maria." His loss is most severely felt by the Carmelite Fathers and their numerous congregation.

We much regret to have to record the death, on April 16, of the Right Hon. Lord Charles Bruce, who has been chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music since its formation. He was an ideal chairman, genial and courteous to all with whom his office brought him into contact, and his death leaves a void which it will be difficult to fill.

Sir William C. F. Robinson, the Colonial Governor, whose death occurred on the 2nd ult., was the composer of several popular songs, as well as of an opera, "Predatoros," on the subject of the "Nut Brown Maid," successfully brought out in Australia. He greatly interested himself in matters musical whilst at Melbourne, and kept open house for all musical artists from the mother country.

We have also to record the following deaths:

On April 18, at Amsterdam, Professor A. D. Loman, well-known author on the history of church music in the Netherlands, aged seventy-three.

On April 19, at Kennington Park Road, Jacob Bradford, Mus. Doc., Oxon., of pneumonia.

On April 19, at Rome, Count A. Roncalli, scientist, inventor of an apparatus for the automatical transcription of music played on the pianoforte, which obtained several prizes at international exhibitions.

On April 19, at Aix (Provence), Ferdinand Kamm, popular vocal composer, professor at the Cantonal school of St. Gall, Switzerland, aged fifty-two.

On the 4th ult., at New York, Max Maretzek, formerly successful operatic manager in the United States.

On the 10th ult., at Carlsbad, Joseph Hiebsch, professor of violin and singing at the Teachers' Seminary, Vienna, author of valuable theoretical works.

CORRESPONDENCE.

CREYGHTON'S CATHEDRAL MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Can any of your readers give me any information as to the compositions of Robert Creyghton? He was, I believe, Precentor of Wells, dying there in 1736, and in that Cathedral some of his music is still sung from MS. copies, made, as far as I can gather, about 1790. These copies must very soon be laid aside, some being already in very bad condition. In the hope of substituting printed copies for some of these, I procured Novello's edition of some of his works, but in many instances I find these *entirely* different from our MS. copies. I should be glad to know if Novello's edition has good authority, since the use of printed copies would save an immense amount of labour and expense.—I remain, yours truly,

Percy C. Buck,
Wells. Organist of Wells Cathedral.

[It is quite possible that the MS. copies are wrong, due to careless and perhaps frequent copying. The Service in B flat (Novello's Edition) was edited by Ouseley, a very high authority, and that in E flat is from the "Aldrich MS. collection." There are manuscripts of Creyghton's Service in B flat, "I will arise," and "Praise the Lord, O my soul," in the library of Ely Cathedral. Organ parts of the following are in the library of the Royal College of Music: The Services in B flat, E flat, C, and C (short service), and five anthems; also separate parts of "I will arise," which is almost the only thing which keeps Creyghton's name in remembrance. Robert Creyghton, or Creighton, died at Wells, February 17, 1733-34 (not 1736), and was buried on February 22.—Ed., *M. T.*]

CLEMENTI'S TOMB.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the South walk of the beautiful old cloisters of Westminster Abbey there is a simple gravestone, lying flat on the ground, bearing the following memorable inscription:

Muzio Clementi,
called
the Father of the Pianoforte;
his fame as a musician
and composer
acknowledged throughout Europe
procured him the honour
of a public interment
in this cloister.
Born at Rome, 1752,
Died at Evesham, 1832.

This tomb, which ought to be held dear and sacred by every true musician, and which I myself have reverentially visited on countless occasions, has now become so worn and dilapidated that it is with difficulty that one can decipher the inscription which I have just quoted. A complete renovation of this plain slab covering the remains of the immortal Muzio Clementi is therefore urgently needed, and I trust that the restoration may be taken in hand by the Westminster Abbey authorities without further delay.—Very faithfully yours,

Algernon Ashton.

44, Hamilton Gardens, St. John's Wood,
May 19, 1897.

At Ladbroke Hall, on the 13th ult., an interesting amateur performance was given of a musical play founded on the story of "Rip van Winkle." The dialogue and lyrics were written by Mr. W. Cooke-Yarborough (who undertook the title-*rôle*), and the music of the songs and dances, which was very piquant and melodious, was composed by Mr. Frank Tours. Among those who may be mentioned especially, besides Mr. Yarborough, are Messrs. C. S. Adams, C. Andrews, A. F. Harrison, W. C. Peskett, and Miss May Miller (who represented *Gretchen*). There was a small string orchestra, and Mr. Cyril W. Miller conducted.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

M. C. (Grimsby).—*The words of Sir John Stevenson's celebrated glee, "See our oars with feather'd spray," are by H. B. Code, an Irishman. The glee is from an opera entitled "Spanish Patriots a thousand years ago, a dramatic romance" (libretto by Code, music by Stevenson), which was produced at the Lyceum Theatre, September 22, 1812, though it had previously been performed as a melodrama in Dublin. The following is prefixed to the original edition of the glee: "A boat is seen in the distance, the crew of which sing the following glee as they approach the shore."*

P. W. D. (Batley).—*Life is too short to discuss notational fads. Notation is not music. Beethoven did not write the chromatic scale for the sake of pleasing or displeasing certain theorists, he merely wanted a succession of semitones to be played. It is said that Mendelssohn was once asked the root of the first chord in his "Wedding March," and that he replied: he didn't know and he didn't care; he liked it.*

Candidate (Rhyl).—*We are afraid that there is no help for it but to practise assiduously and to satisfy the examiners, who seem to attach an undue importance to a feature of the examination which has no practical bearing upon an organist's duties. The specimen you send us has the appearance of a* disfigured *bass.*

F. W. H.—*The Deed, if it be the superior document, would override the Agreement; but in all such legal matters it is better to consult a solicitor.*

W. P. (Norwood).—*Clarinets in A are played a minor third lower than written.*

Enquirer.—*The* Musical World *began on March* 18, 1836.

Maud (Exmouth).—*Yes; the villain is generally a bass.*

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—The Choral Society, under the conductorship of Mr. W. R. Carr, gave a successful miscellaneous vocal and instrumental concert on April 29, at the Town Hall. The vocal soloists were Miss M. Ballard, Miss C. Aldersley, and Mr. B. Jones. Some violoncello pieces were contributed by Mr. J. E. R. Teague, and the choir sang the following madrigals and part-songs: "The Potter" (Gaul), "Down in a flow'ry vale" (C. Festa), "Lullaby of Life" (Leslie), "Let me careless" (T. Linley), "An old Romance" (Mendelssohn), and "Gipsy Life" (Schumann).

Aldershot.—Mr. A. R. Gaul's cantata "The Ten Virgins" was sung by the Aldershot and Farnham Circuit Choir on April 28, at the Grosvenor Road Wesleyan Church. The solo vocalists were Miss S. de Courcy, Mrs. Greene, and Sergeant Eastmead, the part of the *Narrator* being fulfilled by Coporal Cox. The accompaniments were played by an efficient orchestra, of which Mr. D. Burdon was the principal. Mr. W. G. Curry conducted.

Basingstoke.—The second concert (eighth season) of the Choral Society was given in the Drill Hall on April 27, when a Handelian selection was performed, and Madame Blanche Powell and Mr. Charles Copland were the solo vocalists. Mr. Charles Griffiths was principal violin of the orchestra, Mr. C. H. W. Hickin presided at the harmonium, and Mr. H. E. Powell was the conductor. The band and chorus numbered about 100 performers.

Bromley.—The Philharmonic Society, conducted by Mr. T. H. Jarvis, gave a meritorious performance of Van Bree's cantata "St. Cecilia's Day," on the 4th ult., at the Drill Hall. The solos were sung by Miss E. Wilkie, and other vocalists in the second part of the programme were Messrs. B. Pearce, E. Williams, and M. Tufnail. Pianoforte, violin, and violoncello music was contributed by Miss H. Vargas, Miss E. Jarvis, Mrs. Robertson, Mr. W. Josty, and Mr. B. Plant.

Cardiff.—A successful vocal and instrumental concert was given by the Orchestral Society on April 21, when the principal music played was Sullivan's "In Memoriam" overture, Mackenzie's "Benedictus," Edward German's "Valse Gracieuse," from the Suite in D minor, Cowen's "Four English Dances in the Olden Style," and Prout's Organ Concerto in E minor (Op. 5), the soloist in which was Mr. E. H. Lemare. Songs were contributed by Miss Hilda Wilson and Mr. Hirwen Jones.

Carlisle.—The Male-Voice Choir is a new departure in the Border city, having only been formed last October, but it has already taken rank among the best musical organisations of the district. The first concert was given on April 29, in the County Hall. The performance of the well-selected part-songs was excellent, and it was manifest that Mr. W. H. Reid, the conductor, had trained the choir with great care and skill. The solo vocalists were Madame L. Smart, Madame M. Bellas, and Mr. D. Kellet. Mr. Henderson was solo violinist, and Mr. Frank Marshall rendered intelligently Liszt's Rhapsodie Hongroise (No. 12) for pianoforte.

Chard.—The Musical Society produced with much success, on April 29, under the conductorship of the composer, a "Requiem," by the Rev. H. N. Dymond. Barnett's "Ancient Mariner" was sung in the second part of the programme, which was directed by Mr. Tidnam, the conductor of the society. The principal soloists were Mrs. Dymond, Miss Harris, Miss Mayne, Mr. Small, and Mr. Lusted.

Chichester.—The Musical Society gave two miscellaneous concerts on the 4th and 5th ult. respectively. Miss Edith Bristowe was the soprano soloist and Dr. F. J. Read the conductor.

Cockermouth.—A highly meritorious performance of Mendelssohn's "Elijah" was given by the combined choirs of the Keswick and Cockermouth Choral Societies in the Drill Hall, on the evening of April 21, under the baton of Mr. P. T. Freeman, the conductor of both societies. The principals were Miss Marjorie Eaton, Miss Jessie King, Mr. Edward Kemp, and Mr. Santley. The orchestra and chorus numbered 220 performers, and Mr. F. W. Schofield was principal violin. The concert was repeated at Keswick on the following evening.

Darlaston.—This young but prosperous choral society gave its second concert (miscellaneous) of the season in the Town Hall, on April 29. The choir sang, without accompaniment, Mendelssohn's "May Song" and "On the sea," Pinsuti's "The sea hath its pearls," Macfarren's "The three fishers," Smart's "Stars of the summer night," and Morley's "My bonnie lass she smileth." The voices, eighty in number, were well balanced, and the results obtained reflected great credit on the conductor, Mr. Thomas Johnson.

GLOUCESTER.—A concert of exceptional interest was given on the 5th ult., in the Shire Hall, by the Choral Society. The vocalists were Miss Maggie Davis and Miss L. Hodder, and instrumental chamber music was admirably rendered by Madame Frickenhaus and Messrs. Johannes Wolff, Alfred Gibson, and Pezze. The performance was varied by recitations dramatically given by Miss Olive Kennett and Mr. Charles Fry.

HAVERHILL.—The Choral Union concluded its thirty-seventh winter season on the 6th ult., with a performance of Handel's "Acis and Galatea" and a miscellaneous selection. The soloists in the cantata were Miss Norledge, Mr. H. St. Just, and Mr. W. H. Burgon. The choir consisted of about sixty voices, and the accompaniments were played by an efficient orchestra. Mr. George Leake conducted, and Mr. W. H. Bullock rendered valuable assistance at the organ.

HEREFORD.—Mr. Edward Elgar conducted an effective performance of his oratorio "The Light of Life," at the Bedfordshire Philharmonic Society's concert, on April 23, at the Shire Hall. The choruses were rendered with commendable precision, and the solos were effectively sung by Miss Rosina Hammacott, Mrs. Burrell, Mr. W. Green, and Mr. C. Phillips. The second part of the programme included the third and fourth of Cowen's "English Dances in the Olden Style," Kjerulf's "Norwegian Bridal song," Barnby's chorus for female voices, "Sweet May," and the five-part madrigals, "My love is fair" (Leslie) and "What saith my dainty darling?" (Morley).

HIGH WYCOMBE.—The Choral Association, conducted by Mr. J. G. Wrigley, gave, on April 26, a "Diamond Jubilee concert," at the Central Hall. The programme included Sullivan's "On Shore and Sea," Mackenzie's chorus "Lord of life," and Foster's part-song "The Queen." The vocal soloists were Miss Lilian Turnbull and Mr. James Brand.

HORSHAM.—The Musical Society gave a highly commendable performance of Mendelssohn's "Elijah," on April 29, at the King's Head Assembly Rooms. Mr. A. Barlow sustained the part of the *Prophet* with conspicuous success, and the other vocalists who proved themselves well-trained musicians were Miss Helen Jaxon, Miss Jeanie Rankin, and Mr. James Leyland. In the trio "Lift thine eyes" able assistance was rendered by Mrs. Hawken, and a word of praise is due to Miss Sapey, who presided at the pianoforte with marked ability. Mr. Moore conducted as usual.

LINCOLN.—The Musical Society, under the able direction of Dr. George J. Bennett, gave a successful concert, on the 6th ult., in the Drill Hall. The principal works performed were Stanford's choral ballad "The Revenge," Macfarren's cantata "May Day," and Mendelssohn's Violin Concerto, the soloist in the last-named being Mdlle. Irma Sethe. Miss Lucile Hill was the solo vocalist, and the performance showed that choir and orchestra are making satisfactory progress.

MAIDENHEAD.—The Philharmonic Society concluded its recent season at the Town Hall, on April 27, with a performance of Handel's "Samson," the solos of which were sung by Miss L. Turnbull, Miss F. Croft, Mr. H. Stubbs, and Mr. E. Jackson. Mr. J. G. Wrigley conducted.

MELBOURNE (AUSTRALIA).—An impressive performance of Bach's "St. Matthew" Passion Music was given on April 1, in St. Paul's Cathedral, under the able conductorship of Mr. Ernest Wood. Mr. Gladstone Wright declaimed the words of the *Saviour* and Mr. A. J. Pahett was the *Narrator*. Mr. R. J. Shanks presided at the organ.

NEWCASTLE.—A meritorious performance of the second part of Gounod's "Redemption" was given on the 9th ult., by the choir of the Elswick Road Wesleyan Church. The solos were sung by the Misses B. Mein, J. Browne, L. Robinson, A. Moffat, and Messrs. J. H. Reah, G. H. Spark, J. Tompson, and G. H. Wilson. The accompaniments were played on the organ and pianoforte by Messrs. G. Dodds, jun., and H. Y. Dodds respectively, and Mr. George Dodds conducted.

OXFORD.—A commendable performance was given on the 4th ult., at the British School, the chief work being Mr. W. L. Biggs' fairy cantata "Marie, or the Bells of Lee," the solos of which were sung by Miss Liddell, Miss F. Green, and Messrs. Keeler, King, and Jackson. The accompaniments were played by an orchestra, the principal of which was Mr. English.

PORTSMOUTH.—A successful performance of Haydn's "Creation" was given by the Philharmonic Society, in the Town Hall, on April 22, with Madame Ada Patterson, Mr. Iver McKay, and Mr. R. E. Miles as soloists. Mr. A. Burnett was principal violin and Dr. F. J. Read conducted.

READING.—The Philharmonic Society, under the conductorship of Mr. W. H. Strickland, gave a performance of Sir George Macfarren's cantata "The Lady of the Lake," on the 4th ult. The soloists engaged were Miss Kate Cove, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. W. H. Burgon, and the orchestra and chorus numbered 175 executants. Mr. A. F. Rippon was principal violin and Mr. J. C. B. Tirbutt presided at the organ.

RYDE.—The Musical Society closed its season on April 29 with a miscellaneous concert, which partook partly of the nature of a Schubert centenary and still more so of a Jubilee celebration. The principal works on the programme were Handel's anthem "Zadok the Priest," Schubert's cantata "The Song of Miriam," and Eaton Faning's "Queen's Song." The orchestra was drawn entirely from local sources, being composed of amateurs and of members of the band of the Isle of Wight Volunteers, and the principal violinist was Mr. F. M. Walker. Miss Edith Tancred, the soprano soloist, gave every satisfaction, especially in the Schubert songs. Miss Marguerite Watts presided at the pianoforte, and Mr. E. W. Goldsmith conducted.

STAINES.—The first performance of Dr. Huntley's Diamond Jubilee cantata "Victoria" was given on the 14th ult., by the Choral Society, under the conductorship of the composer, at the Town Hall. The dramatic solos assigned to *Boadicea* were effectively sung by Mrs. Huntley, and Mrs. Kearton as the *Chief Bard* and Mr. Bertram Mills in the bass solos were also excellent exponents of their respective parts. The choruses were well rendered, especially those which lead up to the entrance of the Queen, the vigorous and inspiriting nature of which was well realised by the choristers. The success of the performance was in no small measure owing to the efficiency of the orchestra, the principal of which was Mr. H. Hunt. The work was very warmly received, and, in answer to some remarks by Mr. Morford, the composer expressed his satisfaction with the interpretation his work had received. A good rendering was also secured of Mendelssohn's "Hymn of Praise," the soloists in which were Miss Agnes Nicholls, Mrs. Huntley, and Mr. Kearton. Mr. R. F. M. Akerman, the conductor of the Society, directed this performance.

STONY STRATFORD (BUCKS).—The Choral Society gave its second concert, at the Parish Room, on the 4th ult., when the programme consisted of Gaul's cantata "The Holy City," the second part being of a miscellaneous character. The soloists were Miss D. Perry, Mrs. L. Cooper, Mr. Herbert Kimbell, and Mr. H. Coulson. The chorus singing reflected great credit on its painstaking conductor, the Rev. C. Harold Scott, and there was a very efficient orchestra, of which Mr. T. Eales was principal violin.

TONBRIDGE.—The Philharmonic Society made its initial appearance on April 27, in Haydn's "Creation." The soloists were Miss Alice Simons, Mr. Bernard Lane, and Mr. Arthur Barlow. The band and chorus numbered seventy performers. The whole concert was a great success and reflected much credit on the popular conductor, Mr. G. J. Kimmins.

ORGAN APPOINTMENTS.—Mr. T. Curry, Organist and Choirmaster to Holy Trinity, Richmond, Surrey.—Mr. Herbert F. R. Walton, to Glasgow Cathedral.—Mr. W. E. Bell-Porter, Organist and Director of the Choir to St. James's Church, Stratford-on-Avon.

DURING THE LAST MONTH.

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VICTORIAN ERA EXHIBITION,

EARL'S COURT, LONDON, S.W.

MAY TO OCTOBER, 1897.

In Commemoration of Her Majesty's Diamond Jubilee Year.

Director-General:

IMRE KIRALFY.

GRAND CHORAL COMPETITIONS.

The Honorary Committee of the Music Section of the Victorian Era Exhibition includes the names of the most distinguished persons in the latter-day annals of Music in England, headed by

SIR ARTHUR SULLIVAN, Mus. Doc., R.A.M.
(*Chairman*),

SIR ALEXANDER C. MACKENZIE, Mus. Doc., Principal of the Royal Academy of Music
(*Vice-Chairman*).

The Choral Sub-Committee consists of the following gentlemen:—W. G. McNAUGHT, Esq., Mus. Doc., F.R.A.M.; W. H. CUMMINGS, Esq., F.S.A., Hon. R.A.M., Principal of the Guildhall School of Music; Dr. HUBERT H. PARRY, Director of the Royal College of Music; and J. SPENCER CURWEN, Esq., F.R.A.M., President of the Tonic Sol-fa College.

The proposed series of Competitions is associated with a holiday for the Choirs. *London will be especially attractive to singers this year.* They will, moreover, if taking part in the Contests at Earl's Court, be enabled to travel at a considerable reduction from the usual excursion rates. Arrangements are also being made whereby the Railway Companies will allow such privileged visitors to London to prolong their stay for a greater period than has hitherto been permitted, while special return trains will also be arranged for. In short, very exceptional facilities are being provided for this unique occasion. *There cannot be another Diamond Jubilee in our time, and there cannot be another series of Jubilee Choral Prize Winners.*

The Exhibition itself will be exceedingly interesting. Competitors will be admitted free to the Exhibition, and will have access to the side shows at special reduced rates, and at half price to the Big Wheel; and also reduced prices for refreshments.

The vast Empress Theatre will be devoted to special Musical Festivals and Competitions every week.

The following is the scheme of the Choral Competitions to be held during the coming season:—

Classes I. and II. (named below) will be sub-divided for the Series A, B, and C.
Series A—Welsh Choral Societies.
„ B—Scottish and North of England Choirs.
„ C—Midland and Southern (also Irish) Choirs.

Classes III. to VI. will be open to all British and Irish Choirs.

	1st Prize.	2nd Prize.
Class I.—Mixed Choirs of 90 to 150 Voices	£30	£20
„ II.—Mixed Choirs of 50 to 90 Voices	£25	£15
„ III.—Male Voice Choirs of 30 to 70 Voices	£20	£10
„ IV.—Female Voice Choirs of 30 to 70 Voices	£20	£10
„ V.—Elementary School Choirs of not more than 70 Voices	£10	£5
„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices ..	£10	£5

	1st Prize.	2nd Prize.	3rd Prize.
QUEEN'S PRIZE	£60	£30	£10

This Competition will be open to the Winners of First and Second Prizes of the previous Competitions in Classes I. and II.

These will be called the "Diamond Jubilee Prizes." With each Prize will be given a valuable Gold Medal of special design for the Conductor; and a handsome lithographed Certificate, suitable for framing, to every member of Winning Choirs. In Classes I. and II., the winners in Series A, B, and C, and also the winners of the Queen's Prize, will be invited to give a Concert in the colossal Empress Theatre (seating over 4,000 people) on the day after their respective Contests, dividing between them one-third of the gross receipts at such Concerts.

The dates for the Competitions are as follows:—

June 15. Class I*c*.—Mixed Choirs, 90 to 150 Voices—Midland, Southern, and Irish.
„ 17. „ I*b*.—Mixed Choirs, 90 to 150 Voices—Scottish and North of England.
„ 19. „ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices.
„ 24. „ IV.—Female Voice Choirs, 30 to 70 Voices.
July 3. „ V.—Elementary School Choirs, not more than 70 Voices.
„ 7. „ II*c*.—Mixed Choirs, 50 to 90 Voices—Midland, Southern, and Irish.
„ 16. „ I*a*.—Mixed Choirs, 90 to 150 Voices—Welsh.
„ 20. „ II*a*.—Mixed Choirs, 50 to 90 Voices—Welsh.
Aug. 4. „ III.—Male Voice Choirs, 30 to 70 Voices.
„ 12. „ II*b*.—Mixed Choirs, 50 to 90 Voices—Scottish and North of England.
Sept. 24. „ I.—QUEEN'S PRIZE.

Each Choir in every class will also be required to sing a Test Piece (see Prospectus for particulars) and a piece of its own selection. See Regulation 6, page 4.

All communications respecting the Choral Competitions should be addressed to the Secretary of Musical Competitions, Exhibition Buildings, Earl's Court, London, S.W., *from whom full Prospectuses and Entry Forms may be obtained on application.*

VICTORIAN ERA EXHIBITION, Earl's Court,

London, S.W., May to October, 1897.—IN COMMEMORATION OF HER MAJESTY'S DIAMOND JUBILEE YEAR.

Director-General: IMRE KIRALFY.

NATIONAL CHORAL COMPETITIONS.

The Competitions will take place as follows:—

	O.N.	*Tonic Sol-fa.*
July 16. Class I*a*.—Mixed Choirs, 90 to 150 Voices—Welsh. (Test Piece)—"Thy Voice, O Harmony"—Webbe. (Novello)	1½d.	1½d.
June 17. Class I*b*.—Mixed Choirs, 90 to 150 Voices—Scottish and North of England. (Test Piece)—"The Knight's Tomb"—C. V. Stanford .. (Novello)	2d.	1d.
June 15. Class I*c*.—Mixed Choirs, 90 to 150 Voices—Midland, Southern, and Irish. (Test Piece)—"Moonlight"—Faning .. .. (Novello)	1½d.	1½d.
July 20. Class II*a*.—Mixed Choirs, 50 to 90 Voices—Welsh. (Test Piece)—"Sweet Love for me"—C. V. Stanford. (Novello)	3d.	1½d.
August 12. Class II*b*.—Mixed Choirs, 50 to 90 Voices—Scottish and North of England. (Test Piece)—O, hush thee, my babie"—Sullivan .. .. (Novello)	3d.	1½d.
July 7. Class II*c*.—Mixed Choirs, 50 to 90 Voices—Midland, Southern, and Irish. (Test Piece)—"A Lover's Counsel"—Cowen .. .. (Novello)	1½d.	1d.
August 4. Class III.—Male Voice Choirs, 30 to 70 Voices. (Test Piece)—"The long day closes"—Sullivan. (Novello)	3d.	1d.
June 24. Class IV.—Female Voice Choirs, 30 to 70 Voices. (Test Piece)—"The Nightingale"—Weelkes, *as arranged by H. Leslie* .. .. .. (Novello)	2d.	1d.
July 3. Class V.—Elementary School Choirs, not more than 70 Voices. (Test Piece)—"Jack Frost." Trio—J. L. Hatton .. .. (Novello)	3d.	1½d.
June 19. Class VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices. (Test Piece)—"O, Happy Fair"—Shield, *as arranged by H. Leslie.* (Novello)	1½d.	1d.
Sept. 24. Class I.—THE QUEEN'S PRIZE. (Test Piece)—"Hymn to Music"—Dudley Buck .. (Novello)	3d.	1½d.

Each Choir in every class will also be required to sing a piece of its own selection.

	1st Prize.	2nd Prize.
The Prizes offered are as follows:—		
Class I.—Mixed Choirs of 90 to 150 Voices	£30 ..	£20
„ II.—Mixed Choirs of 50 to 90 Voices	£25 ..	£15
„ III.—Male Voice Choirs of 30 to 70 Voices ..	£20 ..	£10
„ IV.—Female Voice Choirs of 30 to 70 Voices ..	£20 ..	£10
„ V.—Elementary School Choirs of not more than 70 Voices	£10 ..	£5
„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices	£10 ..	£5

Classes III. to VI. will be open to all British and Irish Choirs.

	1st Prize.	2nd Prize.	3rd Prize.
QUEEN'S PRIZE	£60 ..	£30 ..	£10

This Competition will be open to the Winners of 1st and 2nd Prizes of the previous Competition in Classes I. and II.

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THE FLAG OF ENGLAND

BALLAD

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

The Words by RUDYARD KIPLING

THE MUSIC BY

J. FREDERICK BRIDGE.

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THE TIMES.

The vocal writing is decidedly effective. The work is undeniably above the average of "occasional" compositions, and is indeed worthy to rank with the composer's best efforts.

DAILY TELEGRAPH.

Dr. Bridge was well advised in selecting the poem as a text for his Jubilee Song. Good judgment equally appears in the musical treatment. Manifestly a work designed for the purpose here in view should be distinguished by features which recommend it to popular taste and feeling—that is to say, it should be tuneful, rhythmical, and simple. These are precisely the qualities that recommend the work under notice, and they are quite compatible with a large measure of picturesque effect and varied expression. . . . The picturesque poem and its happy setting, so full of spirit and fitness, at once pleased the public. The performance was indeed excellent, making quite justifiable the "ovation" promptly tendered to the principal singer and the composer-conductor. Dr. Bridge was thrice called to the platform.

STANDARD.

It opens with a martial figure on the dominant of F major, and this is heard again and again throughout the brief work. The "Winds of the World" are to declare "What is the Flag of England?" and they perform their task, Professor Bridge's music well illustrating, with all requisite variety of effect and musicianly feeling, the contrasts between the soft southern zephyrs and the wild north-easter. In the final section the vocal forces, including the soprano soloist, are divided into nine parts, and the climax is as stirring as it is musicianly instructive. The "Flag of England" is certain to prove popular with choral societies, for Professor Bridge's music is grateful for the voices, and the words are not more applicable to this than to any other year, being patriotic in a general sense.

DAILY NEWS.

The music, strictly choral, is of a descriptive character, admirably suited to the dramatic lines, while in the song of the South Wind, the soprano soloist (last night Madame Albani) has a melodious solo supported by the female chorus, and the whole closes with a short but massive double chorus. The choir had evidently taken the greatest interest in the music of their chief, and the performance was well worthy the fame of our leading choral society. Four times was Professor Bridge called to the platform.

MORNING POST.

The finest portion of the work is undoubtedly the illustration of the words of the North Wind, and the music here attains very great expressive power, particularly in the setting of the line "And they died, but the flag of England blew free ere the spirit passed." . . . No little of the success of the work is due to the effectiveness of the scoring, which is always picturesque, and often most suggestive of the spirit of the text. . . . Few new works have had a more hearty reception.

DAILY CHRONICLE.

It may at once be said that the composer has thoroughly caught the spirit of the stirring and picturesque poem. . . . It is a thoroughly musicianlike production, and of its effectiveness there can be no question. That it will speedily be in demand by choral societies is certain, for it is marked by a freshness and energy not always apparent in compositions of this description. The large force of brass and percussion employed last night is not absolutely necessary to do justice to a work that has far more valid claims to attention than is indicated by liberal orchestral adjuncts. The choralists did their very best for their conductor's latest production, and the result was a great success.

DAILY GRAPHIC.

The recurrent themes are marked by breadth and simplicity rather than distinction or nobility, but some of the episodes, notably the setting of the splendid lines "Never the lotus closes, never the wild fowl wake, But a soul goes out on the East wind that died for England's sake"—are decidedly happy. The work was finely performed and was received with great enthusiasm.

PALL MALL GAZETTE.

The setting has spirit, intelligence, and a fine literary instinct. It has movement and spirit; it is, on the whole, well scored, and if it does not ever touch you into any sudden surprise of beauty—which is, let it fairly be said, the final test of great art—it is at all events sound, musicianly and inspiriting, and not unworthy of the poem.

WESTMINSTER GAZETTE.

Dr. Bridge is to be cordially congratulated upon his capital setting of Rudyard Kipling's fine ballad "The Flag of England." It was no light undertaking, indeed, to find the musical equivalent of Mr. Kipling's noble and stirring verses; but Dr. Bridge may certainly be felicitated upon the fashion in which he has accomplished his task. The utterances of the rough North wind, anon of the languorous southern breezes, and so on, he has illustrated with much picturesque and effective scoring. The work was admirably performed, and was received with the utmost enthusiasm by a very large audience.

GLOBE.

The composer has evidently put forth all his strength in setting the fine verses of the poem. . . . His music is always vigorous and full of spirit, and every bar shows the intelligence of a thorough musician. In his setting of the fine lines beginning "Never the lotus closes" Dr. Bridge has succeeded in catching some of the pathos of the poem; this passage was perhaps the best of a work in which, if space allowed, there would be much to praise at length.

ATHENÆUM.

This brief and invigorating cantata, written for soprano solo, chorus and orchestra, will certainly be popular for years, as it is impressive in effect and not by any means difficult, though the music is as varied in style as it is energetic.

SUNDAY TIMES.

Dr. Bridge could have adopted no more fitting model for a work of this description than Stanford's "Revenge," the popularity of which it ought certainly to rival for a time at any rate. The music is full of rhythmical energy, and its tuneful swing catches the ear forthwith.

WEEKLY DISPATCH.

Dr. Bridge's setting of Rudyard Kipling's stirring ballad, "The Flag of England," was an immense success, and the composer was recalled time after time to the orchestra to bow his acknowledgments.

WORLD.

I venture to say that this musical ballad will win wide success, and that the choral societies of the two Isles will fall upon it with one accord. They can't do better.

TRUTH.

Professor Bridge's setting of "The Flag of England" quite roused the Albert Hall audience to enthusiasm.

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16. See how lightly on the blue sea (Senti la danza invitaci). Fr Donizetti's "Lucrezia Borgia."
18. On yonder rock reclining. From Auber's "Fra Diavolo."
19. Happy and light. From Balfe's "Bohemian Girl."
22. Come, old comrade (The celebrated Chorus of Old Men). From Gounod's "Faust."
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530	Alas! now is my Saviour gone ...	2
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337	In tears of grief	1½
353	I wrestle and pray (Motet)	4
362	Be not afraid (Motet)	6
661	Blessing, glory, and wisdom ...	6

BACH'S PASSION (St. John).

531	Lord, our Redeemer	3
532	Let us not divide	2
533	Beloved Saviour	2
534	Rest here in peace ... ... / Lord Jesus, Thy dear angel send ...	3
712	If this man	1½

BACH'S CHRISTMAS ORATORIO.

535	Christians, be joyful	3
536	Glory to God	2
537	Hear, King of angels	1½
538	Come and thank Him	3
539	Glory be to God Almighty	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½

BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ...	3

BACH'S MASS IN B MINOR.

718	Sanctus	4
720	Crucifixus and Et Resurrexit ...	4

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748	Gloria Patri. March and Chorus ...	6

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626	Lo! day's golden glory	4
627	Who shall be fleetest	1½
628	Fear or doubting	3
629	Protect them, Almighty	3

BARNETT'S THE ANCIENT MARINER.

753	Around, around	4
756	What loud uproar	6

BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp	1½
613	It is a spirit ... ... / Who would not fear Thee ...	1½
614	Praise ye the Lord	6
615	We have a law	1½
616	This man was also with Him—This is one of them... ... ... / Surely thou art also—They are all revolters	4
617	This is a day of wrath...	2
618	Thou that destroyeth the Temple ...	3
619	He is worthy to die ... ... / He will swallow up death ...	4
620	Fear thou not	2
621	Sing unto the Lord	2
760	O come, let us sing	2

BEETHOVEN'S ENGEDI. (MOUNT OF OLIVES.)

195	O praise Him, all ye nations ...	3
196	Hallelujah	3
349	Where is he	3

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon Thee ...	1½
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192	Credo—Glory and great worship ... / Et incarnatus—O Lord, give ear ... / Et resurrexit—Be Thou exalted ... / Et vitam—O praise ye the Lord ...	4
193	Sanctus—Holy, Holy... ... ... / Benedictus—He is blessed	4
194	Agnus Dei—Hear my crying ... / Dona nobis—Blessed be the Lord...	2

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368	Twine ye the garlands	3
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370	Deign, great Apollo	3
371	Hail, mighty master, hail	3

BEETHOVEN.

670	A calm sea and a prosperous voyage	4
678	Meek, as thou livedst, hast thou departed (an Elegy)	2

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666	Wake with a smile	4
667	With a laugh as we go round ...	4
668	Hark! their notes the hautboys swell	3
669	Ill-fated boy, begone	3

BENNETT'S WOMAN OF SAMARIA.

	God is a Spirit	6
	Abide with me	6

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331	Introit—Requiem æternam—Give unto the pure in heart	2
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559	Sanctus—Holy, Holy	1½
333	Pie Jesu—God of mercy	1
560	Agnus Dei—Lord Almighty... ...	3

CHERUBINI'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ...	4

CHERUBINI'S MASS IN D MINOR.

719	Agnus Dei	4

H. COWARD'S STORY OF BETHANY.

764	Behold, how good a thing it is ...	4

COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners	8

COWEN'S SLEEPING BEAUTY.

722	At dawn of day...	6

COWEN'S SONG OF THANKSGIVING.

761	Except the Lord build the house ...	1½

COWEN'S ST. JOHN'S EVE.

770	Now joy shall be in cottage poor ...	4

CROTCH'S PALESTINE.

680	Reft of thy sons	2
681	O happy once	2
682	O feeble boast	3
683	Hence all his might	2
684	In frantic converse	3
685	Then the harp awoke	3
686	Nor vain their hope	3
687	Lo! star-led chiefs	2
688	Daughter of Sion	1½
689	He comes!	2
690	Be peace on earth	2
691	Then on your tops	2
692	Hosanna!	2
693	Worthy the Lamb, and Hallelujah!	3

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758	Blossoms, born of teeming Springtime	4

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750	Fac me vere tecum flere	3

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord, have mercy ..	3
569	Gloria in Excelsis—Glory be to God	6
570	Credo—I believe in one God ...	8
571	Sanctus—Holy, Holy, Holy	2
572	Benedictus—Blessed is He	3
573	Agnus Dei and Dona nobis ... ... / O Lamb of God—Grant us Thy peace	4

GADE'S CHRISTMAS EVE.

710	Behold, a star appeareth	4

GADE'S THE ERL-KING'S DAUGHTER.

No.		Pence.
647	At eve, Sir Oluf reined	2
648	The sun now mounts	1½

GADE'S ZION.

649	Hear, O my flock	2
650	The departure from Egypt ... ... / The Lord hath in Egypt	3
651	The captivity in Babylon ... ... / But then his flock forsook	6
652	Prophecy of the New Jerusalem ... / Yet merciful and tender is the Lord	6

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ...	2
654	Crusader's song (Shine, holy sun)... /	4
655	Father! from a distant land... ... /	
656	Silent, creeping so light	2
657	The wave sweeps my breast (S.A.)...	3
658	The welcome sun	2
659	Pilgrims' March	2
660	His head let each Crusader raise ...	6

GADE'S PSYCHE.

698	In Hellas, a country of sunlight ...	4
699	The birds in playful throng	3
700	Thou art mighty, O Eros	2

GOUNOD'S MESSE SOLENNELLE.

561	Kyrie eleison	3
562	Gloria in Excelsis	4
342	Credo	4
323	Sanctus and Benedictus	2
563	Agnus Dei	2

GOUNOD'S COMMUNION. (MESSE SOLENNELLE.)

564	Kyrie eleison	3
565	Gloria in Excelsis	4
566	Credo	4
325	Sanctus and Benedictus	2
567	Agnus Dei	2

GOUNOD'S TROISIÈME MESSE SOLENNELLE (DE PÂQUES).

757	Gloria in excelsis	4

GOUNOD'S REDEMPTION.

701	The earth is My possession... ... / Lord Jesus, Thou to all bringest light	4
702	O my Vineyard (The Reproaches)...	3
703	Beside the Cross remaining... ...	6
704	For us the Christ is made a Victim	3
705	From Thy love as a Father... ...	1½
706	Unfold, ye portals everlasting ...	6
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708	Hymn of the Apostles	1s.
752	Saviour of men (Prophetic Choir)...	3
762	Ouvrez vos portes éternelles	65c.

GOUNOD'S "DEATH AND LIFE." (MORS ET VITA.)

723	A fearful thing to fall	4
724	Rest and peace eternal	6
725	From the morning watch	4
726	Day of anger, day of mourning ...	6
727	Oh! what shall we then be pleading	4
728	Happy are we	4
729	Faint and worn...	4
730	Lord, for anguish hear us moaning	6
731	While the wicked are confounded ... / Day of weeping	6
732	O Lord, Jesu Christ	6
733	Holy, holy, holy	4
734	Mighty Saviour	4
735	Lamb of God	4
736	To God high enthroned	4
737	The righteous shall enter	4
738	Holy, O Lord God omnipotent ...	4
739	And I heard a great voice	4
740	And God Almighty then	4
741	Lo, all things I make new	6

GRAUN'S PASSION.

523	The Lord that wept for sorrow ... / His spirit is faint	2
524	Whom have I, Lord ... ... / Sadly bendeth earthward	2
525	Christ unto us hath left ... ... / To utmost heights of faith	3
526	Sing and be joyful ... ... / How glorious is the home above ...	2
527	Behold us here	2

GRAUN'S TE DEUM.

697	Thou art the King of glory—Tu Rex gloriæ...	3

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HANDEL.

No.		Pence.
395	A virtuous wife ... ...Susanna	2
8	Ah, wretched Israel... ... Judas	1
373	All empires upon God Belshazzar	2
382	All power in Heaven above Theodora	2
403	All the earth Chandos Te Deum	3
9	All the earth ... Dettingen To Thee all angels	1½
3	All we, like sheep ... ... Messiah	1½
14	All your boast will end ... Deborah	1½
11	Almighty Ruler of the skies Joshua	1
1	And the glory of the Lord Messiah	1½
2	And with His stripes	1
27	And He shall purify	1½
4	And the children of Israel Israel	2
5	And Israel saw ... ... And believed the Lord	1
6	He is my God ... ... And I will exalt him ... ... The depths have covered ...	1½
7	And with the blast	1½
379	And draw a blessing down Theodora	2
12	As from the power ... Ode	3
13	At last divine Cecilia Alexander's Feast	1½
10	Awake the trumpet's ... Samson	1½
15	Bacchus' blessings are a treasure	1
16	Behold the Lamb of God Messiah	1
17	Behold, Darius Alexander's Feast	1
372	Behold, by Persia's hero Belshazzar	2
377	Bel boweth down	1½
384	Blest be the hand ... Theodora	2
694	Blest be the man	3
394	Blessed be the day ... ...Susanna	1½
18	Break his bands of sleep Alex.'s Feast	1
19	But as for His people ... Israel	1½
20	But the waters overwhelmed ...	1
21	O death (Duet) ... ... Messiah But thanks be to God ...	1½
346	By slow degrees ... Belshazzar	3
767	Cheer her, O Baal ... Athaliah	1
22	Cherub and Seraphim ... Jephtha	2
326	Come and trip it ... ...L'Allegro	1
381	Come, mighty Father Theodora	2
552	Crown with festal pomp Hercules	2
409	Day by day Chandos Te Deum And we worship ...	3
23	Doubtful fear ... ... Jephtha	1½
24	Disdainful of danger ... Judas	1½
25	Day by day we magnify Dettingen Make them to be numbered ...	2
26	Draw the tear ... ... Solomon	1
28	Despair all around them... Deborah Alleluia	1½
717	Dryads, Sylvans Time and Truth	3
29	Egypt was glad ... Israel in Egypt	1½
226	Envy! eldest born of hell Saul	1
713	Ere to dust is changed thy beauty Time and Truth	2
255	Exceeding glad shall he be	1½
30	For unto us a Child ... Messiah	2
31	Fallen is the foe ... ... Judas	1½
32	For Sion lamentation make ...	1
380	For ever thus stands fixed Theodora	2
33	Fixed in His everlasting seat Samson	1½
34	From the censer curling Solomon	4
35	From the east unto the west ...	1½
37	From harmony ... ... Ode	1½
38	For all these mercies ... Joshua	1
39	Father of mercy	1
40	Forbear thy doubts ... Deborah	1
41	For ever to the voice	1
414	Glory be to the Father Ut. Jubilate	4
42	Galatea, dry thy tears ... Acis	1½
230	Gird on thy sword ... Saul	2
43	Great Dagon has subdued Samson	1½
765	Gloria Patri (for Double Chorus) ...	3
45	Glorious hero! ... ... Samson	1½
46	Glory to God ... ... Messiah	1
47	Glory to God ... ... Joshua	2
365	Go, generous, pious youth Theodora	2
48	Happy we ... ... Acis	1
49	Happy pair ... Alexander's Feast	1½
400	He comes ... ... Esther	4
50	His yoke is easy ... ... Messiah	1
51	He trusted in God	1½
52	How dark, O Lord ... ... Jephtha	2
53	Hear, Jacob's God ... ... Samson	1
755	Hallelujah ... Time and Truth	2
54	Hallelujah ... ... Messiah	2
55	Hear us, our God ... ... Samson	1
56	He spake the word ... ... Israel	1½
57	He gave them hailstones	1½
58	He sent a thick darkness ... ... He smote all the first-born ...	1½
59	He rebuked the Red Sea ... ... He led them through the deep ...	1½
60	Hear us, O Lord ... ... Judas	1½
320	He saw the lovely youth Theodora	1½

HANDEL.

No.		Pence.
61	Hail! Judea... ... ... Judas	1
62	Hallelujah. Amen	1
64	Hail, mighty Joshua ... Joshua	2
63	How soon our towering hopes ...	1
385	How strange their ends Theodora	2
279	How are the mighty Funeral Anthem She delivered the poor ...	2
280	How are the mighty fallen ... The righteous shall be had ...	1½
222	How excellent thy name ... Saul	1½
772	How excellent Thy name and Hallelujah ... ... Saul	1½
387	How long, O Lord ... ...Susanna	1½
223	The youth inspired ... Saul Our fainting courage ... ... How excellent, and Hallelujah ...	2
65	Moses and the children ... Israel I will sing unto the Lord	3
66	In glory high ... ... Jephtha	1½
67	Immortal Lord ... ... Deborah	4
393	Impartial Heaven ... ... Susanna	2
551	Jealousy ... ... Hercules	2
258	Kings' daughters were among ...	1
260	Kings shall be thy nursing fathers	2
390	Let justice reign ... ...Susanna	2
68	Let their celestial concerts Samson	1½
550	Let none despair ... ...Hercules	2
69	Lift up your heads ... ... Messiah	1½
71	Let all the angels of God	1
73	Let us break their bonds	1
74	Let old Timotheus yield	1½
75	Lead on, lead on ... ... Judas	1
76	Let thy deeds be glorious Deborah	1½
77	Let our glad songs and Alleluia ...	3
261	Let thy hand be strengthened ...	1½
262	Let justice and judgment	1
664	Love and Hymen ... ...Hercules	2
78	Mourn, ye afflicted ... ... Judas	1½
79	Mourn, all ye Muses ... Acis	1
228	Mourn, Israel, mourn ... Saul	1
80	Must I my Acis still bemoan? Acis	1½
81	May no rash intruder ... Solomon	2
82	Music, spread thy voice	1½
83	May all the host ... ... Joshua	1
257	My heart is inditing	1½
84	No more to Ammon's God Jephtha	1½
321	Now love, that everlasting Semele	1½
85	Doleful tidings ... ... Deborah Now the proud insulting foe ...	1½
412	O be joyful Utrecht Jubilate Serve the Lord with gladness ...	3
413	O go your way into his gates ...	2
754	O calumny ... Alexander Balus	2
411	O Lord, in Thee Chandos Te Deum	6
351	O God, who in Thy heavenly hand	3
86	O God, behold ... ... Jephtha	1½
87	O first-created beam ... Samson	1½
89	O thou that tellest (Solo & Chorus)	1½
90	O Father, whose Almighty Judas	1½
91	Vouchsafe, O Lord ... Dettingen O Lord, in Thee	2
92	O thou bright orb ... ... Joshua	1½
93	O the pleasure of the plains Acis	2
94	O blast with thy tremendous brow ... ... Deborah O hear thy lowly servants' prayer ...	1½
95	O Baal, monarch of the skies ...	1½
227	O fatal consequence of rage Saul	1½
662	Oh filial piety ... ... Hercules	3
376	Oh, glorious Prince ... Belshazzar	2
386	Oh, love Divine ... Theodora	2
391	Oh, Joachim, thy wedded truth Susanna	2
229	Eagles were not so swift ... Saul In sweetest harmony (Air) ... O fatal day	1½
327	Or let the merry bells L'Allegro	1½
328	Populous cities	1½
96	Praise the Lord ... Solomon	3
97	Lord of Eternity ... Deborah Plead thy just cause	1½
225	Preserve him for the glory Saul Is there a man?	1½
374	Recall, O King ... Belshazzar	1½
389	Righteous Heaven ... Susanna	4
396	Shall we the God of Israel fear? Esther	2
397	Shall we of servitude complain? ...	1½
275	Sing, O ye heavens ... Belshazzar	3
277	She put on righteousness... ...	1
98	Surely He hath borne Messiah	1
99	Since by man came death ...	1
358	See from his post ... Belshazzar	3
36	See the conqu'ring hero ... Judas	1
101	Sing unto God	1½
102	Swell the full chorus Solomon	1½
103	Now a different measure ... Shake the dome	1½

HANDEL.

No.		Pence.
104	See the proud chief ...Deborah	2
378	Tell it out among ... Belshazzar	4
392	The cause is decided ... Susanna	2
100	The horse and his rider ... Israel	4
401	The Lord our enemy has slain Esther	1s.
105	The Lord gave the word... Messiah	1
404	The glorious company of the Apostles ... Chandos Te Deum	3
405	Thou art the King of glory ...	3
406	Thou didst open the kingdom ...	2
407	Thou sittest at the right hand ...	4
106	Their sound is gone out Messiah	1
107	They loathed to drink ... Israel	1
108	The trumpet's loud clangour Ode	1
109	Thy right hand, O Lord ... Israel And in the greatness	1½
110	Thou sendest forth Thy wrath ...	1½
111	Who is like unto Thee? ... ... The earth swallowed them ...	1
361	The Lord is a Man of war ...	1½
112	The people shall hear	3
113	To our great God ... ... Judas	1
114	To Thee Cherubim... Dettingen	1½
115	The glorious company ... ... Thine honourable, true	1
116	Thou art the King...	1
117	Then shall they know ... Samson	1½
118	Then round about the starry throne	1½
119	To dust his glory ... ... Samson	1½
665	To him your gratitude Hercules	2
120	To man God's universal law Samson	1½
375	To arms! to arms!... Belshazzar	3
121	Theme sublime ... ... Jephtha	1½
122	To song and dance... ... Samson To fame immortal go	1½
123	The princes applaud Alex.'s Feast	1
124	Tune your harps ... ... Judas	1½
125	Throughout the land ...Solomon	1½
126	Thus rolling surges rise	1
127	The name of the wicked	2
128	To long posterity ... ... Joshua	1½
129	The Lord commands	1½
130	The Great Jehovah	1
131	The listening crowd Alex.'s Feast	1½
132	The many rend the skies... ...	2
276	The ways of Zion do mourn Funeral	1½
281	Their bodies are buried Anthem But their name liveth	1
282	The people will tell ... ... And the congregation	1
283	They shall receive...	1½
284	The merciful goodness	1
345	The mighty power ...Athaliah	3
133	The great King of kings Deborah Doleful tidings	1½
254	The king shall rejoice	1½
329	These delights L'Allegro	1½
330	These pleasures, Melancholy, give ...	1½
256	Thou hast prevented him	1½
302	Tyrants now no more ...Hercules	1½
259	Upon Thy right hand	1½
383	Venus laughing ... Theodora	1½
388	Virtue shall never long be oppressed Susanna	2
399	Virtue, truth, and innocence Esther	2
410	Vouchsafe, O Lord, Chandos Te Deum	1½
663	Wanton god of amorous fires Hercules	2
408	We believe that Thou shalt come Chandos Te Deum	2
402	We praise Thee, O God!	2
134	Worthy is the Lamb and Amen ...	2
224	Welcome, mighty King ... Saul David his ten thousand slew ...	1
135	We come, in bright array... Judas	1
136	We hear	1
137	We never will bow down ...	1½
138	We praise Thee, O God Dettingen	2
139	When Thou hadst overcome ... We therefore pray Thee	1½
140	When his loud voice ... Jephtha	3
141	With thunder armed ... Samson	1
324	Weep, Israel, weep	1
142	With pious heart ...Solomon	2
143	We with redoubled rage ... Joshua	1
144	Wretched lovers ... ... Acis	2
278	When the ear heard her	1
768	Ye boundless realms of joy Sixth Chandos Anthem Your voices raise	3
671	Ye happy nations Alexander Balus	2
148	Ye house of Gilead ... ... Jephtha	1½
147	Ye sons of Israel ... ... Joshua	2
398	Ye sons of Israel, mourn ... Esther	1½
715	Ye tutelar Gods	2
145	Your harps and cymbals Solomon	3
146	Your voices tune Alexander's Feast	1½
149	Zadok the Priest	3

IT COMES FROM THE MISTY AGES

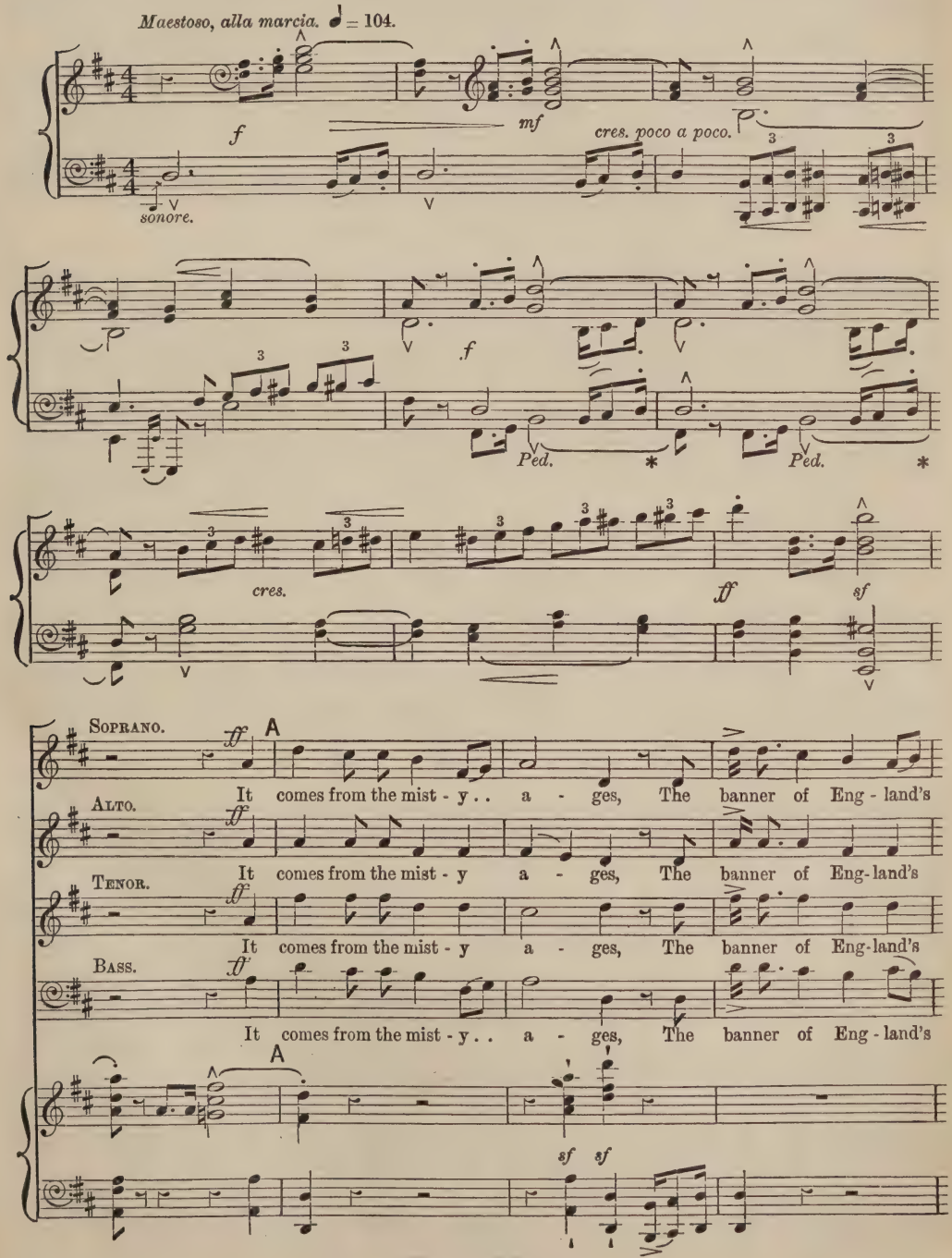
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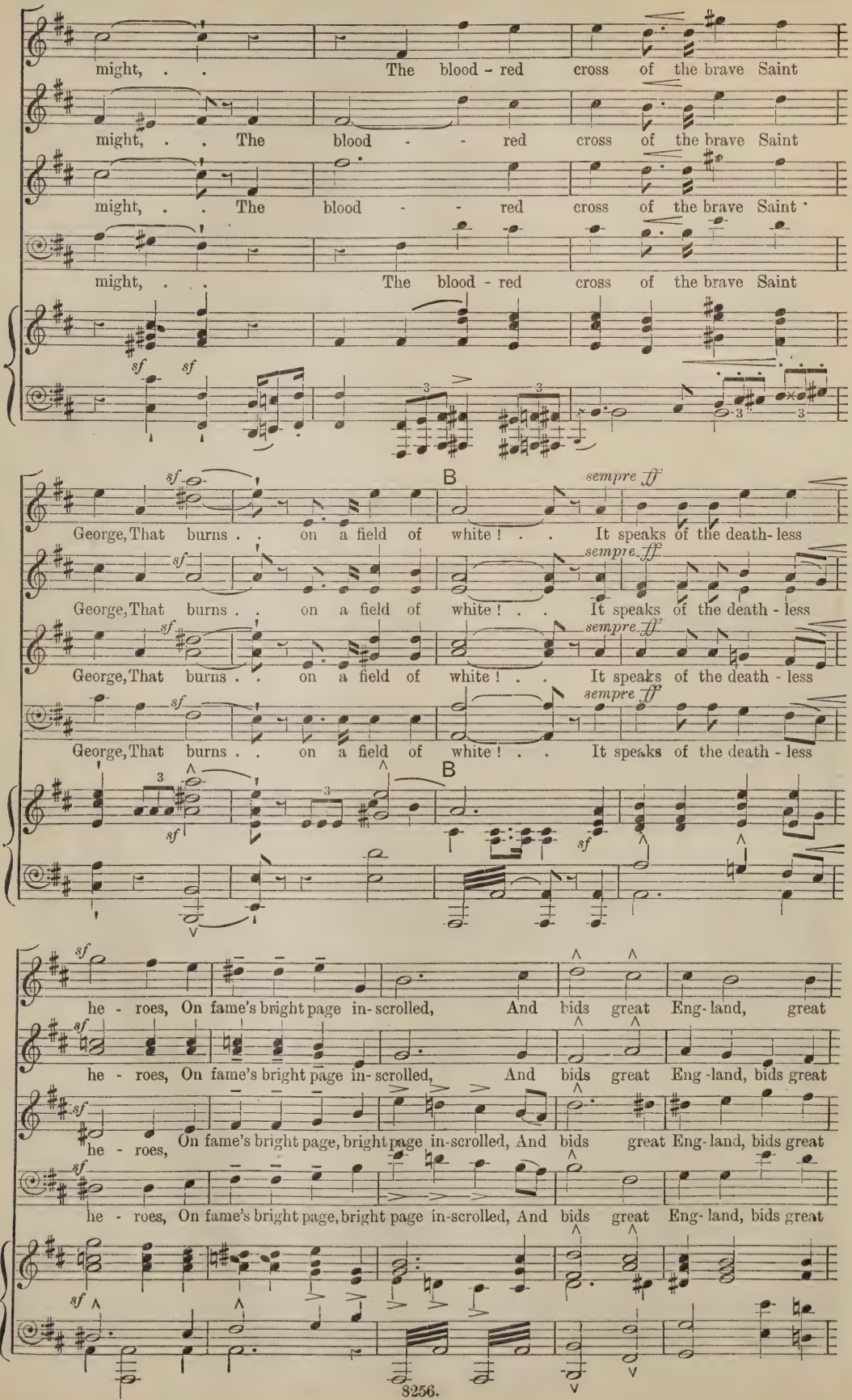
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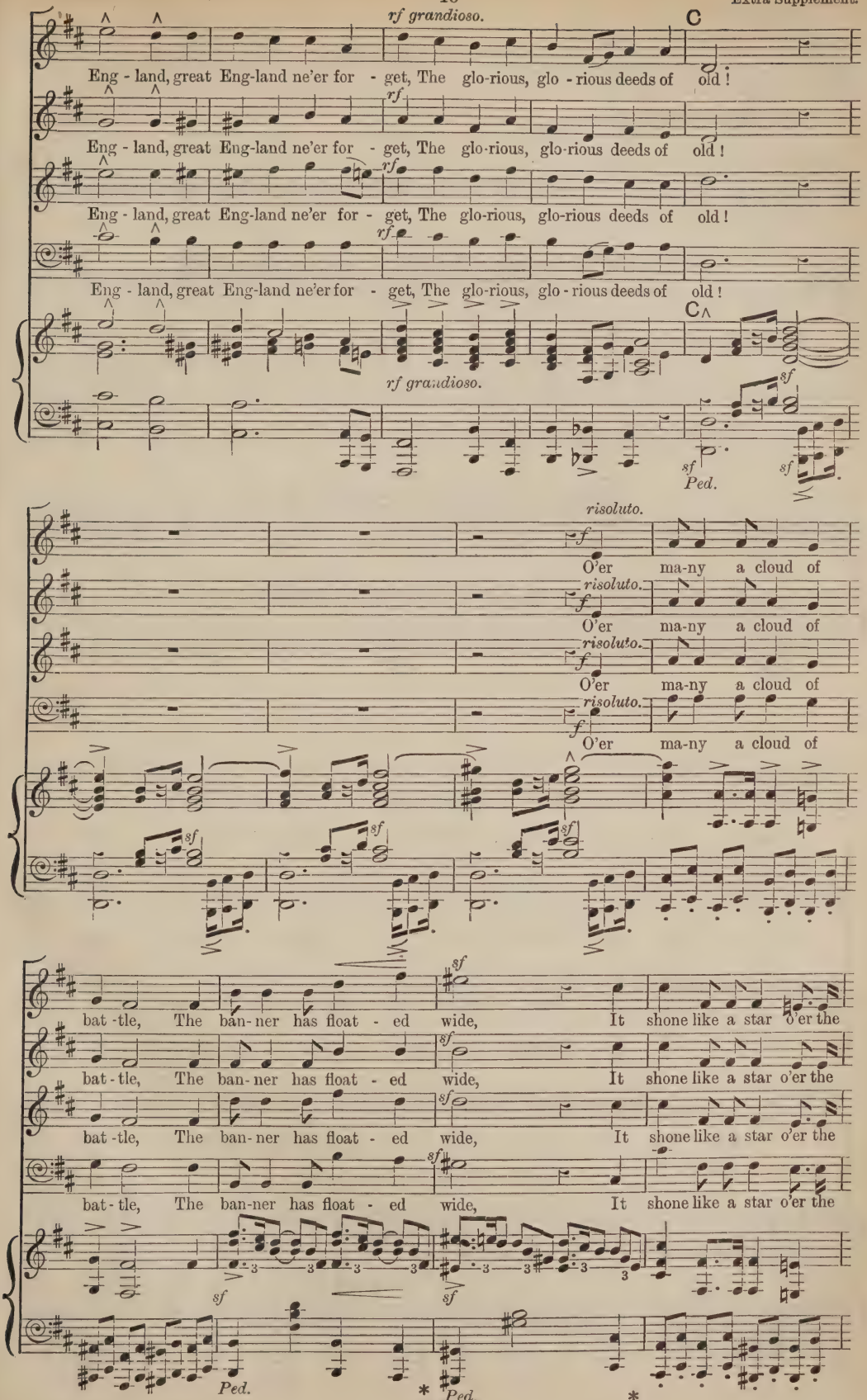
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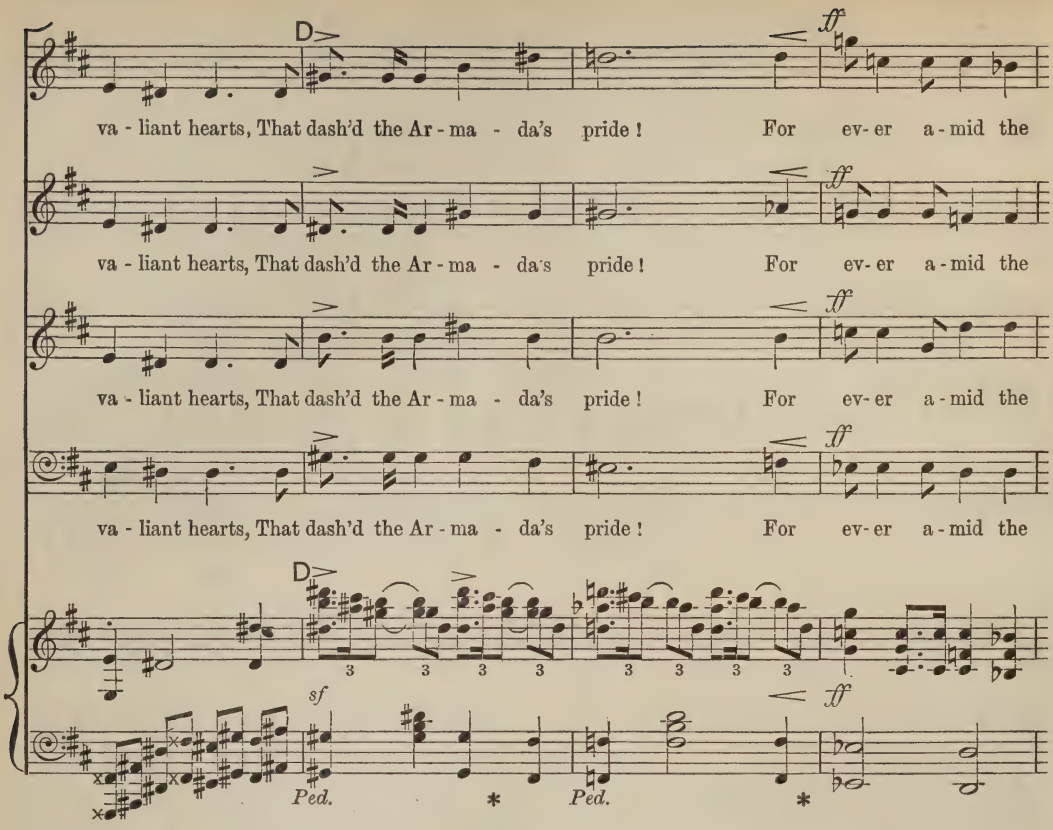
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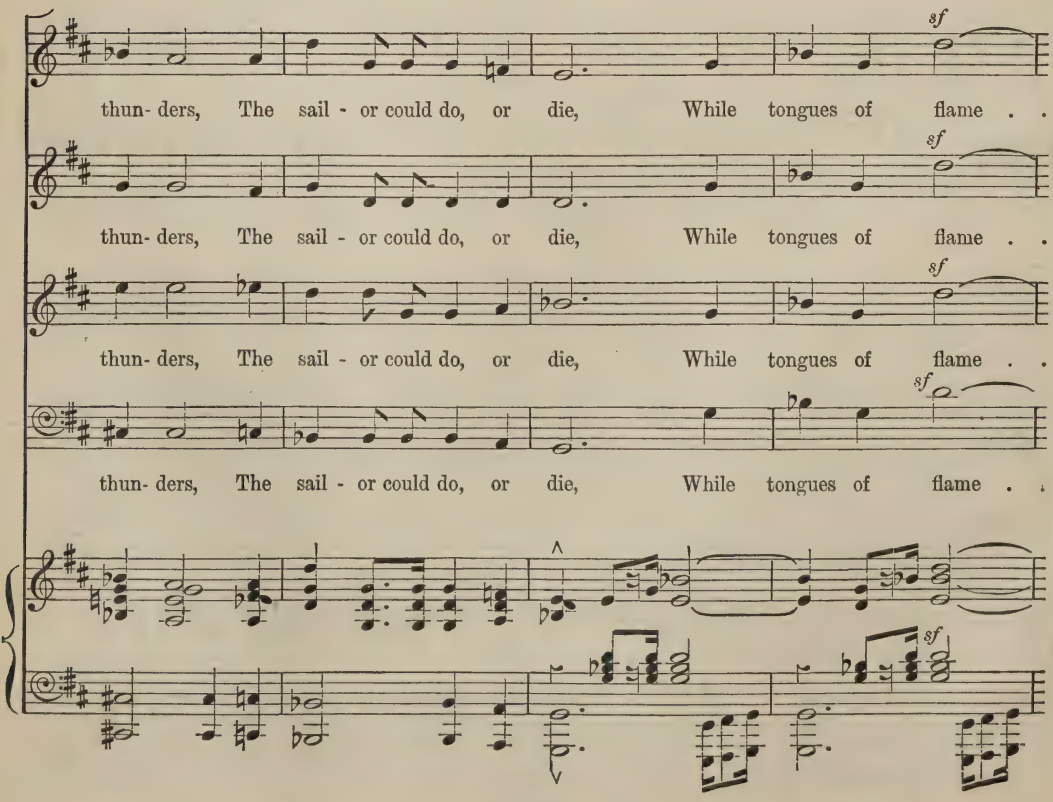


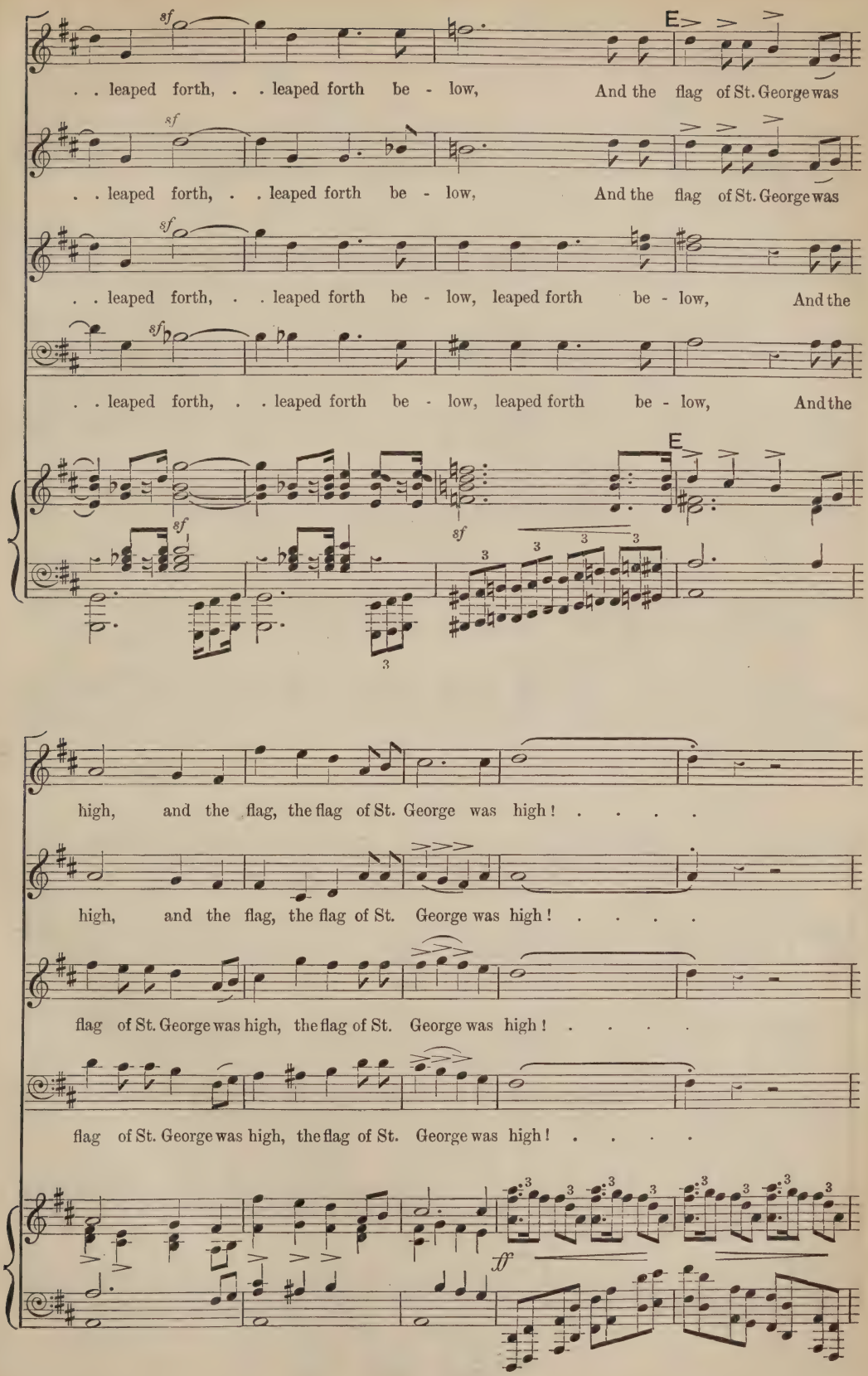
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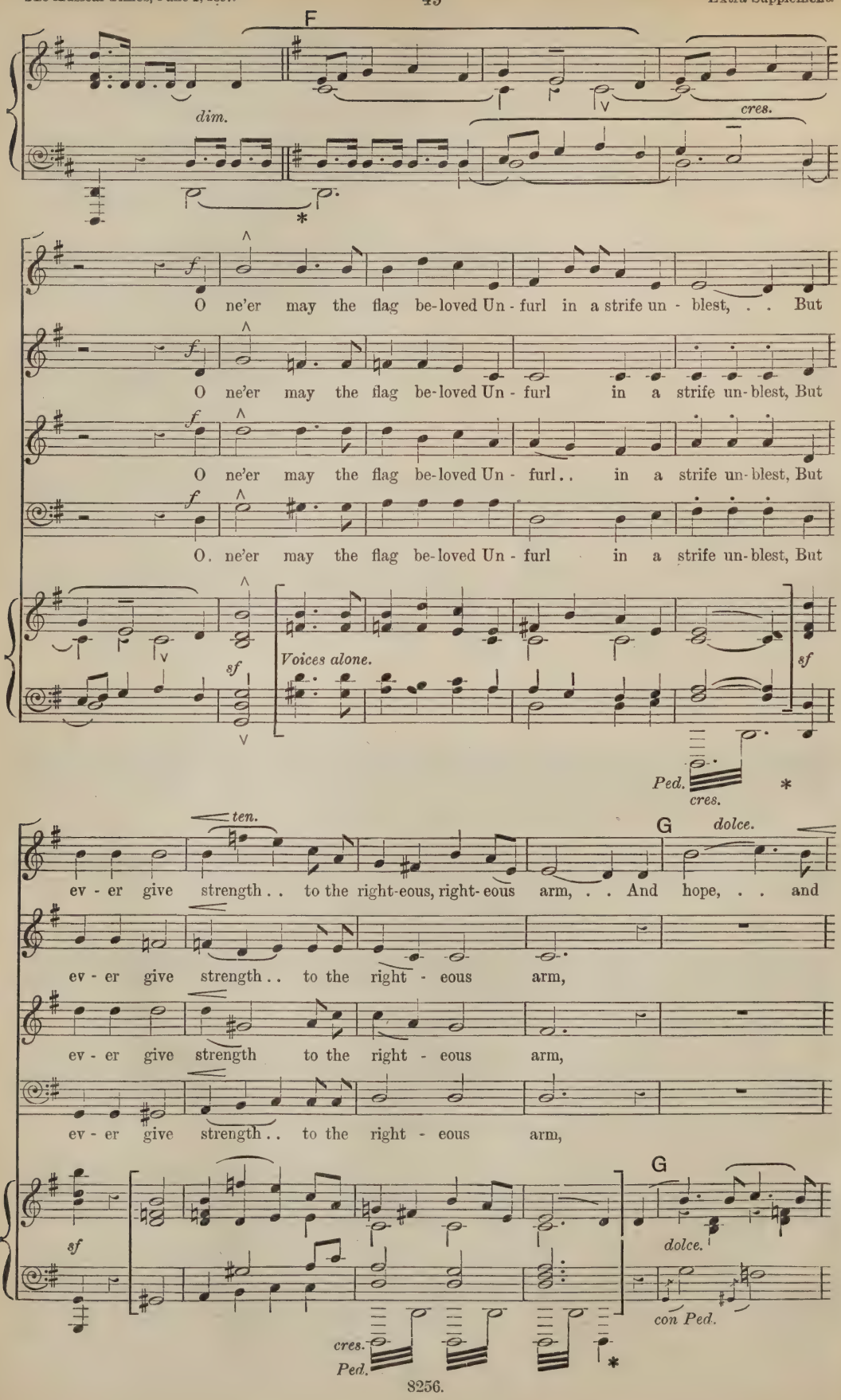

might, . . The blood - red cross of the brave Saint
might, . . The blood - - red cross of the brave Saint
might, . . The blood - - red cross of the brave Saint
might, . . The blood - red cross of the brave Saint
sf sf
B
sempre ff
George, That burns . . on a field of white ! . . It speaks of the death - less
George, That burns . . on a field of white ! . . It speaks of the death - less
George, That burns . . on a field of white ! . . It speaks of the death - less
George, That burns . . on a field of white ! . . It speaks of the death - less
B
he - roes, On fame's bright page in - scrolled, And bids great Eng - land, great
he - roes, On fame's bright page in - scrolled, And bids great Eng - land, bids great
he - roes, On fame's bright page, bright page in-scrolled, And bids great Eng - land, bids great
he - roes, On fame's bright page, bright page in-scrolled, And bids great Eng - land, bids great
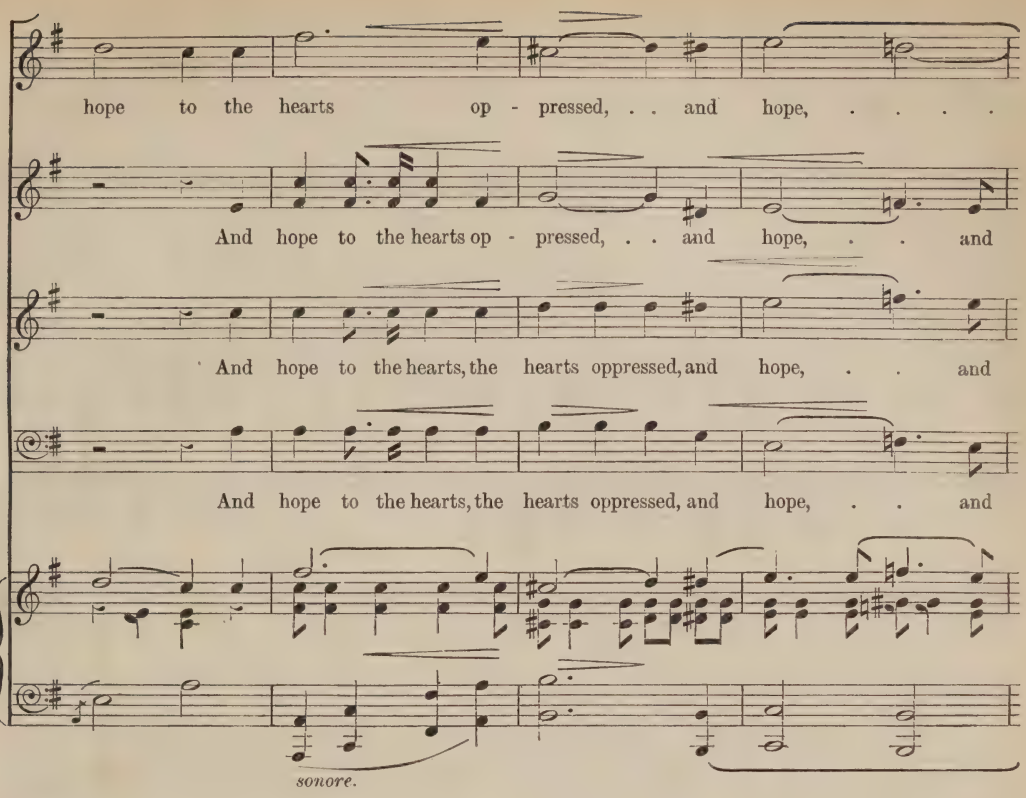

rf grandioso.
C
Eng - land, great Eng-land ne'er for - get, The glo-rious, glo - rious deeds of old!
rf
Eng - land, great Eng-land ne'er for - get, The glo-rious, glo-rious deeds of old!
rf
Eng - land, great Eng-land ne'er for - get, The glo-rious, glo-rious deeds of old!
rf
Eng - land, great Eng-land ne'er for - get, The glo-rious, glo - rious deeds of old!
C
rf grandioso.
sf
sf
Ped.
sf
risoluto.
f
O'er ma-ny a cloud of
risoluto.
f
O'er ma-ny a cloud of
risoluto.
f
O'er ma-ny a cloud of
risoluto.
f
O'er ma-ny a cloud of
sf
sf
sf
bat - tle, The ban-ner has float - ed wide, It shone like a star o'er the
sf
bat - tle, The ban-ner has float - ed wide, It shone like a star o'er the
sf
bat - tle, The ban-ner has float - ed wide, It shone like a star o'er the
sf
bat - tle, The ban-ner has float - ed wide, It shone like a star o'er the
sf
sf
Ped.
*
Ped.
*

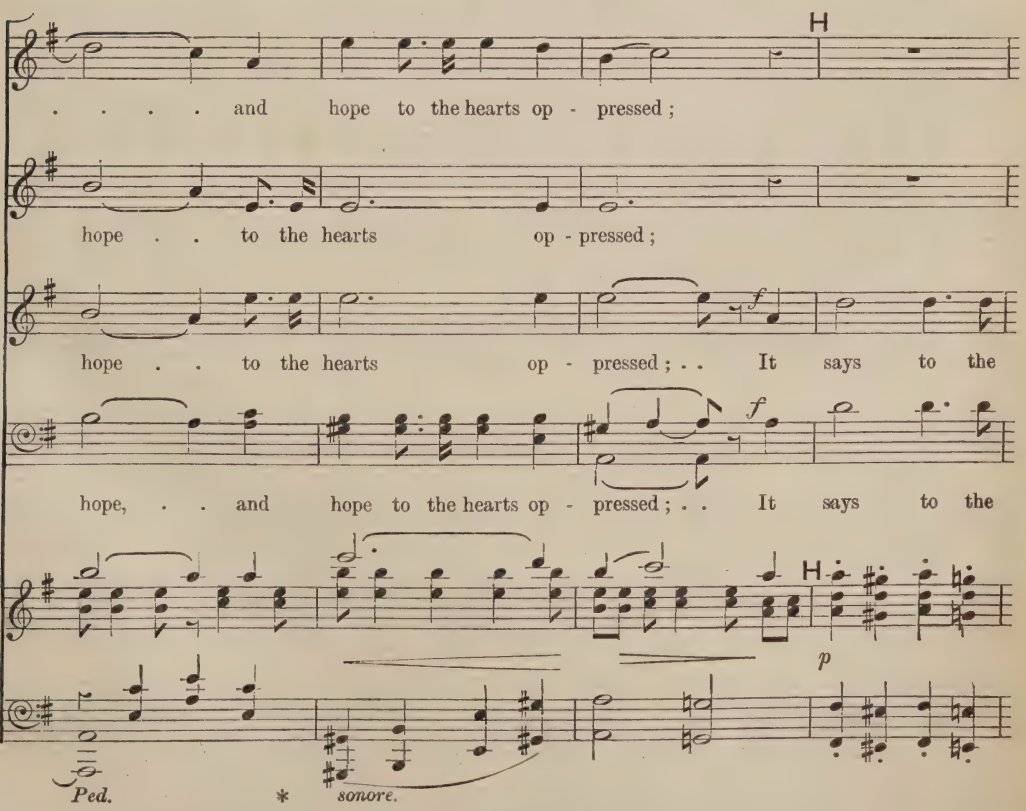

va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev- er a - mid the
va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev- er a - mid the
va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev- er a - mid the
va - liant hearts, That dash'd the Ar - ma - da's pride ! For ev- er a - mid the
Ped. Ped.

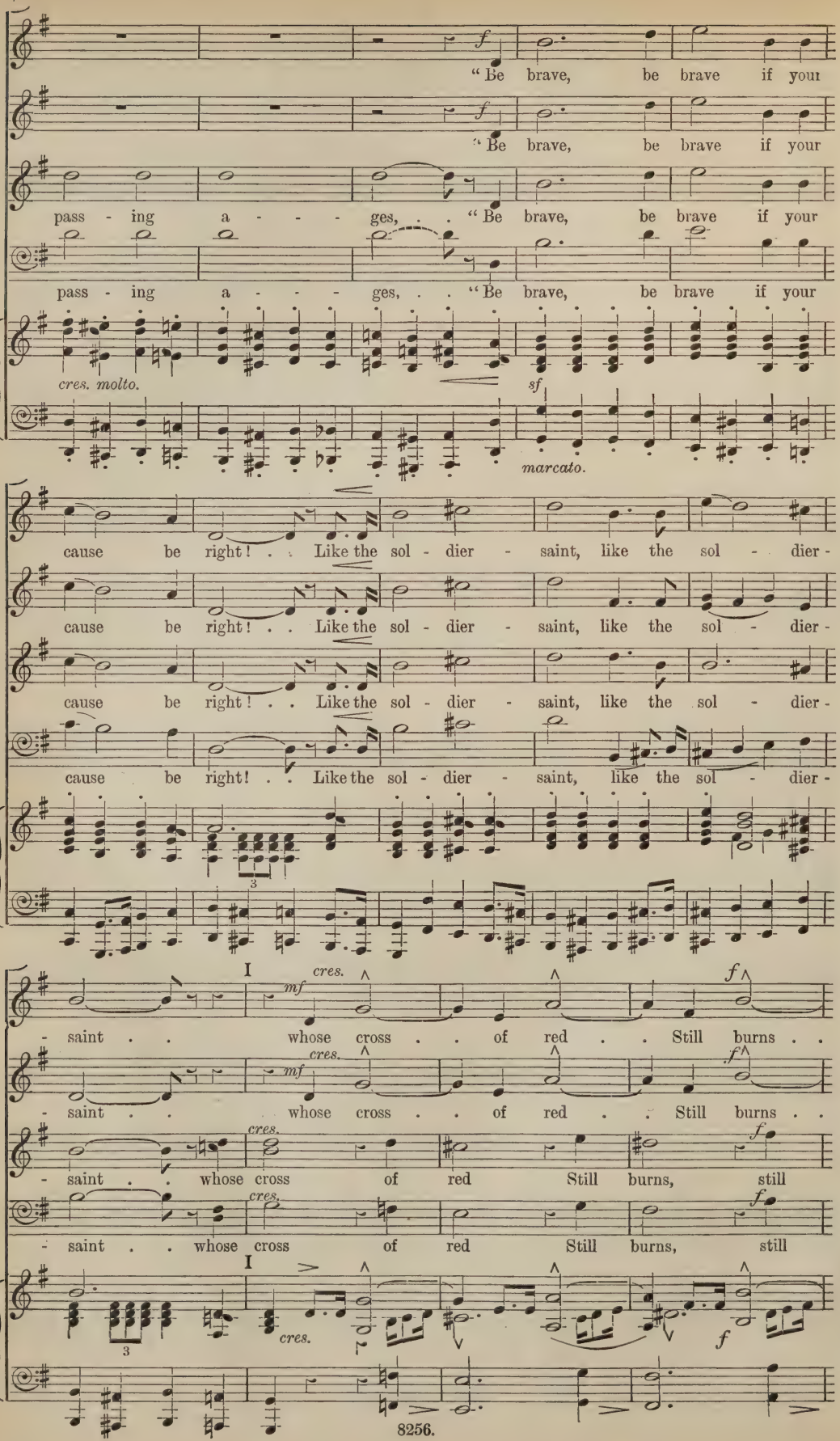

thun- ders, The sail - or could do, or die, While tongues of flame . .
thun- ders, The sail - or could do, or die, While tongues of flame . .
thun- ders, The sail - or could do, or die, While tongues of flame . .
thun- ders, The sail - or could do, or die, While tongues of flame . .

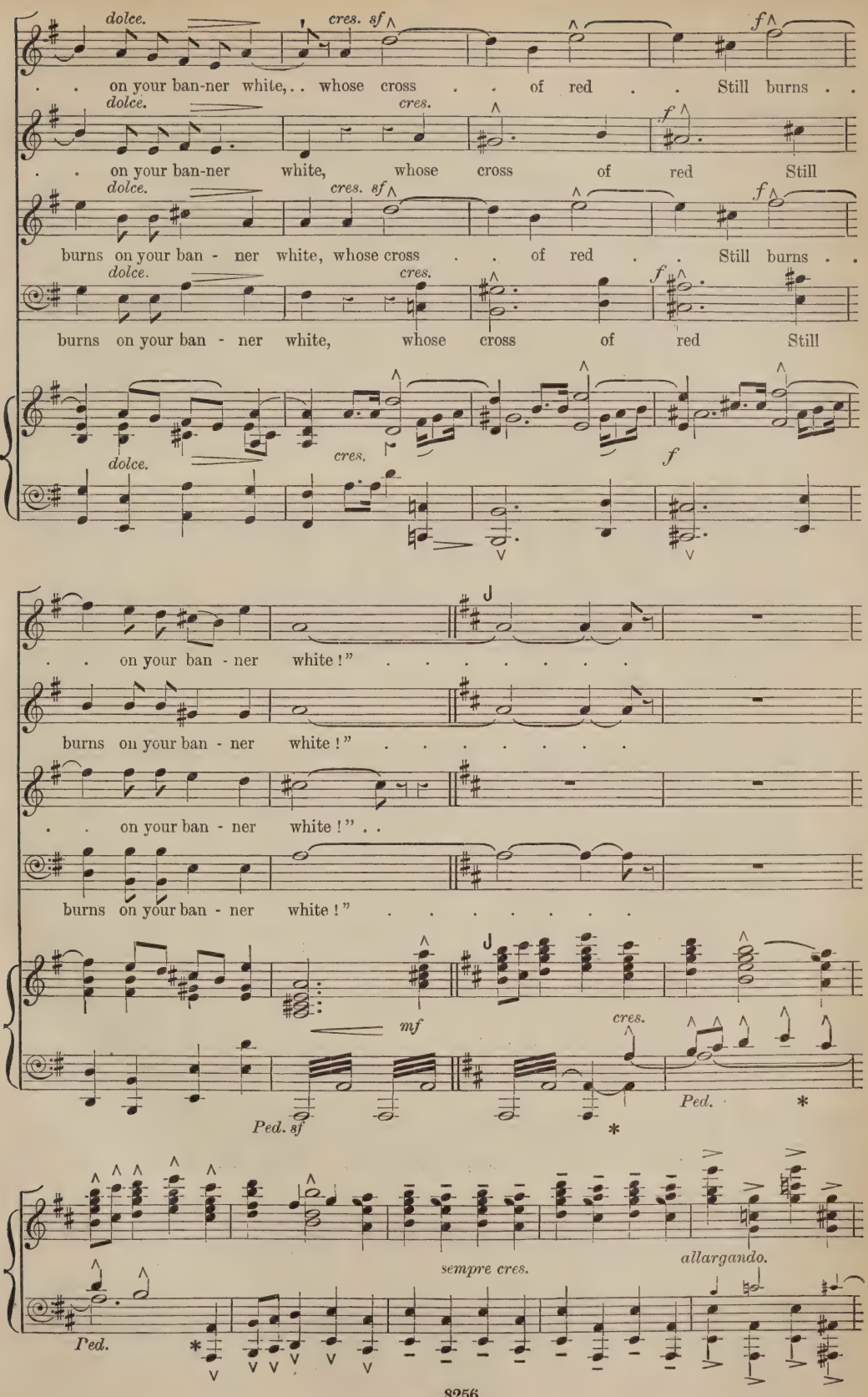

. . leaped forth, . . leaped forth be - low, And the flag of St. George was
. . leaped forth, . . leaped forth be - low, And the flag of St. George was
. . leaped forth, . . leaped forth be - low, leaped forth be - low, And the
. . leaped forth, . . leaped forth be - low, leaped forth be - low, And the
high, and the flag, the flag of St. George was high! . . . .
high, and the flag, the flag of St. George was high! . . . .
flag of St. George was high, the flag of St. George was high! . . . .
flag of St. George was high, the flag of St. George was high! . . . .

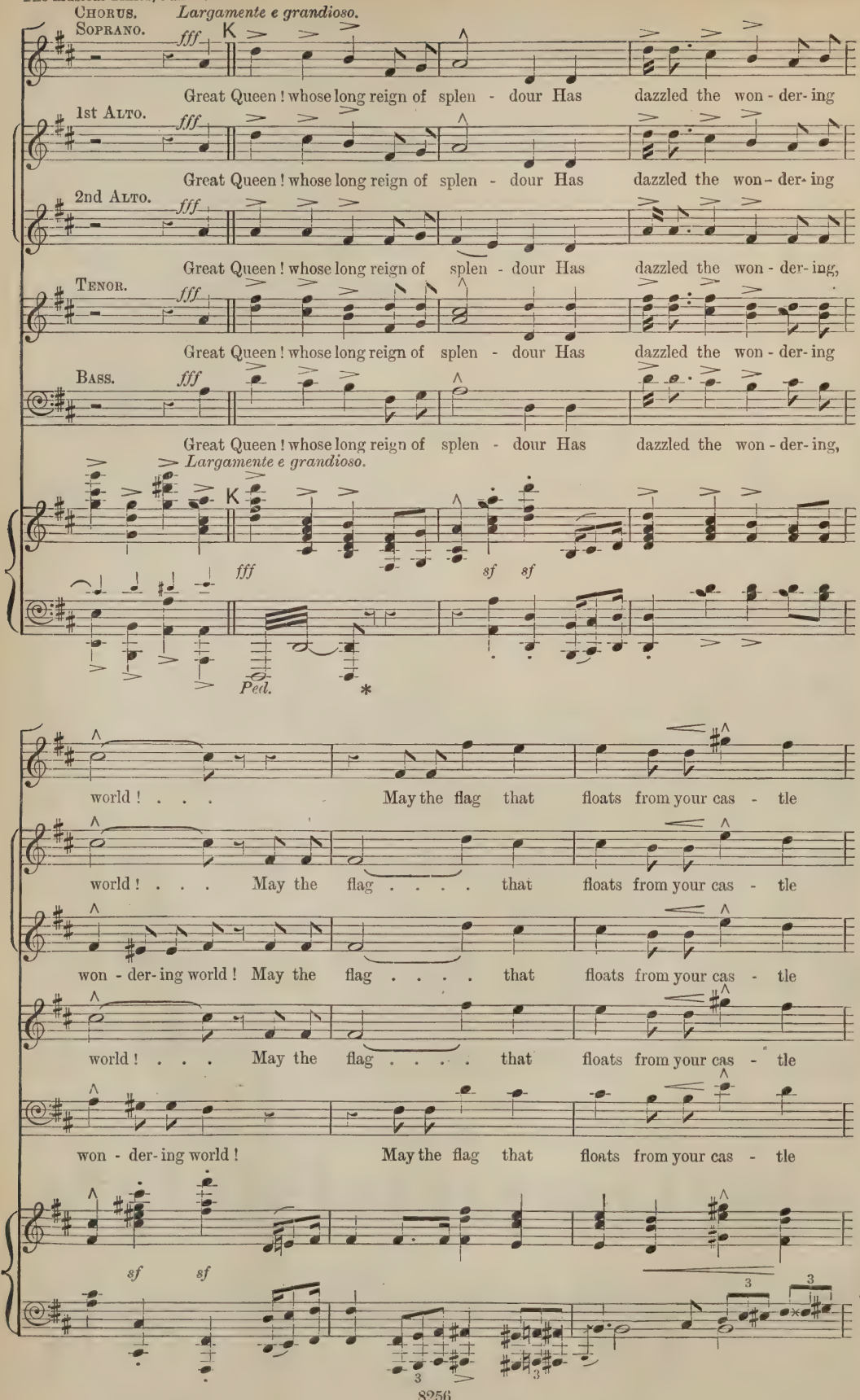

F
dim.
cres.
f
O ne'er may the flag be-loved Un - furl in a strife un - blest, . . But
O ne'er may the flag be-loved Un - furl in a strife un-blest, But
O ne'er may the flag be-loved Un - furl . . in a strife un-blest, But
O. ne'er may the flag be-loved Un - furl in a strife un-blest, But
sf
Voices alone.
Ped.
cres.
ten.
G
dolce.
ev - er give strength . . to the right-eous, right-eous arm, . . And hope, . . and
ev - er give strength . . to the right - eous arm,
ev - er give strength to the right - eous arm,
ev - er give strength . . to the right - eous arm,
G
dolce.
con Ped.
cres.
Ped.

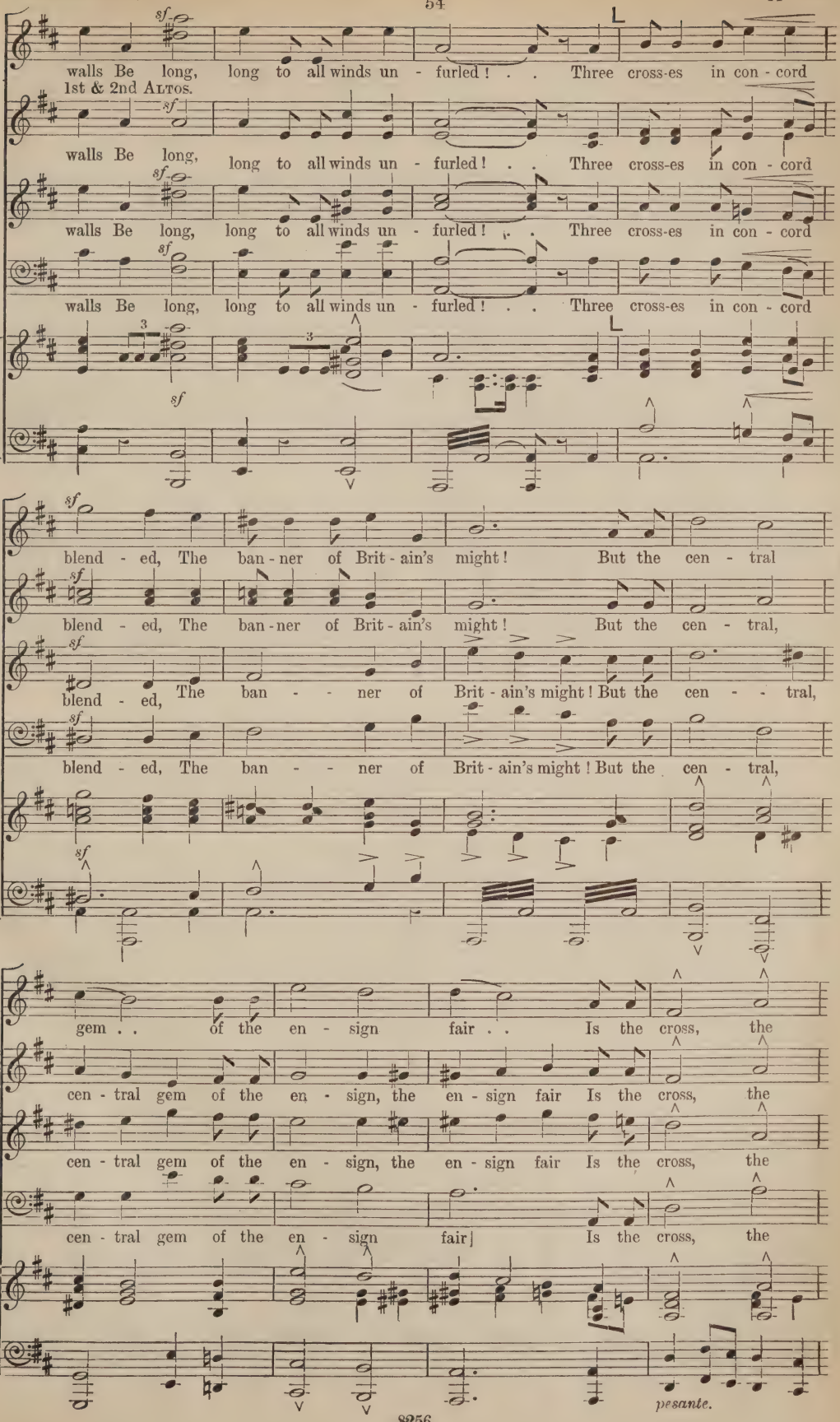

hope to the hearts op - pressed, . . and hope, ...
And hope to the hearts op - pressed, . . and hope, . . and
And hope to the hearts, the hearts oppressed, and hope, . . and
And hope to the hearts, the hearts oppressed, and hope, . . and
sonore.

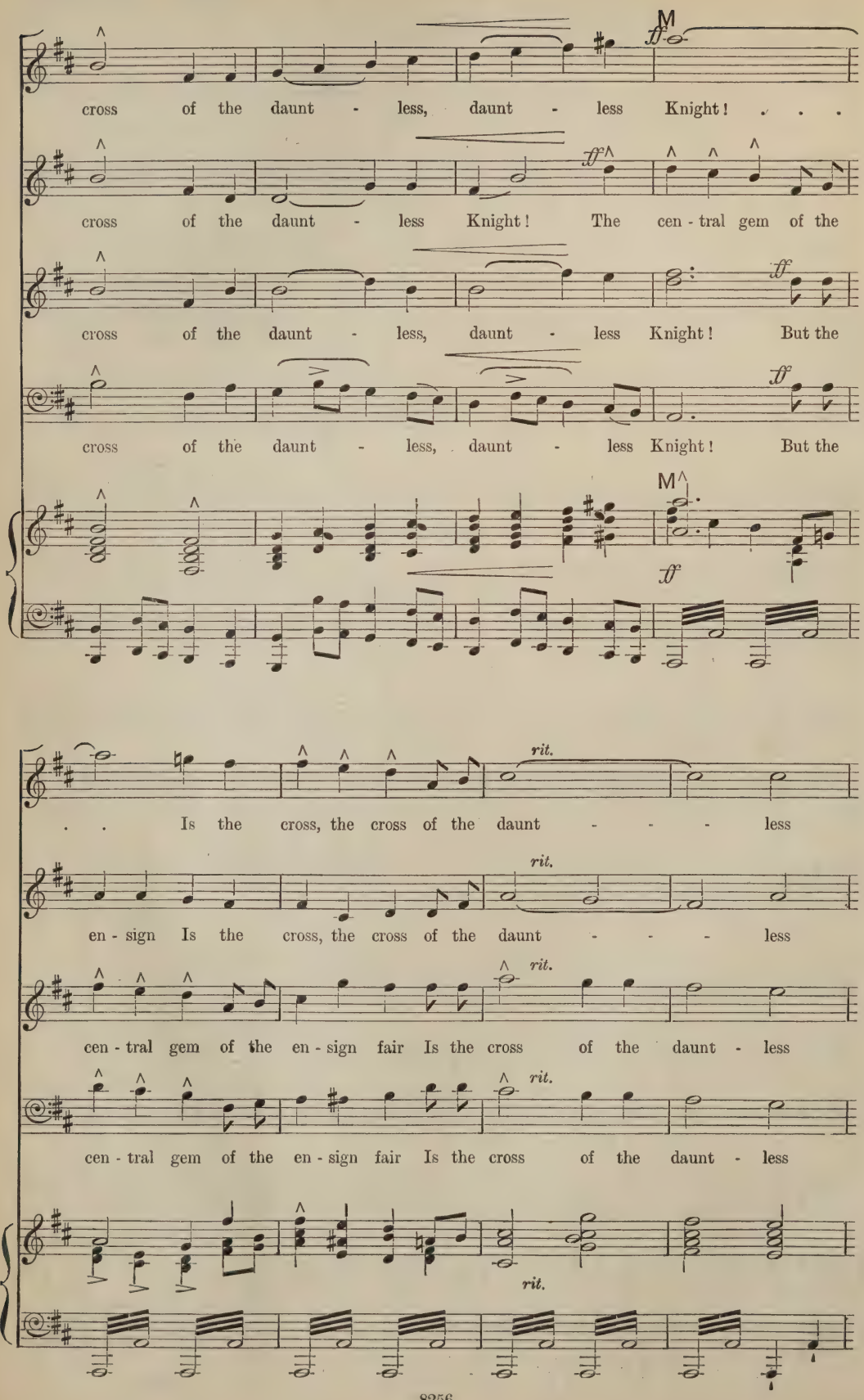

H
. . . . and hope to the hearts op - pressed;
hope . . to the hearts op - pressed;
hope . . to the hearts op - pressed; . . It says to the
hope, . . and hope to the hearts op - pressed; . . It says to the
H
p
Ped.
*
sonore.

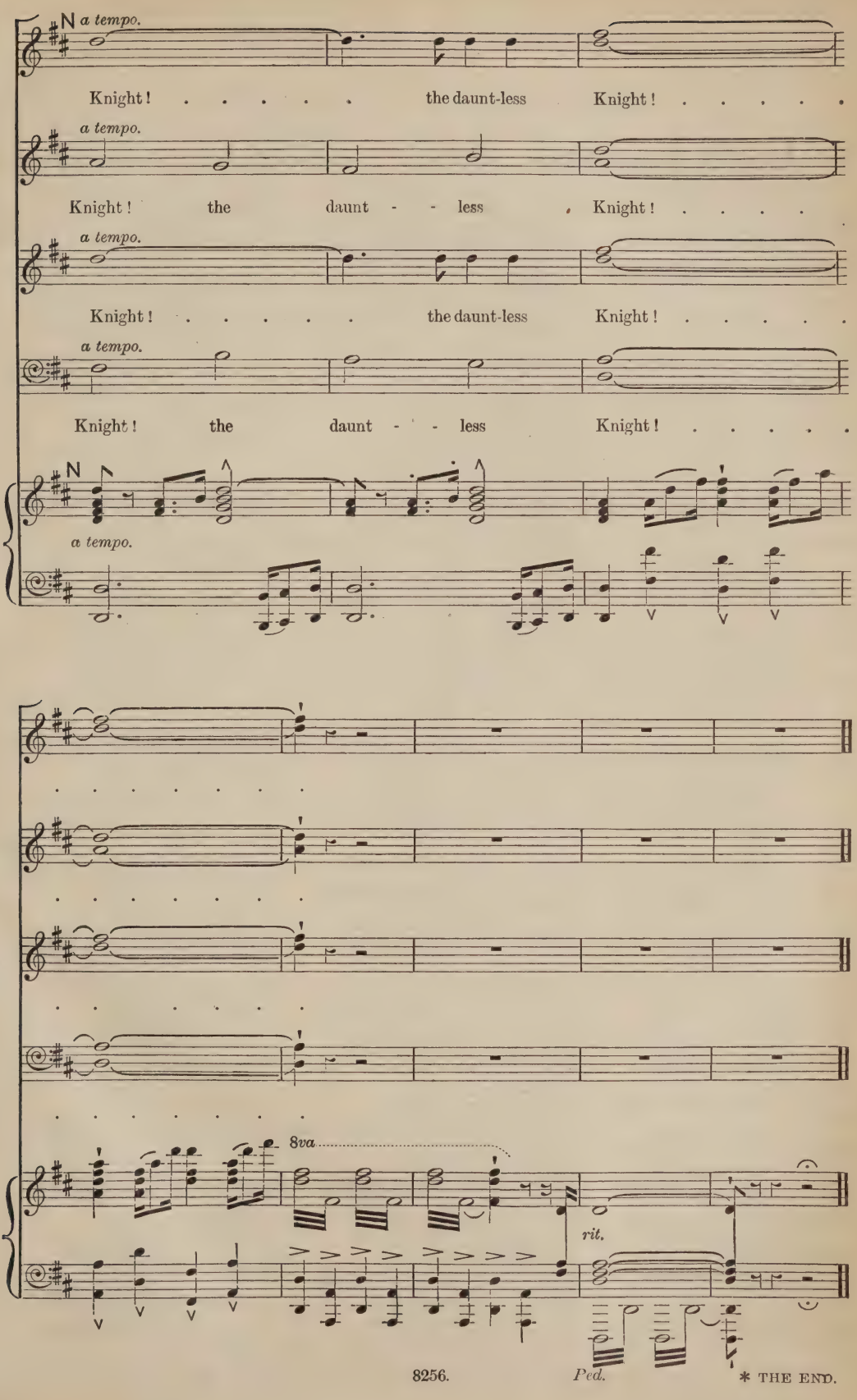

"Be brave, be brave if your
"Be brave, be brave if your
pass - ing a - - - ges, . . "Be brave, be brave if your
pass - ing a - - - ges, . . "Be brave, be brave if your
cres. molto.
sf
marcato.
cause be right! . . Like the sol - dier - saint, like the sol - dier -
cause be right! . . Like the sol - dier - saint, like the sol - dier -
cause be right! . . Like the sol - dier - saint, like the sol - dier -
I
cres.
mf
- saint . . whose cross . . of red . . Still burns . .
- saint . . whose cross . . of red . . Still burns . .
- saint . . whose cross of red Still burns, still
- saint . . whose cross of red Still burns, still
I
cres.
f


dolce.
cres. sf
f
. . on your ban-ner white, . . whose cross . . of red . . Still burns . .
dolce.
cres.
f
. . on your ban-ner white, whose cross of red Still
dolce.
cres. sf
f
burns on your ban - ner white, whose cross . . of red . . Still burns . .
dolce.
cres.
f
burns on your ban - ner white, whose cross of red Still
dolce.
cres.
f
. . on your ban - ner white!" . . . . . .
burns on your ban - ner white!" . . . . . .
. . on your ban - ner white!" . .
burns on your ban - ner white!" . . . . . .
mf
cres.
Ped. sf
Ped.
sempre cres.
allargando.
Ped.


CHORUS.
Largamente e grandioso.
SOPRANO.
fff
K
Great Queen! whose long reign of splen - dour Has dazzled the won - der- ing
1st ALTO.
Great Queen! whose long reign of splen - dour Has dazzled the won - der- ing
2nd ALTO.
Great Queen! whose long reign of splen - dour Has dazzled the won - der- ing,
TENOR.
Great Queen! whose long reign of splen - dour Has dazzled the won - der- ing
BASS.
Great Queen! whose long reign of splen - dour Has dazzled the won - der- ing,
Largamente e grandioso.
sf sf
Ped.
world! . . . May the flag that floats from your cas - tle
world! . . . May the flag . . . . that floats from your cas - tle
won - der- ing world! May the flag . . . . that floats from your cas - tle
world! . . . May the flag . . . . that floats from your cas - tle
won - der- ing world! May the flag that floats from your cas - tle
sf sf
3
3
3
3


walls Be long, long to all winds un - furled! . . Three cross-es in con - cord
1st & 2nd Altos.
walls Be long, long to all winds un - furled! . . Three cross-es in con - cord
walls Be long, long to all winds un - furled! . . Three cross-es in con - cord
walls Be long, long to all winds un - furled! . . Three cross-es in con - cord
blend - ed, The ban - ner of Brit - ain's might! But the cen - tral
blend - ed, The ban - ner of Brit - ain's might! But the cen - tral,
blend - ed, The ban - - ner of Brit - ain's might! But the cen - - tral,
blend - ed, The ban - - ner of Brit - ain's might! But the cen - tral,
gem . . of the en - sign fair . . Is the cross, the
cen - tral gem of the en - sign, the en - sign fair Is the cross, the
cen - tral gem of the en - sign, the en - sign fair Is the cross, the
cen - tral gem of the en - sign fair Is the cross, the
pesante.


M
cross of the daunt - less, daunt - less Knight! . . .
cross of the daunt - less Knight! The cen - tral gem of the
cross of the daunt - less, daunt - less Knight! But the
cross of the daunt - less, daunt - less Knight! But the
M
rit.
. . Is the cross, the cross of the daunt - - - less
rit.
en - sign Is the cross, the cross of the daunt - - - less
rit.
cen - tral gem of the en - sign fair Is the cross of the daunt - less
rit.
cen - tral gem of the en - sign fair Is the cross of the daunt - less
rit.


N a tempo.
Knight! . . . . . the daunt-less Knight! . . . . . .
a tempo.
Knight! the daunt - - less Knight! . . . . .
a tempo.
Knight! . . . . . the daunt-less Knight! . . . . . .
a tempo.
Knight! the daunt - - less Knight! . . . . . .
N
a tempo.
8va
rit.
Ped.
* THE END.

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*THE HOLY CHILD.
*THE CROSS OF CHRIST.

THOMAS ANDERTON.
THE NORMAN BARON.
*THE WRECK OF THE HESPERUS.

E. ASPA.
THE GIPSIES.

ASTORGA.
STABAT MATER.

BACH.
GOD SO LOVED THE WORLD.
GOD GOETH UP WITH SHOUTING.
*GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
BIDE WITH US.
A STRONGHOLD SURE.
MAGNIFICAT.
THOU GUIDE OF ISRAEL.
JESU, PRICELESS TREASURE.
JESUS, NOW WILL WE PRAISE THEE.
WHEN WILL GOD RECALL MY SPIRIT

J. BARNBY.
*REBEKAH.

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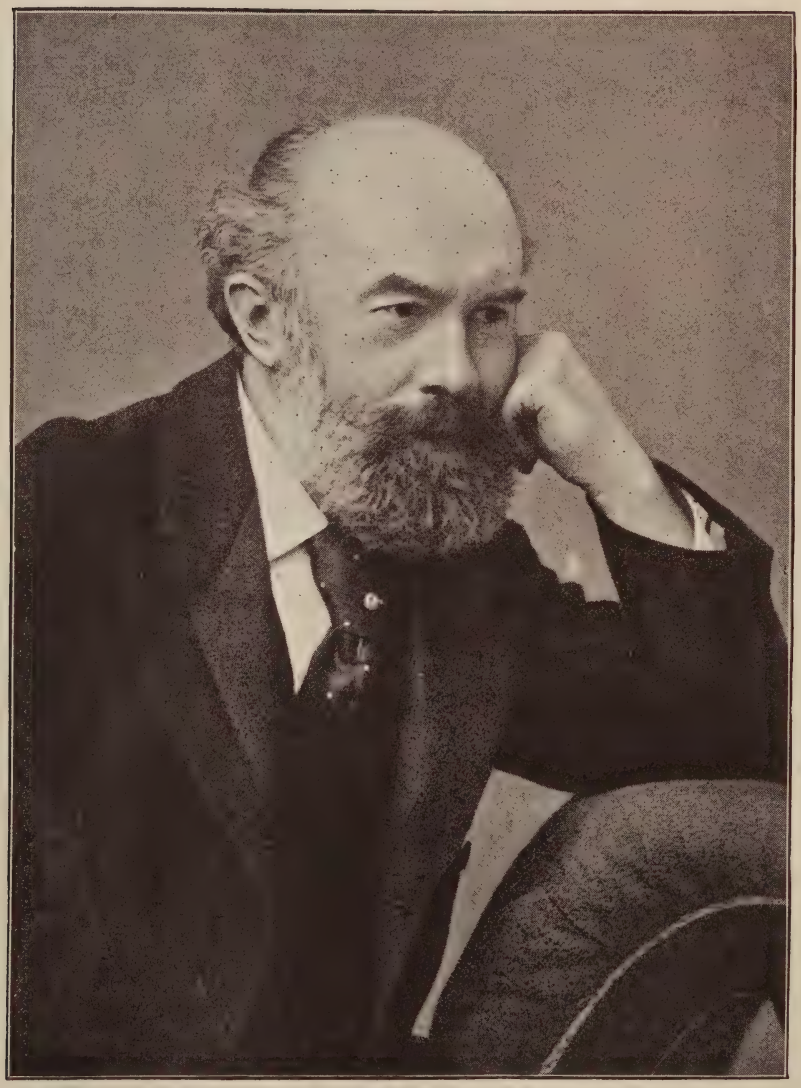
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January 15, 1897.

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OXFORD (NEW COLLEGE CHORISTERSHIPS).—The TRIAL of VOICES to fill vacancies in the Choir School will be held on Wednesday, July 14. Candidates must have a good ear and good voice, and should be between nine and twelve years of age. For particulars, apply to the Precentor. Names to be sent in by July 10.

KING'S COLLEGE, Cambridge.—CHORISTERSHIPS.—The TRIAL of VOICES to fill vacancies in the Choir School will be held on Thursday, August 5. Candidates must have a good ear and good voice, and should be between nine and twelve years of age. For particulars apply to the Dean. Names to be sent in by July 29.

SALISBURY CATHEDRAL.—There will be a COMPETITION for one CHORISTERSHIP, on Tuesday, July 27, 1897, at 12 noon, at the Organist's House. Candidates must, as a rule, be between the ages of 8 and 10, but exceptions may be made. Apply, as soon as possible, for information as to references required, payments, &c., to Rev. E. E. Dorling, The Close, Salisbury.

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ORGANIST and CHOIRMASTER (thoroughly qualified) WANTED, for Parish Church of Blairgowrie. Salary, £50 per annum. Applications, with testimonials, not later than July 19, to Jas. D. Sharp, Session Clerk, Blairgowrie.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1897.

SIR GEORGE CLEMENT MARTIN.

Most heartily do we congratulate Sir George Martin upon the well deserved honour Her Majesty the Queen has been graciously pleased to bestow upon him. The following account of Sir George's career, which was written before he received his knighthood, will now perhaps be read with additional interest.

In a sylvan spot situated in the heart of the great city is the official residence of the organist of St. Paul's Cathedral. Here, in the quiet repose of his study, we are face to face with a man whose life has been one of set purpose, high ideals, and indomitable perseverance, yet characterised throughout with a charming modesty which is becoming all too rare in these bustling times. It is but a few days before the great Jubilee celebration, in which the St. Paul's organist is to play so important a part; yet Dr. Martin narrates his life's story in a perfectly calm and collected manner and absolutely free from affectation. As he relates one incident after another, we cannot fail to be impressed with the thought that his career furnishes a splendid example of "something attempted, something done . . ." and provides a powerful incentive to many an obscure young fellow to be up and doing and to make the most of his opportunities, in the full knowledge that steady, persevering work will, in due time, bring its sure reward.

George Clement Martin was born on September 11, 1844, at Lambourn, Berkshire, an out-of-the-way village which is only now getting its railway station. He cannot boast of a musical pedigree, except that his father sang tenor in the village choir. Curiously enough, he was not a musical boy, though he recalls certain thrills in his childhood, probably when the village church ophicleide, with its huge keys, gave a special *sforzando;* but he did not sing in the choir. As a matter of fact, he was sixteen years of age before he could play a note. His musical awakening arose in this way. There was a fine Willis organ in the large Parish Church. A certain guest of the Squire's—Sir Herbert Oakeley by name—played some of Bach's fugues on the organ, which so affected and unsettled the boy that music henceforth became the longing of his life. Bach kindled in that young mind the spark which to-day shines as a bright light in our Metropolitan Cathedral. Young Martin immediately set to work, diligently teaching himself. In three months' time "an accident," he calls it—but is there not a "Divinity that shapes our ends, rough hew them how we will"?—happened one evening at the Parish Church in the non-appearance of the regular organist. The boy offered to play, and did so, with the result that it was thought that he might take one evening a week. He then took a course of twelve organ lessons from Mr. J. Pearson, who is still living, a pupil of Sir George Elvey's. The first music that young Martin heard outside his native village was at St. George's Chapel, Windsor, when he was struck by the way in which Sir George Elvey played Haydn's "Representation of Chaos." By "a stroke of luck," according to Dr. Martin, a curate fresh from Oxford recommended to the young organist a teacher in the person of Sir John (then Dr.) Stainer, at that time organist at Magdalen College, Oxford. There is almost a tremor in Dr. Martin's voice as he recalls Stainer's unceasing kindness to him. He treated him more as a friend than as a pupil, and—is it not quite characteristic of Sir John's kind-heartedness?—took the greatest interest in the Lambourn boy. Oxford is twenty-two miles from Lambourn, and thither young Martin went on horseback to receive his lessons. He would often get to Magdalen in time for the ten o'clock morning service, and would return home none the worse for his forty-four miles in the saddle. (Bicycles were not then invented.) His lessons with Sir John Stainer were in composition, but one day the Magdalen organist asked him to play the organ, and by way of encouragement, said: "Any fool can walk into the church and criticise your playing who could not pass judgment on your writing." The result was that organ lessons were added to those in composition.

Although Lambourn was "far from the madding crowd," yet its musical atmosphere was well above zero. There was a choral society, conducted by Dr. Martin, who had in the meantime become organist of the Parish Church. Such works as "The Last Judgment," "May Queen," "May Day" were duly performed with orchestral accompaniment, additional help in the band being obtained from Oxford. Sterndale Bennett's "Woman of Samaria" was given at Lambourn six weeks after its first London performance. Young Martin came to hear the work at St. James's Hall, and having waited in London till the copies were ready, took them home himself. So enterprising was the zealous conductor that Sullivan's "Prodigal Son" was actually given at Lambourn for the first time after its initial performance at the Worcester Festival. There was also a brass band in the village, and young Martin used regularly to attend the practices. He became familiar with

the fingering of the various instruments, and arranged the music for the players, besides filling up any gap as a performer, which proved to be of immense benefit to him in after life when he wrote his well-known services with accompaniments for military bands. In 1869 Dr. Martin took his Mus. Bac. degree at Oxford. His "exercise" needed only to be written for voices and strings, but he scored it for full orchestra, and his willing workers, the Lambourn singers, went to Oxford to sing the "exercise," according to the then requirements, proud to do honour to their distinguished fellow villager. However, Lambourn was not destined to keep so promising a musician.

It happened that a chaplain of the Duke of Buccleuch was staying at Hungerford, who, having heard of "Mr. G. C. Martin, Mus. Bac., Oxon.," reported to His Grace the attainments of the Lambourn organist. Dr. Martin was asked to play before the Duke at St. Peter's, Cranley Gardens (Sir Arthur Sullivan being at that time organist of the church), with the result that he was appointed private organist at Dalkeith Palace. Here he found a daily cathedral service for which he had had no experience—not even as a chorister boy. He doubtless found it a severe task to play "Gibbons in F" in the key of G from an old score copy with soprano clef, but the natural perseverance of the man overcame all such obstacles. During a part of the time he was also organist at St. Peter's Episcopal Church, Edinburgh.

Dr. Martin was "extremely happy" at Dalkeith, and quite expected to end his days there. But one day (in 1873) he received a telegram from his old Oxford master to say that he (Stainer) had been appointed organist of St. Paul's Cathedral. A year later an invitation came to him from Sir John Stainer to come to London as "Master of Song" at St. Paul's Cathedral. This he accepted; thus his first work in London was not as an organist, but to train the St. Paul's boys. However, he occasionally played at the services, and a year later, his chief unfortunately having met with an accident, the Dean and Chapter appointed the "Master of Song" to be acting organist during Sir John Stainer's enforced absence. A gratifying and well-merited acknowledgment of those services came in a "Minute" from the Chapter. On the death of George Cooper, in 1876, Dr. Martin was appointed sub-organist of the Cathedral, and for a short time (in 1883) he was professor of the organ at the Royal College of Music, which appointment he resigned in order to devote all his time and energies to the Cathedral. When Sir John Stainer resigned the organistship of St. Paul's in 1888, it was in the natural order of things that Dr. Martin—who received his doctor's degree from the Archbishop of Canterbury in 1883—should succeed to this important and responsible post. To succeed so eminent, so genial, and so greatly beloved a man as Sir John Stainer needed some courage; but, as all the world knows, Dr. Martin has discharged his duties with conspicuous ability, deserving of the highest praise.

Unlike many young aspirants, Dr. Martin did not rush into print. He waited till he thought he had something to say that was worth saying. The result has fully justified this self-restraint. His published compositions are almost entirely for the Church. Some of the many services by which he is widely known were composed for great festivals held at St. Paul's, and therefore they are scored for orchestra. The Evening Service in B flat is written for military band accompaniment; the short festival setting in G, as well as his anthem "Rejoice in the Lord," have parts for cornets and trombones. We believe Dr. Martin is the first composer to use military instruments on a large scale as an integral and component part of the accompaniments to church music. In this connection it is interesting to recall the village brass band of his Lambourn days, the practical experience of which, Dr. Martin readily admits, has proved to be of invaluable service to him in scoring for the wind instrument orchestra. To the above works having military band accompaniments must now be added the "Short Festival Te Deum (in A) and Antiphon," expressly composed for performance at the Commemoration Service held on the steps of St. Paul's Cathedral on the Diamond Jubilee day, to which we refer elsewhere. We must not forget to add that Dr. Martin has composed at least a dozen anthems, a set of easy Offertory Sentences, also songs and part-songs, amongst the last-named being the charming lullaby "Sleep, darling, sleep," originally composed, as Dr. Martin tells us, for his chorister boys at St. Paul's, and which we trust may soon be published in its original form as well as in the present four-part arrangement.

Dr. Martin's church music is characterised by an impressive earnestness, having an undercurrent of deep religious feeling, which is crowned with a dignified form of expression. He would abhor anything trivial, or any attempt at mere effect at the expense of devotional utterance. The latest, and, we may say, the grandest embodiment of those high principles which underlie Dr. Martin's sacred music is to be found in his recent Communion Service in A, which he has specially scored for full orchestra for the Thanksgiving Service at St. Paul's on the sixtieth anniversary of Her Majesty's Accession. This work is the fruit of Dr. Martin's ripest experience. Modern in treatment, deep in expression, and rich in devotional fervour, we venture to think that this Communion Service marks a new era in English church music.

Long may Sir George Martin be spared to still further enrich our noble heritage of English church song, to enjoy his newly acquired honour and the esteem and regard in which he is so highly and deservedly held.

VICTORIAN MUSIC.

Opera.—II.

Last month I sought to convey some idea of the condition of opera in this country when the Queen's reign began, and also of the events which were then happening in connection with the lyric stage. I ended by saying that, as the survey began with disappointment, with disappointment must it continue. "In no branch of art have we so little progressed during sixty years as in lyric drama." The quoted words are my present text, upon which I intend to discourse in general terms, not having the heart for details which are associated with so much that is humiliating, unedifying, and even inartistic.

If I refer, in the first instance, to foreign opera, it must be understood that I employ a convenient term. The reader scarcely needs to be told that foreign opera includes French and German, as well as Italian, and that occasionally other nationalities contribute to swell its repertory. Save when necessary to distinguish among these various branches, I shall describe them in the mass by a name which, while lumping together diverse and, in certain cases, opposite schools, here best serves a necessary purpose. How then stands it with foreign opera now as compared with sixty years ago? We have already learned from contemporary sources what was doing then; we see with our own eyes what is doing now, and each of us can make the comparison for himself. I presume to do so only in an individual capacity, and as one among many who are at least equally qualified. The popularity of foreign opera—has it increased since the accession of Queen Victoria? Some may object to this question and declare that it never was popular in any true sense of the word. I willingly make the necessary alteration, and ask whether foreign opera is any nearer popularity at present than in past days. What are the signs of growing favour in connection with art? Manifestly, wider practice and increased support. Judged by the test so furnished, foreign opera is in a worse condition now than in 1837, for, albeit we have greater taste, far larger means of gratifying it, and infinitely improved culture, the lyric style is practically non-existent in our great provincial cities—many of which are more populous and wealthy than the capitals of some European States, while in the mighty Metropolis, the "capital of the world," as we sometimes proudly call it, a single theatre is open for opera during ten or twelve weeks in the year, even that much being possible simply because a certain number of fashionable persons desire it, mainly for social reasons. If these fashionables were to change their minds then would England be without foreign opera at all, save for the Carl Rosa Company, and their English versions of alien works. Humiliating? Of course it is, and I, for one, always avoid the subject of opera in presence of the "intelligent foreigner," not wishing to puzzle him with a state of things he cannot possibly understand; nor desirous, on my own part, of blushing for my country more often than, under the circumstances, is unavoidable. It may be said that there are signs of progress in the support given to Wagnerian opera of the latest type. Let no one be deceived. We are only passing through a phase familiar to us who can look back a long way. Wagnerian opera is the latest striking novelty of its kind, and the small minority who really care for the lyric stage are only acting towards it as their predecessors acted in relation to the operas of Rossini, Weber, Meyerbeer, Bellini and Donizetti (bracketted), and Verdi. It is the old story: one cometh and another goeth; he must increase, and I must decrease. I remember how the ascendancy of Verdi—strenuous, passionate, nerve-compelling—struck hard at the softer art of the composers of "La Sonnambula" and "Lucia," and how the ruddy glare of his light paled their ineffectual fires. Let us therefore not build too heavily upon the foundation of Wagner. It may cave in, like the rest, when, as I suppose must happen some time, another composer arises to carry on the tradition. Truly, when we consider that a good thing in art remains always good to the artistic, the fluctuations just pointed out are themselves signs of weakness, as in the very nature of the case must be all indications of the dominance of fashion in a region where nothing essential can change—where that which is fundamentally good and true in one age remains good and true throughout all after time. We do not reject the thoughts of Spenser or Shakespeare because they are clothed in antique verbal garments, neither—though I claim no completeness for the analogy—should we discard the music of past masters with contemptuous references to "powder and peruke"—as though conclusive reasons could be conveyed by epithet.

I have sometimes tried to place myself at the standpoint of those inveterate and astonishing optimists who say, and apparently believe, that nothing is wanting to a demonstration of operatic life but energetic and wise managers. Only open the theatres to lyric drama and we shall see what we shall see. I am no pessimist, hindered by natural disqualifications from reaching the standpoint in question, but, sooth to say, I have never been able to get there. I enquire of the managerial mind, and it answers me with stipulations for guarantees. It takes down and lays before me the operatic

wreck chart—a document studded with the fatal crosses which mark disaster and submergence. "Insure my craft," says the managerial mind, "and I will try my luck in those dangerous waters; not otherwise." Of course he will. Managers are not, like British farmers, blind to "openings." There are no shrewder men, and their distrust of opera is the most convincing proof that nothing is to be gained by it. The only grand lyric stage in London at the present moment is run by a syndicate of wealthy and fashionable people, who, for some reason or other, find the exercise gratifying to their feelings. And so we may dismiss foreign opera.

Is it better with opera of home growth—a branch which occasionally, during the Victorian reign, has put forth buds, and, at rare intervals, has struggled into bloom? Alas, no! Sixty years ago English opera kept house with drama, and received its own special friends twice a week or so. Where does it dwell now? Has it a home at all? We know that it is like Noah's first dove in finding no place for the sole of its foot, and unlike in that there is no ark to which it can return. Its friends forsake it. Composers prefer an alliance with the comic muse; publishers and managers shake their heads and shut their doors, and the public are indifferent. Never, perhaps, was the fortune of English opera so low as now. It has contrived to keep above the vanishing point during the Queen's reign, and once, as men of middle age remember, it rose to the occupancy of Covent Garden season after season. But the lease ran out and there was no renewal. At the present moment English opera resembles letter H. in *Punch's* cockney advertisement. Nobody wants it. Asked to give a reason for all this, one's first impulse is to say that our librettists cannot provide "books," and, if they could, our composers are incompetent to furnish successful music. The charge against librettists may be true, in part, but that against the composers is nonsense, sheer and fatuous. To say that the leading British musicians—I mention no names—are unable to set worthy music to a good book is absurd; but they have scarce any encouragement, or the younger among them only find it in the radiant visions of youth—visions the worth of which their elders know too well. Richly endowed or poverty-stricken, composers can do nothing in the face of public indifference, and of the general impression, oftener acted upon than acknowledged, that operas can be written only by foreign musicians. So it comes about that over the whole field of lyric drama, as seen in this country, we find evidence of decadence steadily progressing, notwithstanding the fact that the press is never weary of proclaiming the importance of opera, of discussing its theory and practice, and gossiping about its artists.

Now, even more than in the earlier decades of the Queen's reign, is it evident that the favour of the scanty numbers who take interest in opera is shown less to a form of art than to artists who have the ability to please. There may be some reason in this, seeing how comparatively few and, therefore, relatively more valuable are the great performers of the present compared with those of the past. Can anyone read the long roll of famous names in the operatic annals of the "thirties" and the "forties" without envy? A manager could then spare two or three "stars" on occasions of illness or obstinacy, and they were scarcely missed from the constellation. Now, if a favourite tenor is sick, the whole establishment goes out of gear, and stop-gap performances are given to a half-empty house. What wonder is it that the public wait upon Mr. Jean de Reszke as upon a demi-god? And yet the press has been preaching the virtue of an *ensemble*, and writing down the star system for twenty years or more. The press might as well rail at the precession of the equinoxes.

I must ask the thoughtful reader to note that in describing the present state of things I am not dealing with a new or passing phase, but rather with that which is permanent, within the range of limited fluctuations. This is the worst feature of the case. However dark the actual condition, if we could look back upon a brighter time wherein opera, supported by the nation at large, flourished abundantly, there would be ground for hope that as in the past so might it be again. We have no such retrospect. Foreign opera, ever since its introduction in the last century, has been kept alive by the fashionable and wealthy as a social institution, while English opera, not so helped, and being in a sense actually dead, only visits us now and then as a "spook." Where is the promise of better things? With every desire to proclaim its existence, I see none, and I look vainly for some evidence which shall warrant me in crying: "Lo, here!" or "Lo, there!"

Humanity becomes so accustomed to its surroundings, growing into them, so to speak, that it often resents hearing them described as scarcely a legitimate subject of pride. But, in the present case, are not the facts as I have put them? Is it true or untrue that, while in every other art immense strides have been made during the last sixty years, and while other forms of music have progressed in wonderful degree, opera, as an institution, has made no advance whatever. I am not discussing internal changes, or whether Wagnerian music-drama or the works of Bellini be the better. That is another matter. But, as it seems to me, there is no room for diverse opinions within the scope of the question actually put. What is to be done? Have we ground for hoping that, should the Queen's reign endure another ten years, the lyric stage will in her time be placed upon a better footing? This is a far-reaching query, and would take the investigator along lines of thought which

might at first seem to run in wrong directions. It would force him to consider the existence of national tendencies in art, the influence of tradition, of historical events, and of the rivalry of arts, even the rivalry of forms of the same art. *Ex uno disce omnes* does not apply in this case. We cannot reason from the individual to the mass, but must reach the mass through general principles and comprehensive observation, including the entire field of the past.

There may be surprises in the womb of the future, and certainly it is not impossible for the people of this country to show as much appreciation of grand opera as they have long manifested towards the opera called comic. But we must not forget that the two things are very different. Comic opera has its jests and its jokes, its quips and conceits, its puns and verbal points, which have nothing to do with art, yet in conjunction with bright spectacle and pretty faces form the chief attraction. Grand opera wields no such easy power over the multitude, and, on its musical side, appears to be losing the charm of measured vocal melody which all can understand and enjoy. This change may represent an advance in art, and, controlled by the genius of the man to whom it is most owing, may lead to no obvious depreciation of such popularity as the grand lyric stage enjoys amongst us. But a few commanding works do not make a repertory, and when the music-dramas of Wagner have worn out their novelty by use, and the older schools have disappeared under the storm of abuse let loose upon them by advocates of the new, how will opera stand? Shall we have the defects of Wagner, without his merits, from the imitators who follow on the trail of a great man? or will another great man arise to set another fashion and be in turn imitated? In either case there is little hope for opera in England in point of really national support. Permanent and popular changes can only have their origin among the masses of the people, as a conviction of their necessity arises and spreads. Exotic example can do little good. They may become a fashion, and fashion passeth away. There is nothing to be done but wait patiently for developments. Apparently the waiting will be long, since, if there be one thing in art as to which the English people seem indifferent it is grand opera. Among all their clamorous voices none is heard demanding a lyric stage which shall be English and worthy of the name.

Joseph Bennett.

FROM MY STUDY.

Personal memoirs and books of reminiscences are an excellent field for literary gleaners, and I have lately diverted myself by going a-leasing among those of older date than the many which have recently sprung up. Before me now lies the "Memoirs and Recollections of the late Abraham Raimbach, Esq., Engraver," edited by M. T. S. Raimbach, M.A., and privately issued in 1843. The name of this engraver, and some of his work, are probably known to the general reader, but it is more to the purpose at this moment that his autobiography contains references to a number of famous musical people. First on the list is Stephen Storace, of whom, says Raimbach, "I had opportunities of seeing a good deal." He adds the following gossip:

"Stephen Storace was the son of an Italian, born in London, and brother to the eminent singer of the Opera House and Drury Lane Theatre, Signora Storace. . . . He died at the age of thirty-three, with a reputation already well established. The music of 'Mahmoud' and of the 'Iron Chest' (the rehearsal of which latter he attended during his last illness, wrapped up in flannel, and carried on the stage in a sedan) was afterwards published by subscription. I lent and *lost* my copy, presented to me by the widow. Storace in person was of a tall and handsome figure, but his face had suffered considerably from small-pox. His intellectual qualities were by no means confined to his knowledge of music. He was distinguished for acuteness of observation and soundness of judgment. His wit, keenness of perception, and ready fluency of remark rendered him admirable in familiar conversation. His manners, though perfectly gentlemanly, were somewhat haughty, reserved, and unconciliatory with strangers. I engraved his portrait for the title-page of the publication mentioned above from a miniature by Harland (a Swiss), painted after his death, and but little resembling the man himself. Storace, after having overcome the great difficulties that almost every professional man has to encounter before he can emerge from poverty and obscurity, was on the high road to fortune when so prematurely cut off. But, at that time, musical composition was much better remunerated than it appears to be at present. For the music of 'The Haunted Tower,' his first work of importance, he received, I believe, £300 of Longman and Broderip, and for that of 'The Siege of Belgrade' £500, from Dale, a musicseller in Oxford Street, whose daughter was married to Steibelt."

Kelly is but briefly mentioned: "Kelly was an accomplished musician. As a singer he had to struggle against the insurmountable objection of a harsh, unpleasing voice."

Concerning Clementi, Raimbach says:

"Clementi is, I believe, considered by musicians as a genius of a high order and the founder of the modern system of pianoforte music. I heard Pleyel, the German composer, who at that time kept a music-shop in Paris, mention Clementi as a truly great master in his peculiar province. Clementi was well-informed, intelligent, and spoke English almost like a native. John Field, his celebrated pupil, was,

when quite a boy, thought to be the finest player in the world. He settled at St. Petersburg, where he died in 1836."

Among the names connected with opera in England, that of Laporte holds a distinguished place, and it is scarcely necessary to state that he for some years presided over the destinies of the King's Theatre, and, for a time, of Covent Garden, where he ultimately came to grief. Raimbach was fond of visiting Paris, and in his Memoirs he discusses French artists with as much zest as he does those on the English stage. Noticing the Vaudeville, he says: "The principal actor at the Vaudeville in 1802 was Laporte, who had obtained a reputation by his performance chiefly of the French harlequin—a very different kind of personage from the nimble gentleman of our Christmas pantomime—whom he resembles only in dress. The English hero is quite silent, and runs about with great activity; the French harlequin, on the contrary, moves but slowly and talks a good deal, and generally outwits his seniors and superiors by a combination of affected simplicity and real cunning." The Laporte mentioned above was the father of the London impresario. Raimbach tells us that he came to London and "played with some effect at the theatre in Tottenham Street, when occupied by a French company under the management of his son, the enterprising lessee of the Opera House." The article on Laporte, the son, in Grove's Dictionary, gives no account of his origin, but states that he first came to England with the troupe which appeared in Tottenham Street.

The "Memoirs of Robert William Elliston, Comedian, by George Raymond, Esq.," 2 vols., 1846, is perhaps hardly read now—certainly not by the Cruickshank collectors, who buy it for the sake of its etchings. But the volumes—my copy is extended to four by extra illustrations—are worth perusal all the same. Elliston was a conspicuous figure in his day; his vocation threw him among all sorts of interesting people, and the pages of his biography are by no means free from references to music and musicians. Some of these may interest the reader.

My first choice concerns a certain Desborough, who kept a so-called club in Wych Street—one of a number which flourished near the theatres and were chiefly frequented, according to Mr. Raymond, by "a class of persons who had but one plan in life, which was to give over work the first moment they had earned enough to get drunk for the remainder of the day." The revels at the Court of Comus, as Desborough's club was called, were not elevating; but we are here concerned only with the fact that Desborough was famous for singing Dibdin's song "Fortune's Wheel." "A dull rogue on most points," he had on one "a kind of concentration of genius, the light whereof became more vivid by the illimitable stupidity by which it was encircled." We read, further: "Stupid Desborough was, indeed, so far before all rivalry in this song that Charles Dibdin actually sought him out, with another tap-room Apollo, known as Dick Mason, to give him assistance in his musical olios." Mr. Raymond calls this faculty of doing one thing supremely well "a sort of monophlox." I remember a case. In the far-away days when I was a choirboy, there came to our organist, one practice night, a stranger who talked largely and loftily about things musical in general, and organs in particular. The impression conveyed by his speech and bearing was that a very great man had dropped among us, nor was this idea dispelled when, accepting a courteous invitation to try the instrument before him, he perched on the stool, drew out the stops, and played a short piece, which I have forgotten, with a majesty of style and perfection of *legato* such as made us all wonder and admire. But he could do nothing else, and only after much pressing did our organist succeed in getting him to try. Out of the saddle of his one *cheval de bataille* he showed himself to be a mere fumbler at whom even the youngest boys smiled derisively. It was another case of "Fortune's Wheel" and Desborough of Wych Street.

Steele, writing in the *Guardian*, supplies another example of monophlox. He mentions that an actor, William Peer, owes the preservation of his memory to the fact that he played only one part, and did that well. It was the actor in "Hamlet," and Peer's distinction arose from his delivery of three lines:

> For us and for our tragedy,
> Here stooping to your clemency,
> We beg your hearing patiently.

The essayist adds: "His whole action in life depended on his speaking these three lines, which he did better than any man else in the world." Instances of a similar kind are not wanting. Ward, leader of the band at the Manchester Theatre, once jumped on the stage and performed, "with admirable skill," the part of an actor who had suddenly been taken ill. This encouraged him to hang up his fiddle and put on sock and buskin, but he failed miserably in every other character than the one first assumed. There is the like case of Woodham, a trumpeter at Covent Garden, who, on the sudden indisposition of Braham, volunteered to replace the great artist and did so with remarkable effect. But he never achieved anything else even tolerably well. All this is very curious and might repay the attention of psychological students.

Our author repeats a story of Tom Cooke, at one time famous as an "infant phenomenon." Giordani had written a song for Mrs. Billington, designed to show the unusual compass of her voice. When rehearsing this, one of her high notes was so exactly imitated by Cooke, then a boy in the orchestra, that the artist's attention was attracted. "She immediately sent for the lad, and requested him to repeat the offence,

and this he not only did, but aggravated the matter by a still higher flight, which the siren herself afterwards attempting could not attain. Mrs. Billington was, indeed, surprised, but not out of her generosity, for she was as pleased as little Tom himself, who, rewarded by a crown, went away as happy as a king."

Mrs. Bland, the famous ballad-singer, is the subject of two stories. Her maiden name was Romanzini, her parents being Hebrews resident in Liverpool, where the talent of the budding singer made her a great favourite. "The mother of our vocalist, for the purpose of persuading the inhabitants of Liverpool that her daughter was not of Judah, compelled her to sit at her open window on every Saturday, occupied in needlework; and, in addition to this, she was usually sent by the politic parent into the public market to buy a pig, and was compelled to carry it home herself, to give further confirmation as to this desirable point. To such an extent did the mother employ this sort of evidence that, in the instance of her daughter taking a benefit, an advertisement announced that tickets were to be had at Miss Romanzini's residence, and also at a pork-butcher's near the market." The second Bland story is gruesome. Driving home from the theatre one evening, the artist was puzzled by the course of the vehicle, which went hither and thither, sometimes returning to points which had before been passed, and so on. She called to the coachman, but he gave no heed. Alarmed at this, Mrs. Bland began to scream; the carriage was stopped and the driver found dead.

The first appearance of Madame Vestris is thus noted: "On Saturday, the 19th February, Madame Vestris made her *entrée* on the English stage, at Drury Lane, in the part of *Lilla* in the 'Siege of Belgrade.' This lady was introduced by Corri. For the first few nights, Madame Vestris did not appear to make any great impression on the audience, but, before the end of the season, she acquired the popularity which she has since maintained undiminished."

Of Dignum it is said that he was "the first of the vocalists who started that trading scheme which has since proved so lucrative and agreeable to his fraternity—namely, singing for hire at public dinners. Dignum has been frequently known, at the Freemasons' Tavern, to eat two dinners, sing half-a-dozen songs, drink twice as many bumpers, and be well paid for the whole miscellaneous duties—a converse bit of fortune which, until his day, had fallen to the lot but of very few."

In Elliston's day, as often since, trouble was caused in theatrical orchestras by the absence of principal performers and the presence of deputies. Here is an anonymous letter sent from the lower ranks of the Drury Lane orchestra to the omnipotent manager, Elliston himself:

"If you look into the orchestra to-night you will find our first bassoon and clarinet gone to the Philharmonic concert, and others upon the slip every night. So, for the sake of eight nights at the Philharmonic, the theatre that employs them nine months is neglected. They think you cannot do without them, but they are very much mistaken—you do do without them, because they are not there. You need only go to the Coburg Theatre and you will hear a clarinet and bassoon equal, if not superior to ours, and a drum-player who would beat ours hollow. They thought you could not do without old Hervey's oboe, but we have a man now whose tone is as much superior to Hervey's as a trumpet to a penny whistle. Sir, go to the Coburg and hear for yourself."

This letter is signed "Never Away," but it seems pretty clear that he was never away for lack of temptation.

Elliston at one time engaged Madame Catalani for Drury Lane, on the sharing system. This was satisfactory awhile, but when the lady's portion dropped below £10 troubles began. The money was taken to her every morning by a messenger from the theatre. "Arriving in Pall Mall, the emissary announced the ignoble amount—£9 6s.—to Catalani's footman, who was either so ashamed of it, or fearing he might be charged with embezzlement, actually refused to carry it to his mistress. The messenger was therefore compelled himself to proceed upstairs. Madame Catalani happened, at this moment, to be surrounded by a little circle of visitors, before whom the account stated was produced. This maladroit proceeding so thoroughly disconcerted her that she sang no more at Drury Lane Theatre."

Our author gives what he styles a "literal copy" of a card which was invariably transcribed for Madame Catalani when she had to sing "God save the King."

Oh Lord avar God
Arais schaeter
Is enimis and
Mece them fol
Confond tear
Politekse frosstre
Thear nevise trix
On George avar hopes
We fix God save the
Kin.

This card appears to be still in use at Covent Garden when the National Anthem is sung.

Elliston had the credit of first presenting "Der Freyschütz" in England as Weber wrote it, but he lost the distinction of first making the work known here. "Der Freyschütz," we are told, was brought to this country in 1824 by Brockenden, the artist, who handed it to his friend at Drury Lane. On examination it was declared unfit for the stage, and abandoned. This let in Arnold, of the Lyceum, who produced the work after a fashion, styling it "an eccentric vehicle for music and scenic effect." The eccentric vehicle ran, however, for forty-three nights, and for fifty at the Garden in 1825. At the Lyceum, Bennett played *Caspar*,

and, as he could not sing, Henry Phillips, then a member of the chorus, delivered the music of the part, standing at the wing, while Bennett gesticulated on the stage. Elliston made a great hit with his original version of the favourite opera; the incantation scene far exceeding anything that had been witnessed on the stage. "The gradual increase of terrific objects in various directions, and the horrific abruption, in which two gigantic figures (admirably conceived by Stanfield) rose to the whole height of the stage, formed a phantasma never surpassed in the history of dramatic mechanism."

In 1825 a young violinist, Master Balfe, was introduced at Drury Lane by Charles Horn. He is described as "a wild, ungovernable lad, but a special favourite with all his acquaintances." That he was an impudent lad appears from the following note, addressed by him to his manager:

"Master Balfe requests it as a favour that Mr. Elliston will send him his discharge to-night, as he does not intend to *enter the theatre again*. If Mr. Elliston wishes to know the reason, it is because Master Balfe will not play until his week's salary is paid; if Mr. Elliston will send him his discharge, in writing, Master Balfe will thank him, and if not, Master Balfe, being under age, begs leave to let Mr. Elliston know that he will not, until forced, go into the Theatre Royal, Drury Lane."

Hoity-toity! fetch the birch, somebody.

The name of John Ashley has before figured in these papers as a conductor of the Covent Garden oratorios. Our author informs us that he always kept his gold in his own house, shifting its hiding-place from room to room, and carrying the key of his strong box wherever he went. On one occasion, at Covent Garden, Ashley had an epileptic fit. His first words on regaining consciousness were, "In the name of Heaven, tell me what sort of a house it is!"

X.

THE ART OF APPLAUSE.

The habit of audibly testifying approval of a musical performance is probably as old as the days of the cave-men. And yet as an art, in spite of the ingenuity of the French, it is still in its infancy. Into the history and development of the *claque*—an extremely interesting subject—we do not propose to enter at the moment, beyond making a passing reference to that splendid *tour de force* of a Parisian chief of the *claque*, who hired two one-armed men to simulate enthusiasm independently, and then, as by a happy inspiration, to join forces in a co-operative hand-clap. But with venal approval of this sort we are not now concerned. Rather is it our intention to dwell on some of the recent developments of the art as practised by the amateur, and to point out in what direction there is room for improvement. And when we talk of the development of applause, there is one striking change which persons even of a middle age cannot have failed to notice. We refer to the participation of women in demonstrations of this sort. Thirty years ago it was hardly "good form" for a lady to applaud. She allowed her brothers or sons or husband to express her approval vicariously. But emancipation and the athletic education of our Amazons have changed all that. In applause nowadays, as in everything else, *dux femina facti*, and when a Paderewski plays lovely woman does not merely clap her lily-white hands, but she stamps her fairy feet and thumps on the floor with her elegant parasol or *en-tout-cas*. And certainly musicians are not likely to resent the innovation, for they would scout as a counsel of perfection the maxim that "virtuosity is its own reward." No; it may be a sign of weakness, but musicians, when they perform in public, like to be applauded, and as fully three-fourths of the tribe of concert-goers are of the fair sex, it is just as well, in the interest of the performer, that women should have abandoned their old prejudice against testifying their approval in the way practised by the mere male person.

If, however, the mere dynamic volume of applause has gained by the innovation just alluded to, it cannot be said that there is a corresponding improvement in its æsthetic value. No one, for example, who is in the habit of attending our great choral concerts can have failed to notice the fact that in expressing approval of the efforts of the soloists, the lead is commonly taken by the chorus and not by the audience. This undoubtedly shows a very nice feeling, but it augurs a certain want of lucidity on the part of the chorus. Identified as they are with the performing section of the assemblage, they ought certainly to abstain from expressing their satisfaction until they have received the sanction of the audience, and we would therefore suggest to conductors that they should make it a rule that no applause should be permitted from the members of the chorus until a singer has been recalled, or rises to make a second acknowledgment. This is our first counsel of perfection. The second is that some severe penalty—say fourteen days' imprisonment without the option of a fine—should be inflicted on those gentlemen who insist on bursting out in the middle of a song or an instrumental solo with strident shouts of "Bra! Bra!" the second syllable being quite inaudible. This peculiar noise, though ostensibly intended to express delight, is much more suggestive of the wrath or indignation of an infuriated gorilla. It must be exceedingly bad for the vocal chords of the individual who emits it, and one would think that it must prove most disconcerting to the performer. It is, we take it, a survival of the Italian tyranny in matters musical, and is regarded as a proof of linguistic accomplishment, much in the same way that a Cockney

sportsman on a curling rink thinks it *de rigueur* to assume a broad Scotch accent. But whatever its origin or aim, it is not only hideous in itself, but it materially affects the equanimity of the genuine music-lover, and on either of these grounds clamours for instant suppression. In this context we may, perhaps, be allowed to protest against the applauder who, by way of advertising his discrimination, elevates his hands to the level of his head and claps at the performer as though he were saying, "Never mind what this ignorant mob think of your efforts. You know what a highly-cultivated person *I* am, and here am *I*, your friend, nobly recognising your talents at the expense of my gloves." The affectation of the elevated hand-clap is as odious as that of the high hand-shake, and under an enlightened despot would have been probably punished by the amputation of at least one hand.

A much more serious ground for dissatisfaction with our method of expressing approval is its inherent inadequacy. For example, it often happens that the most appreciative and highly cultivated section of an audience is desirous, in the best interests of the performer, of checking the inopportune and disconcerting manifestations of delight of the less discriminating portion. If, however, they cry "sh, sh," the sound is practically indistinguishable from a hiss, and they are accordingly liable to incur the imputation of discourtesy when, as a matter of fact, they are animated by an entirely different feeling. This is only one instance out of many which will readily occur to our readers of the inadequacy of the means which are at the disposal of the auditor of expressing his approval (or the reverse) of the efforts of public performers. We throw out these few hints in the hope that some inventive person may draw up a code of signals—audible or otherwise—which may supplement the meagreness and inefficiency of the method at present in vogue.

KASHKINE'S RECOLLECTIONS OF TSCHAÏKOWSKY.

Professor Kashkine was intimately acquainted with Tschaïkowsky, especially during the early part of his career. The following is translated from his "Recollections," which appeared in the *Russian Review*. All the dates are Old Style.

Since the year 1863 a Musical Society had existed in Moscow, for which Nicolas (brother of Anton) Rubinstein undertook the harmony lessons; but the time at his disposal was so limited that, when the opening of a Conservatoire in 1866 was under discussion, it became imperative to find another teacher. Piotr Iliyitch Tschaïkowsky, a pupil of the St. Petersburg Conservatoire, was appointed, and entered upon his duties early in January, 1866, being offered fifty roubles a month (five pounds sterling at present rate of exchange) until the opening of the Moscow Conservatoire in the following September: this was a low salary even for those days, when living was far cheaper than now. Nicolas Rubinstein proposed that Tschaïkowsky should instal himself with him, and it was here that Professor Kashkine met him for the first time; they dined together on the evening of their introduction, and finding that they had many tastes in common—particularly music and literature—they soon became intimate friends.

As a master Tschaïkowsky was a great favourite; yet, having no inclination for teaching, he always considered himself unsuited for it, an opinion which was, however, erroneous. A Concert-Overture in F minor, re-written for large orchestra, was his first work performed in Moscow; though not a brilliant success, it attracted the attention of musicians, and even this small modicum of praise pleased the composer, as so little help or encouragement had hitherto fallen to his share.

Tschaïkowsky's amiable disposition soon made him popular and brought him many invitations, which he seldom accepted, as he preferred to spend his evenings quietly. The Cercle Artistique was then the centre where writers, actors, musicians, and all interested in art and literature congregated, and here he met Ostrovski the play-writer, who offered to compose the libretto for his opera "The Voïévode"; however, two years later Tschaïkowsky himself, with Ostrovski's sanction, finished the libretto. Tschaïkowsky shared rooms with Nicholas Rubinstein next door to the Conservatoire. The arrangement was in some ways inconvenient, but Nicholas Rubinstein soon recognised in Tschaïkowsky a great composer, and, but for the co-operation of such a friend and artist, he would not have become so speedily celebrated. Only death put an end to this mutual attachment.

During the years 1866-1867 Tschaïkowsky devoted himself to his opera "The Voïévode" and to the revision of his symphony "Winter Reveries." He likewise wrote the pianoforte piece "Scherzo à la Russe," which, together with an Impromptu, were then published as Op. 1; this was his first appearance in print, if we except the first half of a collection of fifty Russian National Songs, arranged for pianoforte for four hands. In the summer he left for the Baltic, staying principally at Hapsal, and there wrote his Manual of Harmony, the value of which lay in its simplicity, clearness of statement, and practical selection of exercises. In this year he made the acquaintance of Madame Artôt, dedicating to her his Romance sans Paroles in F minor (Op. 5), which acquired great popularity. Towards the end of the season 1867-1868 it was proposed that he should personally conduct some dances of his own composition.

Fortunately the orchestra, who knew them well, paid no attention to the erratic signs of Tschaïkowsky, who quite lost his head from nervousness. And yet he subsequently became a well-known conductor, travelling with his compositions and baton through various parts of Europe; but to the end of his life each concert he conducted cost him physical suffering. Tschaïkowsky's first real success was his symphony "Winter Reveries," which, though refused in St. Petersburg, met with warm applause in Moscow.

The opera "The Voïévode" was quite completed during the summer of 1868 and its performance discussed. At this period Moscow Society interested itself solely in the Italian opera and the ballet, looking upon a Russian production with indifference and contempt. At the first representation, though the actual music satisfied the public, yet the scenic action pleased little. The libretto, with its conventional dryness, was without effect, and the music, though very clever, was not distinguished by sustained style or maturity. Tschaïkowsky at once felt that the success was merely temporary, and subsequently burnt the score. The year 1869 was an unfortunate one for him. His great Orchestral Fantasia, "Fatum," was given at a concert in February with moderate success, and the composer afterwards destroyed this score also. The musical critic Balakirev wrote a cruelly critical article thereon, for though he was personally fond of the composer, he held opposite musical views.

Not having devoted himself to serious musical study till comparatively late in life, Tschaïkowsky had not that grasp of the subject possessed by those who have lived amidst musical surroundings from childhood. He was obliged to acquire by hard work, and by study of musical literature, the knowledge and sympathy which would then have been natural to him. In 1871 he wished to go abroad, but as his funds did not permit, Nicolas Rubinstein proposed a concert, to consist solely of his (Tschaïkowsky's) own compositions. For this concert he wrote a String Quartet in D (Op. 11), the *Andante* of which has since acquired world-wide renown. The Russian song, forming the first theme, was written down from the voice of a plasterer who had awakened him with his singing on several consecutive mornings. The proceeds of the concert enabled Tschaïkowsky to leave Russia.

He had ceased to live with Rubinstein from September, 1870, to the former's great grief. At this period he was much captivated by one of the lady singers of the Italian Opera, and it seems that a marriage had been arranged. However, the opera company left Moscow, staying several days in Warsaw, whence a telegram announced the lady's marriage to another member of the company. Tschaïkowsky seemed more surprised than hurt at the news. He subsequently met the lady abroad; they became great friends—he was a warm admirer of her talents and intellect—but no shadow of any other feeling revived.

In 1871 it was arranged to celebrate, in the following year, Peter the Great's two hundredth anniversary by an Exhibition, to be called the Polytechnical Exhibition. Moscow entered into the realisation of the project with great energy and Tschaïkowsky was offered 750 roubles for a cantata for the opening of the Exhibition. It was composed, performed, and never heard of again, though some traces of it can be recognised in the Third Symphony in D major. The opera "Opritchnik" ("The Lifeguardsman") took Tschaïkowsky a year to write. It was only given in the spring of 1874, by which time the author's enthusiasm had cooled, and he was disappointed with his work. After the first representation he started for Naples on the money he had received.

In 1872 he entered a competition for the composition of a Russian opera, to be written to Polonski's libretto "Vakoula, the Smith," and both the first and second prizes were awarded him. The opera was given at Moscow in 1876 but was not a complete success. Between "The Lifeguardsman" and "Vakoula, the Smith," he had composed his second Symphony in C minor, which may be called "The Little Russian," as the beginning and the *Finale* are written on small Russian themes; this was much appreciated both in St. Petersburg and Moscow. In 1873 he composed a Fantasia on Shakespeare's "Tempest," which was well received.

It was apparently at the beginning of 1874 that Tschaïkowsky's Quartet in F major was performed for the first time in Nicolas Rubinstein's rooms. Anton Rubinstein was present, and after listening with signs of disapprobation, he announced in his usual pitiless outspoken manner that the style was not that of chamber music, that he could not understand the composition in the least, and so on. Tschaïkowsky was probably much hurt at this cruel criticism, though it did not lessen his warm attachment to his master. When, two years later, Anton Rubinstein dedicated one of his pianoforte pieces to Tschaïkowsky, his pupil, the latter was delighted, and immediately reciprocated this mark of attention by dedicating six pieces on one theme (Op. 21) to his friend and master. Yet he received neither answer nor acknowledgment, and Anton never played any of his pupil's compositions.

Tschaïkowsky occasionally wrote for the press, but he did not care much for the work. He had no literary pretensions, and merely spoke out his opinion fearlessly on any musical novelty; but he gave up writing when he found that the defence or condemnation of musical subjects led to recriminations and personalities.

In 1875 he offered the score of his Concerto in

B flat minor to Nicolas Rubinstein, inscribing a dedication on the title-page. Nicolas found fault with everything in it, and finally demanded that the whole should be revised. His cutting remarks roused Tschaïkowsky's anger, who decided that the Concerto should be printed without the alteration of a single note. Only the dedication was changed, and Hans von Bülow's name substituted for that of Nicolas Rubinstein's. Bülow, who was just starting for America, played it at Boston with brilliant success.

Tschaïkowsky was a constant and unwearied worker, yet his duties at the Conservatoire weighed more and more heavily upon him. A curious fact came to light there, witnessing to the difference in the capabilities of the two sexes. Both worked side by side in the class-rooms, and in the lower grades—elementary theory and the first harmony course, in which attention and exactitude are the chief requisites—those who stood highest were the women; whereas in the second harmony course, where pupils must exhibit a certain independence in their work, the men triumphed. As this happened regularly every year, it strengthened the young professor in his suppositions as to the capabilities of women in music.

Tschaïkowsky's ballet music, "The Swan Lake," never achieved the popularity he had hoped for. During March and April, 1875, he went abroad by his doctor's advice, with orders never to touch the pianoforte nor to take up a piece of music paper. On his return he played to his friends a String Quartet in E flat minor, composed on the death of an intimate friend. His third Symphony in D major was written the same year, and he wrote a series of twelve compositions for pianoforte, called "The Seasons of the Year"—each piece composed at one sitting—for the editor of a musical paper, which met with enormous success both at home and abroad. His "Slavonic" March was likewise received with enthusiasm. The last important compositions, written in Moscow, were the Symphonic Poem "Francesca da Rimini," the outline of his fourth Symphony in F minor, and a new work which banished all others from his head—an opera on Poushkine's poem "Eugène Oniéguine."

Probably at this period he was already engaged to be married, but in any case he kept it a profound secret. Kashkine separated from him after the Conservatoire examinations, and only heard of his marriage in August. Soon afterwards he met the young people at an evening party given by a mutual acquaintance; but he never went to see them in their new abode, having no special invitation to do so, and the marriage remained to him, as to all others, an enigma. During 1877-78 Tschaïkowsky visited Clareno, Italy, Vienna, &c., and was busy upon his opera and a symphony already begun, and, though terribly depressed, he composed a Russian Liturgy of St. John Chrysostom for four voices, a fourth Symphony in F minor, many small pianoforte and violin pieces, songs, &c.

In the spring of 1878 he returned to Russia, and resumed his duties at the Moscow Conservatoire at the beginning of August. He remained there a very short time, and then severed himself for ever from professorial duties, which had become distasteful and were no longer necessary, in order to devote himself entirely to the more congenial task of composition. He soon left for Paris, a city sufficiently large for him to be able to isolate himself without attracting public notice.

At the first public performance of "Eugène Oniéguine" in Moscow, in 1879, many friends came from St. Petersburg, and in some of the boxes people stood fifteen deep; yet it cannot be said that the opera was a real success. The audience was chiefly composed of amateurs, who, while quite capable of criticising the divergence of the libretto from Poushkine's poem, were not thorough enough musicians to appreciate the music. The opera was put on the stage of the Imperial Theatre in 1880.

From 1879 Kashkine saw little of Tschaïkowsky, and they only corresponded on urgent topics. Tschaïkowsky wrote "The Maid of Orleans" while abroad, chiefly at Clarens, during the winter months of 1879-1880. His last great works performed by Nicolas Rubinstein were the first Suite for orchestra (Op. 43), the Italian Caprice (Op. 45), also for orchestra, and a long Sonata for pianoforte in G (Op. 37). On playing the latter to the composer, Rubinstein subsequently remarked that he had diverged from some of the directions as to the time and expression; to which Tschaïkowsky replied with conviction: "Play it your own way, my dear fellow—it is certainly better than mine—besides, what do I know of such matters?"

Such confidences as this he bestowed only upon Nicolas Rubinstein and Hans von Bülow. On March 11, 1881, Nicolas Rubinstein died in Paris. Tschaïkowsky was then abroad, and both he and Anton Rubinstein arrived too late. Tschaïkowsky devoted nearly the whole of the year 1881 to a Trio for pianoforte, violin, and violoncello, in A minor, dedicated "to the memory of a great artist," and dated Rome, January, 1882; it is a worthy memorial to artist and friend, colossal both in design and execution. During 1882-1883 he composed the opera "Mazeppa," receiving an ovation on its production, and yet it was no real success. In 1884 he wrote his third orchestral suite, "Grankino" (Op. 55).

Tschaïkowsky was living at the village of Maïdanov in 1885, where his intimate Conservatoire friends visited him. Kashkine's tastes were so similar to his own that he was no unwelcome guest. From Maïdanov, Tschaïkowsky removed to Frohlovsk, and invited

several members of the Conservatoire to stay with him there in order to hear his just completed opera "The Queen of Spades," the rough draft of which had been written at Florence in six weeks. Here he also composed, in 1891, a string sextet.

Tschaïkowsky aged much in appearance as he neared his fifties; his scant hairs grew quite white, and his face lined. The works of other composers interested him much; he long carried about with him the score of Rimski Korsakov's "Spanish Caprice." This composition was once to be performed at a Concert, when it suddenly occurred to the conductor that there was no one to play the castanets. Tschaïkowsky forthwith volunteered his services. "Well, look here, Piotr Iliyitch," said the conductor, "don't you count the bars wrongly and come in at the wrong place." "Surely you don't take me for such an ass, as not to be able to come in at the proper time, with the score in my hand!" said Tschaïkowsky with displeasure. Yet he did so through nervousness, amidst much laughter.

About four years before his death Tschaïkowsky tried spending a winter in Moscow; but, being unable to stand the constant interruptions of a town life, he left for Italy. During the later years of his life he did not care to remain abroad for long, and though he had contemplated settling in Paris with a friend, he changed his mind after three days' sojourn and returned to country life in Russia. In the spring of 1893 he visited England to receive the degree of Doctor of Music at Cambridge University, and spoke with much feeling of the hospitality he had received in England; he was greatly charmed by the intellect and cultivation of Arrigo Boïto, one of his colleagues in honours on that occasion.

Kashkine went abroad in 1893, and before his return Tschaïkowsky had already left for Hamburg, staying there only six days for the performance of his opera "Iolanthe." During a three days' visit to Moscow, in October, he and Kashkine were present at a dinner, and the same evening Tschaïkowsky left for St. Petersburg to conduct his sixth (Pathetic) Symphony; both agreeing to meet at a concert in Moscow on October 23. It was at this very concert that Kashkine was informed of Tschaïkowsky's illness, and, on the 25th, he learnt that his beloved friend had died of cholera. He left the same day for St. Petersburg, only to find the coffin already closed. Professor Kashkine can see no connection between the Pathetic Symphony and Tschaïkowsky's death; for Tschaïkowsky was then busy with plans for the future, and without any premeditation of death. He wished to lengthen his days in this world as much as possible, the chief charms of which were to him his own inner life and the enjoyment of out-door nature—his love of which amounted well-nigh to adoration.

J. M.

We beg to offer our cordial congratulations to Sir John Frederick Bridge upon the honour of knighthood, which Her Majesty the Queen has been graciously pleased to confer upon him. We hope to give a biographical sketch of the Westminster Abbey organist in our next issue.

The following letter, on the subject of Dean Hole's altered version of the National Anthem, has been communicated to the Press.

"GOD SAVE THE QUEEN."

Sir,—A very strong wish has been universally expressed that the second verse of "God save the Queen," as amended by the Very Rev. S. Reynolds Hole, Dean of Rochester, should be generally adopted and thus permanently become a portion of our National Anthem.

As this desirable result could not be fully achieved so long as the copyright of the verse remained in private hands, we venture to ask you to allow us to announce, through the medium of your columns, that from to-morrow, the day on which Her Majesty completes the sixtieth year of her glorious reign, Dean Hole's lines are free to the nation and may be printed and published by anyone.

It is a matter of sincere gratification to us that we were so fortunate as to induce the Dean of Rochester to write the new verse, and this gratification will be immeasurably increased if the Dean's admirable lines become permanently associated with "God save the Queen."

We are, your obedient Servants,

June 19, 1897. Novello and Co.

As much criticism has been passed upon this new version of "God save the Queen," no apology is needed for reprinting Dean Hole's genial letter on the subject, addressed to *The Times*:—

"GOD SAVE THE QUEEN."

TO THE EDITOR OF "THE TIMES."

Sir,—Will you kindly allow me to state, in reply to many critics, scornful and sympathetic, that my only motive in altering, at the request of Dr. Bridge and Messrs. Novello, the second verse of our National Anthem was this—that something more appropriate to public worship than

Confound their politics,
Frustrate their knavish tricks,

might be sung in the churches?

Outside, I am ever willing to join in the old version, lustily and with a good courage, upon the understanding, of course, that all politics are to be confounded except my own, and that they only are capable of knavish tricks who differ from

Yours faithfully,

S. Reynolds Hole.

The Deanery, Rochester, June 21.

Dr. E. J. Hopkins has in a forward state of preparation a new handbook on the history and mechanism of the organ. The nucleus of the work is the valuable article "Organ," contributed by him to Sir George Grove's "Dictionary of Music and Musicians," together with a paper on "The English Mediæval Church Organ," read before the Royal Archæological Institute. The main features of the book will consist of—(1) the ancient history, (2) the mediæval history, and (3) the modern description (brought up to the present time) of the organ. In prosecuting the necessary researches for the work, Dr. Hopkins has discovered that much that has hitherto been considered to be "history" is in reality both unreliable and misleading. He is, therefore, sparing no pains to make his book not only trustworthy, but thoroughly interesting and practical

—in fact, it will be a comprehensive handbook on the "King of Instruments" of the greatest possible value to every organist. "The History of the Organ" will not only be profusely illustrated, but, being a much smaller volume than the great work on the subject by Dr. Hopkins, it will be issued at a popular price. Messrs. Novello, Ewer and Co. are the publishers.

"He was a master of ironical wit, and many stories are current of his pungent remarks when expressing his opinions, which were as outspoken as they were amusing." These words formed part of the obituary notice of the late Mr. W. T. Best in our last issue. We now propose to furnish a few specimens of the humour above referred to, derived from authentic documents and personal information.

About twenty years ago Mr. Best visited a large new church in London to "try" the fine organ which had been erected therein. While the tuners were "making ready," the distinguished performer, looking up to the lofty roof, remarked to the organist of the church: "This is a fine church," and then noticing that some masons were carving the capitals of the pillars, he added, gently rubbing his hands: "Were there a great many souls waiting to be saved in this district that it was necessary to open this church before it was finished?" At an important concert at the Royal Albert Hall, at which he officiated as organist, a request was brought to him that he should play something while the chorus were re-assembling for the second part of the performance. Turning to a favoured friend in the organ loft, Best begged the loan of a knife and pencil. With similar appliances from his own pocket, he wedged down four notes forming the common chord of C. An endless varying of the chord by the manipulation of the stops formed this chorus-assembling voluntary, which is worthy to rank with S. S. Wesley's chord of C minor at Winchester when the judges marched up the nave of the Cathedral. An instance of Best's ready wit is recorded in connection with the opening of an organ at a Presbyterian Church in London, for which he had provided a somewhat dry programme. During the progress of a long fugue by Bach, one of the "powers that be" sent a message to the eminent organist containing the request that he would play the "Green Hill." Best at once said: "Would the gentleman like me to play the '*Blue* Alsatian Mountains'?"

The following letters are eminently characteristic of the man. Writing to the late Mr. A. G. Kurtz, a well-known Liverpool amateur, in 1863, Mr. Best said: "I am obliged by your note, and shall be happy to conduct my 'March,' from which you must not expect much, as it is not out of the ordinary way of such compositions. I suppose I must purchase a ticket for Mrs. Best when it is played. I shall be at the organ at the Church for the Blind for two or three Sunday mornings yet, and am glad you liked my style of 'leading the blind.'" Soon after the death of Sterndale Bennett, in 1875, whereby the professorship of music at Cambridge became vacant, Best wrote to a distinguished brother organist at one of the cathedrals in the following quaint terms: "Dear ——, The Cambridge people say *I* am the right man to counteract Ouseley in making Music Doctors in gangs of 50 at a time.—Just sent my *carte de visite*, and am recommending myself. Give me your prayers, my hearty."

In an interesting communication, dated September 15, 1894, on the subject of the introduction of Mendelssohn's organ music into England, Best wrote: "I well remember that we young organ players at that time [1845] were quite scandalised at the apathy manifested by T. Adams and others in giving these works a hearing, sheltering themselves by the old 'G G' pedal-board, which of course was common to all organists, old and young, then, and only required a new 'C C pedal clavier' to replace it, and render Bach's, Mendelssohn's, and other organ works immediately feasible. We of the younger generation had this speedily done. Adams, with enormous contrapuntal talent, regaled himself by serving up one or two of Bach's '48,' adding a droning pedal *when his bunions were propitious*."

In reply to an enquiry as to the exact date of the late Mr. W. T. Best's appointment as organist of Lincoln's Inn Chapel, Dr. Steggall, who has held the office for the last thirty-three years, kindly sends us the following information: "I have always understood that, before the appointment of Pittman by the Benchers, they arranged with J. Alfred Novello to provide the music for the chapel; *he* would, therefore, engage both organist and singers. This, no doubt, accounts for there being no notice in the books of Best's appointment."

The American musical critic will have to "sit up." At the convention of the Music Teachers' Association, which was to be held in New York from June 24-28, one of the subjects for discussion was "Musical Journalism." The chairman of the meeting, anxious to secure an expression of opinion from some of the leading American newspapers on "musical criticism," sent out the following schedule of questions: (1) "Does the supply of expert musical criticism equal the demand?" (2) Do you believe that intelligent musical criticism in the daily press would have a direct influence on the public taste in musical matters?" (3) Do you believe that it is possible to train critics in this field as other professionals are trained—by a college or conservatory course of education?" (4) "Do you believe that there is a public demand for musical criticism in the smaller cities of the United States?" These pertinent questions seem to imply that the American musical critic has been "found wanting." Some such queries might without irrelevance be put on this side of the "pond." In regard to No. 3, supposing classes were to be formed for the training of professional musical critics at the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, who would be the first professors?

An American tribute to the excellence of English *fac-simile* reproduction has been paid in a somewhat curious way. An order for a copy of "The History of Mendelssohn's oratorio 'Elijah,'" sent to Messrs. Novello, Ewer and Co.'s New York house, was duly executed and forwarded by "Book post." The recipient of the book was surprised to find that the New York Post Office had surcharged the packet "Letter rate," because it *contained a letter*. The local postmaster, upon being appealed to, was convinced that the New York officials had made a mistake. As a matter of fact, they had taken the *fac-simile* of Mendelssohn's long epistle to Mr. Bartholomew (which appears at the end of the book) to be the actual autograph letter!

The German press, as was to be expected, has been teeming with reminiscences of the late Johannes Brahms, both as regards his personality and various incidents in his career. Dr. Wüllner, of Cologne, one of the earliest and most enthusiastic admirers of the master, in an address delivered by him on the occasion of a commemorative performance given on the 2nd ult. at the Conservatorium of which he is the director, says, *inter alia:* "With joy and emotion do I look back upon the time when I made Brahms's acquaintance. It was in the summer of 1853. I was staying at the time at Honnef, in constant intercourse with the Bonn musicians Wasielewski and Reimers, and with the hospitable Deichmann family of Mehlem, where we frequently extemporised little musical performances. One day the excellent violoncellist, Reimers, came to me at Honnef and insisted upon my at once accompanying him to Mehlem, where a highly gifted young musician, recommended by Joachim, had just arrived, and desired to play some of his compositions to us. Arrived at the Deichmann's, I saw a slender young man, with long fair locks, and a veritable apostle St. John's countenance, out of whose eyes there gleamed energy and a mind beyond the ordinary. The pieces he played to us were the just completed Sonata in C (Op. 1), the previously written Sonata in F sharp minor, the Scherzo in E flat minor, and many songs, amongst them the now often heard 'O versenk.' We other young musicians were delighted, enraptured, at once with himself and with his compositions. Two months later Brahms came to Düsseldorf, and saw Robert and Clara Schumann. And here he met with similar enthusiasm, which found its culminating expression on the part of Schumann in the much discussed and fought-over article 'Neue Bahnen,' in the *Neue Zeitschrift für Musik*. The experience was the same again at Weimar, with Liszt, who himself played his first sonata to the composer, and where he was received with open arms, especially by the younger musicians." The description here given is a most interesting one, and the more noteworthy when it is remembered how many years it took before Brahms's compositions met with anything like general appreciation in the composer's native country. Several letters, it may be added, written by Brahms to Schumann, and bearing witness to the depth of feeling possessed by the writer, were published for the first time on the 7th ult., the composer's birth anniversary, by Fräulein Lina Kamann, in the Vienna *Neue Freie Presse*.

The proposal of the Edinburgh Town Council some time since to allow music in the parks on Sunday has been vehemently attacked by one of the councillors, who declared that if carried out it would exert a "degrading" influence on the populace of the Modern Athens. It is satisfactory to learn that this view is not unanimously shared by his compatriots. The Edinburgh *Evening Dispatch* devoted an ably written leader to the councillor's utterance, in which some remarkable statements are made as to the Scottish Sunday. The writer quotes the words of a Paisley magistrate, who describes Paisley on Sunday as a "perfect Pandemonium," and after paying a handsome tribute to the enterprise of the London County Council in providing efficient musical performances in the parks on Sundays, unhesitatingly gives it as his opinion that the superior sobriety of the Londoner as compared with that of the residents in the chief Scottish towns is due to the greater opportunities which he and his family enjoy for spending their leisure in a humane and rational fashion. There was a time, he adds, when people were put in the pillory in Edinburgh for desecrating the Sabbath by selling milk. But Scotsmen have no great reason to congratulate themselves on the growth of tolerance when town councillors—who uphold the maintenance of civic banquets on Sunday—anathematize the public performance of music on that day as calculated to "degrade" their fellow citizens.

QUEEN VICTORIA.

February 26, 1886.*

A quarter of a century to mourn
Thy wedded love, true woman-hearted Queen!
And now, as loyal as thou long hast been
To grief, thou loyal art to joy's soft morn,
That dawns upon thy heart, and doth adorn
Thyself and those around thee; with its sheen
Illuming thousands where thou'rt welcome seen
In smiles, a wide-spread kindly sunshine born.
Ay, "Mors et Vita" is the fitting strain
To touch thy widowed heart and teach it peace;
Life after Death doth cause its sting to cease,
Restoring it to gladness once again:
Well pleased, thy love beholds renewed thy cheer;
In sympathy of soul he hovers near.

Mary Cowden-Clarke.

Villa Novello, Genoa,
March 3, 1886.

FACTS, RUMOURS, AND REMARKS.

It was very nice of Mr. Paderewski to go down to Southampton and give a recital in aid of the town's hospital fund. The Mayor could hardly do less than express the thanks of the community in a "felicitous speech," but he did more by presenting the great pianist with a silver cigar case, suitably inscribed. I wonder what the local members of the Anti-tobacco Society had to say on the form of the souvenir. And that reminds me. At the recent Brecon Eisteddfod a prize for choral singing was offered by the licensed victuallers of the town. Up came a temperance choral society from Newport and won it!

Satisfied with the result of their autumnal series of concerts last year, the Philharmonic Society are arranging a similar campaign for next "fall." Madame Marchesi and Mr. Popper, the violoncellist, are already engaged.

With reference to my first paper on Victorian Opera, I have received the following interesting communication from Mr. Walter Macfarren:—"The 'Devil's Opera' was produced at the English Opera House (Lyceum), on August 13, 1838, and ran fifty nights in its first and upwards of thirty nights in its second season. The libretto was by my father, George Macfarren. The cast included Miss Rainforth, Miss Poole, Miss Priscilla Horton (afterwards Mrs. German Reed), Mr. E. Seguin, Mr. Frazer, Mr. Burnett, and the pantomimist, Mr. Wieland. The unknown author of the 'Emblematical Tribute' and its lyrics was also my father, George Macfarren, and the music of this *pièce d'occasion* was by my brother, G. A. Macfarren."

A correspondent writes me: "After many requests, Mr. Joseph Slivinski has decided to open a class, following the lines adopted so successfully by Rubinstein and Leschetitzky, for advanced pianoforte

* The date when Her Majesty went to hear Gounod's sublime composition, "Mors et Vita," performed at the Royal Albert Hall.

students. All communications should be addressed to Mr. John Mackey, Steinway Hall, who will give intending pupils all necessary information." Mr. Slivinski will be an important accession to the ranks of our resident pianoforte professors, and he has the hearty good wishes of those who desire the fullest development of executive skill in this country.

A CURIOUS action has been inconclusively tried in the Wigan County Court. The story of it, as told by a local newspaper, appears to be this: Mr. Moody, organist of the Wigan Parish Church, was at one time acting in Wells Cathedral for Mr. Lavington, who through illness could not discharge the duties of his post. While there he borrowed from Mr. Lavington, through the precentor, Canon Buckle, a manuscript copy of a Litany. This he transcribed, and returned to Canon Buckle in due course. Precisely what the Canon did with it does not appear, but, after two years, one of the minor canons discovered the MS. in his own possession. Meanwhile Mr. Lavington died, and his son entered an action against Mr. Moody for the return of the manuscript, laying his damages at £50. As the Litany was a known work by Tallis, the document had no worth, but the complainant set value upon it as being, so he believed, in his father's handwriting. Before the trial came on, the MS. was discovered. On its production in court, and inspection by the plaintiff, that gentleman said that not a word of his father's handwriting was there, yet it was the document he sought. This reduced the value of the MS. to *nil*. In the result the Judge refused a decision and ordered each party to pay his own costs. So that Mr. Moody was practically fined for the inadvertence of another man in allowing a borrowed article to go astray. The case is not without its lessons for both borrowers and lenders.

IT is satisfactory to know that the Shinner Quartet will not cease and determine because of the retirement of the lady after whom it is called. The end of the combination was reasonably feared at one time, but now that Miss Wietrowitz has consented to take Miss Shinner's place there is no reason why the Quartet should not go on and flourish abundantly. Chamber music offers a good field for the fine flower of feminine executive skill, and one which it may occupy with advantage to the art. For my own part, I am old-fashioned enough not to care for women in orchestras, where the work they do is often inferior to that of men, the necessary strength, energy, and decision being wanting. But the more delicate and sensitive work of the quartet, &c., is another matter, and women should be encouraged to take it up.

A CURIOUS mistake has got into print, and is going the usual round, with reference to my dear old friend the late Lewis Thomas. It first appeared, I believe, in the *Illustrated London News;* someone in the office of that paper having jumped to the conclusion that the will of another Lewis Thomas was that of the late artist. I wish he had jumped true, since the personal property was sworn under £65,000. Mr. Lewis Thomas, the bass vocalist, was not a *prima donna*.

THE most capacious theatre in Prussia is that at Frankfort, which seats 1,900 people. Next in order are those of Cologne (1,720), Berlin (Kroll's) (1,660), Hanover (1,656), Düsseldorf (1,597), the Berlin Opera (1,544), and Königsberg (1,500). The smallest on the list from which I quote is the Breslau Concordia (1,000).

I LEARN from the *Gazetta Musicale* that two English operas have recently been played in San Francisco, and that one of them was Benedict's "Lily Killaney" (*sic*), which is described as "a graceful work, evidently influenced by Weber and Rossini."

So the great organ in the Music Hall at Boston (U.S.) has been sold. It was built some forty years ago by Walcker, of Ludwigsburg (Germany), at a cost of 60,000 dollars; it contains 89 stops and 5,474 pipes; stands 70 feet high and weighs 70 tons. What does the reader suppose the 70 tons of musical machinery fetched under the hammer? Just 1,500 dollars—21 dollars a ton, or about 74 cents per pound.

JOSEPH BENNETT.

CHURCH MUSIC.

FROM the far-away regions of West Australia comes information of an interesting performance of Stainer's very popular church oratorio "The Crucifixion," at St. John's, Freemantle, with Mr. C. W. Randle as conductor. In the same place Mendelssohn's "St. Paul" was awaiting performance with orchestra and organ, and with a large choir. The energetic study of sacred choral music of the highest class in our colonies is one of the most healthy signs of the substantial musical progress now being made wherever the English language is spoken.

On the Day of Pentecost, or, as we say in our old-fashioned Saxon manner, Whit-Sunday, Palestrina's great "Missa Papæ Marcelli" was sung at St. Gervais', Paris, with the same composer's five-part motet "Loquebantur variis linguis apostoli," Vittoria's six-part motet "Dum complerentur dies Pentecostes," and the "Factus est repente de cœlo" by G. Aichinger, a priest and organist at Augsburg, living during the latter half of the sixteenth and the first portion of the seventeenth century. At the early vespers, specimens of the "Faux-bourdon" of the masters of the sixteenth and seventeenth centuries were sung. It was from a knowledge of this early school of church music, of which we have no parallel specimens in our Anglican writings, that Gounod gathered inspiration for his particular method of doubling parts so effectively, especially when writing in more than four vocal parts. Such music can still be heard with grand effect in many French cathedrals, notably at Amiens, and in other important Continental churches. Its study deserves the earnest attention of our church musicians. To complete the splendid list of works given at St. Gervais at the "Fête de la Pentecôte," several motets of the Palestrina period, as well as of recent date, were sung at the "Benediction" Service.

Such a day's record is one of many notable signs of the growing interest in the finest school of ecclesiastical music. We in London, duly grateful for what has been already done in this direction in various important churches both Roman and Anglican, have a distinct call for a kind of Palestrina Society, built somewhat upon the lines of the once famous Leslie's Choir, and devoted to the painstaking study of the finest specimens of the purest school of unaccompanied church music the world has known; and, further, to the practice of music selected from the church schools of all nations, following more or less the foundation patterns of the Italian school of the sixteenth century, which commanded the admiration of such advanced composers as Wagner and Liszt.

In addition to Dr. Martin's very striking and artistic Te Deum, the Coronation anthems of

Handel, Dr. Bridge's Jubilee anthem, &c., appropriate music of a religious type has been multiplied in various directions, and "Festival" and jubilant services of past times have been requisitioned to celebrate the great historical event of the past month.

An excellent rendering by choir, organist, trumpets, trombones, and drums of Wingham's Te Deum, at the Oratory, Brompton, on Accession Sunday, completing a day of memorably unique ecclesiastical splendour, brought forward the question—Why is so little of the master's music heard?—a question made all the more forcible by the observation of a great Italian Catholic authority, expressing surprise that the modern English school had produced so fine a work as this stately song of the Church.

A correspondence in *The Times*, initiated by the Bishop of Chester, having reference to the position of organs in churches, will probably lead to some interest being taken in the labours and "Report" thereon of the joint commission of leading authorities of the Institute of British Architects and the Royal College of Organists, meeting in conclave eight years ago. The Bishop quotes extensively from the Report just named, and gracefully acknowledges the receipt of valuable opinions from such high authorities as Sir John Stainer and Sir Walter Parratt.

Two of the most interesting features of the opinions condensed into the Report are the proposed removal of the organ, or the chief organ, from the chancel and the placing of the singers in some well selected position in the nave. In large churches these proposals would be probably expanded into the restoration of the musical force to the people's portion of the building in each case, the nave, and the separate existence of a ritual choir in the chancel. These suggestions, really indicating a return to ancient methods, will very likely gain strength in the near future, when the whole question of church musical requirements arrives at a more general consideration; even though the value of space in small churches, where at least the "west end" position still remains a possibility, may compel further thought. In the case of new churches of fair or large size, the ample central space not provided or contemplated by the ecclesiastical architects at the junction of the chancel, transepts, and nave of the ancient cross churches may in some way be secured and there centralised.

Another letter printed by *The Times* includes a wise protest against the mania for organs too large and too powerful for the buildings in which they are placed, and which are objectionable for reasons both architectural and musical.

ORGAN MUSIC.

At St. Luke's Cathedral, Halifax, Nova Scotia, Mr. F. Gatward recently gave an organ recital which included an "Andante Moderato" by the late Dr. Garrett, whose organ music, if not great in quantity, is excellent in character. The popularity of another piece, Lemmens' "Storm Fantasia," seems quite undiminished. Why do composers of organ music revel, as the "stormy petrel" is supposed to do, in indications of atmospheric disturbances? There are surely other subjects for "the programme mood," in which the monarch of instrumental music may triumphantly proclaim a solo-playing supremacy. The same scheme included Mendelssohn's third Organ Sonata, originally intended to be the first of the set of six. The late Dr. E. T. Chipp performed these sonatas from memory and once played this No. 3 to the composer, which drew from him a gratifying testimonial.

The departure of prominent organists has been a sad feature of the news of the past few months. Recently we lost Dr. G. M. Garrett and Mr. W. T. Best; now we are called upon to mourn the deaths of Dr. J. Naylor, so long the organist of York Minster and a very able church musician, and Dr. W. Spark, for many years organist of Leeds Town Hall.

The programme of Mr. A. H. Allen's recitals, at St. David's Church, Denbigh, on the 14th ult., included Hesse's variations on "God save the Queen," which, with Rinck's version in the well-known "Organ School," represent the accepted settings in variation form; and after all it is perhaps best to leave the national tune in its unadorned simplicity. Rheinberger's fine Sonata in A minor was also played. Mr. Elgar's effective "Imperial March," with Mr. J. E. West's admirable "Victoria—our Queen" March, are found very useful by our loyal organists, and are duly appreciated by listeners. The former piece had a place in Mr. Allen's scheme.

Dr. Creser's programme for one of the St. Saviour's Cathedral recitals, on the 16th ult., included Rheinberger's Sonata in D flat, a work well worthy of players familiar with the powers of the "king of instruments"; a very attractive "Cantilène" by H. A. Wheeldon, and Handel's fine Concerto in D minor and major. In the course of these same recitals, on the 23rd ult., Mr. A. H. Brewer, of Gloucester Cathedral, gave another excellent selection, including "Rhapsodie sur des Cantique Bretons," by Saint-Saëns; Merkel's Variations on a theme by Beethoven; and Bach's great display piece, the Toccata and Fugue in C major.

At an organ recital given by Mr. W. G. Green recently, at the Warwick Lane Chapel, Coventry, Rheinberger's popular Pastoral Sonata was one of the pieces played; another sign of the prevalent and deserved popularity of the representative German composer's organ works. A "Meditation" and Scherzo for organ by the Italian master, Capocci, were also performed. The programmes played by Mr. H. W. Weston at Holy Trinity Church, West Hill, Wandsworth, on the 13th and 17th ult., were excellent. They afforded further proof, if proof were needed, of the commanding influence of Rheinberger's genius in the presence on the scheme of the Toccata from Sonata, No. 14, and the Pastoral Sonata. A movement from one of Widor's Organ Symphonies and Saint-Saëns's "Rhapsodie" (No. 1) represented French organ music, and the organ classics, Bach and Mendelssohn, also claimed places of honour in the well-arranged programmes. Mr. Edwin Barnes lately gave a recital at Holy Trinity Church, Northwood, with an interesting programme including Gade's "Moderato," "Allegretto," and "Allegro."

In the columns of the *Pall Mall Gazette* Mr. Algernon Ashton, the esteemed pianist and composer, has expressed his disapproval of the performance of a movement by Grieg for the pianoforte on the organ at a certain suburban church. Though good taste in selection must remain a necessary qualification in connection with the arrangement of music for the organ or any other instrument, it is rather too late in the day to protest against organ arrangements finding acceptance. The old masters wrote much indifferently assigned to either harpsichord or organ; Bach himself led the way, by arranging some of Vivaldi's and other writers' music for stringed instruments; and, not to dwell further on this topic—of marked interest, one must allow—the organ, with its great and varied resources, has long been, and probably always will be regarded as *par excellence* the specially privileged medium for the performance of arranged music.

JUBILEE MUSIC.

The thoughts and feelings which have so recently thrilled the hearts of Britons all over the world have found their highest expression through the divine art of music. The celebration of Queen Victoria's sixty years' reign—this unique event in our nation's history—has called forth an unprecedented outburst of jubilant strains, and millions of Her Majesty's loyal subjects, young and old, have raised their voices in notes of joy and gladness. "God save the Queen," as poured forth from 50,000 little throats at Sheffield, on the occasion of the Queen's visit to that busy centre, may be taken as the initial note of the pæan which has sounded and resounded throughout this vast empire. In countless "quires and places where they sing," and in concert-rooms and out-door celebrations innumerable, music has been the handmaid of the national rejoicings.

THE JUBILEE SERVICE AT ST. PAUL'S.

Words utterly fail to give even the faintest idea of the dazzling and moving scene which met the eyes of those who were privileged to stand on the steps of St. Paul's Cathedral at the open-air service on the great Jubilee Day, the 22nd ult. This never-to-be forgotten sight was most magnificent, baffling description, and we must therefore be content with merely recording the music that was performed and the manner of its performance. Sir George Martin's Jubilee Te Deum is now so well known that any description of it is unnecessary. But as one critic at least has referred to the peculiarity of beginning a festival composition with a minor chord, we have the highest authority for stating that the thoughtful composer had a special object in view in thus commencing his jubilant work. He had in his mind's eye the cheering of the crowds, the clanging of the bells, and that which would go to make up the purely secular element of the occasion at the time of the Queen's arrival at the Cathedral. The chord of F sharp minor, with which the Te Deum opens, was therefore intended to be the dividing line, so to speak, between the secular rejoicing and the sacred song of thanksgiving, and thus to withdraw the attention from things material to things spiritual. The service was accompanied throughout by the military bands of the Royal Artillery and the Royal School of Military Music, Kneller Hall. These efficient wind bands admirably sustained the voices. The choir, stationed on the steps of the West front, was very large, and included many eminent musicians and not a few well-known London organists. We noticed Sir Walter Parratt, Sir Arthur Sullivan, Sir J. Frederick Bridge, the veteran Dr. E. J. Hopkins, Dr. Hubert Parry, Mr. Randegger, Dr. A. H. Mann, Mr. W. H. Cummings, Mr. Barton McGuckin, Mr. Henry Gadsby, Mr. John E. West, and Mr. Joseph Bennett, who, with many others, were singing "with heart, and soul, and voice." Sir John Stainer represented the University of Oxford. The Children of the Chapel Royal, in their gorgeous scarlet and gold state uniforms, made a pleasant relief to the sea of white surplices, and further colour was infused by the bright robes of the doctors of divinity, music, &c., not to mention the gorgeous copes worn by the high ecclesiastical dignitaries.

Immediately after the arrival of the Queen, Sir George Martin raised his baton and the Te Deum was commenced. Every singer did his best—and who could help doing so on such a memorable occasion?—to give the work a worthy rendering, and the result must have been most gratifying to the new Knight, who carries his well-merited distinction with his usual natural modesty. The "Dean, Canons, and Minor Canons" sang "O Lord, save the Queen," to which the choir responded "and mercifully hear us when we call upon Thee." The Lord's Prayer was intoned with remarkable precision, the soft sustained chordal accompaniment of the wind band being in admirable keeping. After a short and very beautiful prayer, there followed the first verse of the 100th Psalm, "All people that on earth do dwell," and its doxology, sung in unison to the familiar "Old Hundredth." Sir George Martin turned towards the Queen to conduct this, and the simple strains of the fine old tune produced a thrilling effect. After the Benediction one verse of "God save the Queen" was spontaneously sung, and then "three cheers" were lustily and heartily given for our revered Sovereign Lady, Queen Victoria.

Her Majesty then proceeded on her triumphant way, and as she did so there came over us the feeling that the spell of this memorable service would never be broken.

WINDSOR.

Her Majesty the Queen attended a private thanksgiving service at St. George's Chapel, on the morning of the sixtieth anniversary of her Accession. The music on that interesting occasion included the Bishop of Wakefield's new hymn, "O King of kings," to Sir Arthur Sullivan's music, the Prince Consort's Te Deum, and "Now thank we all our God," to its familiar tune. The service, which would recall many touching memories, was naturally of a deeply affecting nature. At the afternoon service, held in the nave, Mendelssohn's "Hymn of Praise" was sung, with Madame Albani and Mr. Edward Lloyd as soloists. The choir was augmented to 200 voices and the orchestral accompaniments were played by the Queen's private band, the whole being under the experienced direction of Sir Walter Parratt, Master of the Musick to the Queen.

LONDON.

The Sunday morning service at St. Paul's Cathedral on Accession Day was attended by the Prince and Princess of Wales and several other members of the Royal Family. The music was naturally of a specially festal character, and included Handel's "*Zadok* the Priest," Sir George Martin's Jubilee Te Deum and Antiphon, and his recent Communion Service in A, with orchestra, specially scored for the occasion.

At Westminster Abbey, where Sir J. Frederick Bridge claims to have *five* organs (or is it six, including the pedal?), Martin's Jubilee Te Deum and Antiphon, Bridge's anthem "Blessed be the Lord thy God," and Stainer's "Lord, Thou art God," thrilled the huge congregations gathered at the various services. The organ was supplemented by a complete band of brass instruments and drums, which, as the Lord Chancellor and Peers in their robes, including Lord Salisbury, marched up the nave, played Gounod's Marche Solennelle in E flat, and the march from Mendelssohn's "Athalie" as they retired.

Not the least extraordinary development of music during the last two years is the practice of giving concerts in various places on Sundays. This has been remarkably exemplified at the Queen's Hall, London, where the scene on Sunday, the 20th ult., bore strong evidence to the change which has taken place in regard to public musical performances on Sunday. In the afternoon a full band and chorus, under Mr. Randegger's conductorship, sang the "Hymn of Praise" (Madame Clara Samuell and Mr. Ben Davies in the chief solo parts), Randegger's 150th Psalm, &c. A specially interesting feature was the presence of four such eminent musicians

as Sir J. Frederick Bridge, Mr. F. H. Cowen, Mr. Eaton Faning, and Sir George Martin, who respectively conducted their own works—viz., the Jubilee Anthem ("Blessed be the Lord thy God"), the Commemoration Ode, the Jubilee Te Deum and Antiphon, and "The Queen's Song."

The Jubilee Commemoration concert of the Royal Albert Hall Choral Society, on May 6, was noticed in our last issue, and that of the Philharmonic Society is referred to elsewhere.

THE CATHEDRALS.

The festive character of the thanksgiving music was very marked in those venerable fanes which are the proud glory of our beloved land. We are indebted to the organists of many of our Cathedrals and Collegiate Chapels for supplying us with the necessary information for the following *resumé* of Jubilee services on Sunday and Tuesday, the 20th and 22nd ult.

At Bristol, with which Cathedral Mr. George Riseley has been connected as chorister and organist for fifty years, the Mayor and Corporation attended the morning service in state, when Wesley's fine service in E and Handel's "Zadok the Priest" were sung. The volunteers attended in the afternoon, when their bands accompanied this congregational service. At Trinity, Cambridge, under Dr. Alan Gray, Stanford in B flat and Handel's "The King shall rejoice"; and at King's, under Dr. A. H. Mann, Mann in A flat, Stainer in B flat, Wesley's "Ascribe unto the Lord," and "Zadok the Priest" were the principal Jubilee selections in the College chapels. Canterbury can claim to have the doyen cathedral organist in the person of Dr. Longhurst, who has been connected with the Cathedral for very nearly seventy years! The Sunday services at the Kentish city included Hopkins in A (morning), Stainer in A (evening), and Handel's "Zadok the Priest." On Jubilee Day, Rogers in F and Kent's "Blessed be Thou" shared the honours with Gibbons's "Hosanna." From Canterbury to Carlisle is a far cry geographically, but the services at the border city were planned on somewhat similar lines. "Behold, O God" (Walmisley), and "Blessed be the Lord thy God" (Bridge) on Accession Day, with Garrett in D (throughout), "O Lord, grant the King a long life" (Child), and "We will rejoice" (Croft) on the following Tuesday, were sung under Dr. H. E. Ford's direction. Chester, so closely associated with Handel's encounter with the "sight-singing" man, and where Dr. Joseph Bridge is the chief musician and conductor of the approaching festival, Martin's Jubilee Te Deum and a new hymn composed by Dr. Bridge were sung, and the band of the Cheshire regiment augmented the organ accompaniment. Across the Irish Channel, at the Chapel Royal, Dublin, an anthem composed by Dr. Culwick, "Behold, O God, our Defender," was included in the service.

Professor Armes, at Durham, had "put up" Smart in F (throughout), Walmisley's "Behold, O God, our Defender," the Professor's 1887 Jubilee anthem "Rejoice in the Lord," and, on Jubilee day, Child's "O Lord, grant the King a long life," and Handel's majestic "Zadok the Priest." A children's service in the afternoon was a pleasant feature. At St. Mary's Cathedral, Edinburgh, under Mr. T. H. Collinson's direction, a special diocesan choir festival was held on the eve of Accession day, when nearly 700 voices sang Martin's Te Deum, accompanied by the band of the Royal Scots; and Mendelssohn's "Lauda Sion." Stainer's "Lord, Thou art God," accompanied by brass quintet, drums, and organ, was the feature on Jubilee day. Ely celebrated the event by Handel's "The King shall rejoice" at the Sunday evening service; on the Tuesday, Stanford's Te Deum in B flat and "Zadok the Priest" were sung by a choir of 150 voices, conducted by the organist, Mr. T. Tertius Noble. Exeter began the four services of the day at 9 a.m. with a military service; later on Martin's Te Deum, Bridge's "Blessed be thou," and Handel's "The King shall rejoice" were sung. A choir of 130 voices and band of thirty led the great Jubilee service, when the Te Deum was Haydn in C and Handel's anthem was repeated, all being under the direction of Dr. D. J. Wood. Mr. A. Herbert Brewer, the young and energetic organist of Gloucester, had arranged for "Zadok the Priest," Mendelssohn's "Hymn of Praise," and his own Festival Service in C. A special feature at Gloucester was the singing of two hymns and the National Anthem by a choir of 120 voices, on the tower of the Cathedral, at 8 a.m., on the 22nd ult.

Hereford, through Mr. G. R. Sinclair, records Wesley's "The Lord hath been mindful" and Goss's "The Lord is my strength," in addition to Stanford in B flat and Stainer in the same key. Leeds Parish Church is musically a cathedral. Here, under Mr. Alfred Benton, were sung the Prince Consort's Te Deum, Martin's Antiphon, and Handel's "Zadok." In the Town Hall, on Sunday evening, Mr. Benton conducted Mendelssohn's "Hymn of Praise," with band and chorus of 350 performers. Lichfield, where Mr. J. B. Lott is organist, performed Stanford in B flat, the Prince Consort's Te Deum, and two of Handel's Coronation anthems. An identical programme was provided by Mr. F. H. Burstall at Liverpool, with the addition of Dr. Varley Roberts' anthem "I will sing unto the Lord a new song." Dr. Keeton, at Peterborough, records Mendelssohn in A (morning), Martin in B flat (evening), Beethoven's "Hallelujah" and Stanford in B flat (on Jubilee day). At Norwich, under Dr. Bates, Martin's new Te Deum, with cornets and trombones, and Handel's "Zadok"; and on Tuesday there was a "Service of Praise," when a unique procession, including hospital nurses and the Nonconformist ministers of the city, marched through the Cathedral. The Prince Consort's Te Deum was sung, and the service was accompanied by full military bands. Dr. Harwood accompanied at the "Cathedral Church of Christ" (more familiarly known as Christ Church), Oxford, Stainer in E flat and Goss's fine anthem "Praise the Lord, O my soul." At Magdalen, where Dr. Varley Roberts is organist, Smart in F, Handel's "Zadok," Hopkins's "The King shall rejoice," on Sunday; and on Tuesday, Smart in G, Handel's "The King shall rejoice," and "I will sing unto the Lord" (Roberts) were selected.

At Rochester, where the veteran Mr. John Hopkins is "chief musician," his own Te Deum in E, Handel's "Zadok," two anthems by his distinguished brother, Dr. E. J. Hopkins, Attwood's "I was glad," with the services by Stainer in B flat, Elvey in A, and Garrett in E formed the programmes. Music, under Dr. M. J. Monk's direction, is doing well at Truro, where Stainer's "Let every soul be subject" and Foster's "My heart is inditing" were the anthems. From Winchester, the former scene of S. S. Wesley's labours, Dr. G. B. Arnold reports that "Zadok the Priest" was sung by a choir of 300 voices. York, where Mr. Thos. Robinson is acting organist, drew upon two of the older cathedral composers in selecting Boyce in A and Attwood's "I was glad," in addition to Handel's "The King shall rejoice" and "Zadok the Priest"; but on the 22nd, Martin's Jubilee Te Deum and Antiphon were sung.

Similar reports from Chichester, Lincoln, Newcastle-on-Tyne, Salisbury and Wells were unfortunately received too late to be incorporated into the above record.

AN IMPORTANT COPYRIGHT QUESTION.

THE following letter appeared in a recent issue of our contemporary, *Musical News*:

TO THE EDITOR OF "MUSICAL NEWS."

SIR,—Our attention has been directed to an article in your issue of the 5th inst., in which reference is made to our action in interfering with an arrangement, by Dr. Coward, of Sheffield, of the National Anthem, on the ground that it "was based upon" the well-known arrangement by the late Sir Michael Costa, which is our copyright. No one regrets more than we do the necessity of that interference; at the same time, our right to interfere was beyond all question. To say that Dr. Coward's arrangement was *based on Costa's* is, we venture to think, an imperfect statement of the case. With the exception of one or two trifling differences, Dr. Coward's arrangement was Costa's. We forward a copy of each herewith to enable you to test the accuracy of this assertion. We were indeed unfortunate in being obliged to take steps to in any way disturb the proceedings at Sheffield on the occasion of the Queen's recent visit to that city, especially as the singing of the children under Dr. Coward's able organisation and conductorship was one of the most successful items in a programme that was successful throughout. But, assuming that we are entitled to claim copyright in the arrangement in question, which we say is Costa's, no other course was open to us. The reprinting of 30,000 copies of a valuable copyright was a serious trespass on our rights, and to protect our property we were forced to interfere; but the trespass itself was an insignificant trifle when compared with the far-reaching results of the trespass. To print any copyright without acknowledging the permission of the proprietor, inflicts far greater damage upon his property than the mere printing of so many copies, for it amounts to an advertisement to the world at large that the owner has no copyright interest in his own property, and the public are tempted to suppose that what is claimed by no one is common property, and they help themselves accordingly.

As an illustration of this damaging feature in the case, we may mention that we first became aware of Dr. Coward s arrangement, not from any evidence obtained from Sheffield, but from the receipt of a printed copy of the Sheffield reprint, forwarded from X (another town in Yorkshire). That copy was accompanied by a request that we would tender for the reproduction of so many thousand copies of it. The people of X may have recognised Costa's arrangement in the Sheffield production, or they may have been willing to infringe what they imagined to be Dr. Coward's arrangement. However that may be, the result of their appeal to us was an invitation *that we would tender for the printing of one of our own copyrights!* Seeing Dr. Coward's name on the copy they should have been better advised, but the whole point of our remarks is that the omission of *our name* was the essentially damaging incident in the Sheffield mistake. Apparently *by an accident* the people of X invited us to tender for the printing. Had they not done so any other printer might have actually printed the copies unknown to us, and so on *ad infinitum*. An experience extending now over a good many years has taught us that a copyright once infringed is *permanently* damaged, chiefly because of the impossibility of tracing and cancelling the numerous copies that are circulated without the proprietor's name attached. Each one of these copies may be, and a considerable portion usually are, utilised as "copy" for the local printer, and the ultimate injury done cannot be ascertained or estimated.

It was mainly because of this permanent damage that we interfered, and we think that everyone will admit that, if the copyright is ours, our interference was both necessary and proper. That this copyright exists is unquestionable.

In your article you ask that someone learned in the law will inform you what is the minimum of new matter which enables an arranger to claim copyright in an old air. Without professing to be learned in the law, we think we may hazard an opinion. To our mind it is simply a question of evidence by comparison—viz., whether, taking one arrangement as a whole, and comparing it with another, the points of resemblance are so close as to impel the belief that the one is, intentionally or accidentally, a copy of the other. You mention four peculiarities of Costa's arrangement. Without limiting those peculiarities to four, we submit that it is not legitimate to take each peculiarity by itself and to inquire whether each one in itself constitutes a copyright. The whole of the characteristics of the one arrangement must be taken collectively and compared with the whole of the characteristics, taken collectively, of the other; and if, so judged, the one is a copy or a colourable imitation of the other, then the second, in point of date of publication, is undoubtedly an infringement of the first. It might happen that one arranger, without ever having *seen* or *heard* a previous arrangement, might repeat it note by note. Nevertheless, his arrangement would be an infringement of an earlier published arrangement, and in the eye of the law it would be a *copy*. You ask whether a ritornello of six notes can be copyrighted. That, in the abstract is, we think, not a question for consideration. The point is, whether the arranger who first introduced the ritornello (Costa in this case), who used it at two places in the composition, and who used certain notes for the purpose, has not by so doing added to his work a new feature of musical merit which entitles him to claim it as his own. The same form of question must be applied to each one of the characteristics of his composition, whether four or more. The answer in the affirmative to any one of these questions would be sufficient to establish a copyright arrangement. But the final decision does not depend upon the answer to each or any of them; it depends upon the combined answer to all of them.

Your question is, "What is the minimum of *new* matter which enables an arranger to claim copyright in an old air?" We have endeavoured to show that this question cannot be answered in the abstract. A comparison is essential; but we do not hesitate to affirm that *no new matter* is necessary. The re-arranging of old matter without doubt may constitute a copyright without the addition of anything new. But it must be a *new arrangement*. As an example, we might instance the words of an anthem. Clearly every verse of the Scriptures is non-copyright. But if Sir J. Stainer or Professor Bridge, for the purpose of obtaining suitable words for an anthem, looks through the Scriptures and selects one verse from one chapter and one verse from another chapter, and so on, and collects the selected verses from various books in the Old or New Testament, or from both, and collates them so as to emphasise a common sentiment, or to illustrate a kindred idea, it cannot be disputed that he holds a copyright in the words of his anthem. Could anyone deny that in such a collection and collation of verses there is "literary merit"? and if there is literary merit there is also copyright, notwithstanding the fact that there is no new matter. Given a non-copyright melody, the same rules apply equally to musical arrangements and to literary arrangements.

To return to Costa's arrangement of the National Anthem, he not only conceived and planned certain characteristics of his own, but he arranged them in a certain defined order. His arrangement does not *depend upon* any one of those characteristics, it *consists of* the whole of them. No one else may do as he did. Each one of his characteristics may or may not of itself be sufficient to entitle him to monopolise it, but united they must stand as Costa's, and no one else's. Alterations in Costa's arrangement do not affect the question, but new features must not be engrafted upon what is copyright without them. We doubt whether any other arrangement of the National Anthem exists which contains so many essentially distinguished features as Costa's. To assert then that Costa's arrangements are not capable of copyright is tantamount to asserting that there can be *no* copyright arrangement of the National Anthem. This, again, is tantamount to a statement that there can be no copyright in the arrangement of any non-copyright melody, which is absurd.—*Q.E.D.*

It is only fair to add that Dr. Coward has told us that he never saw Costa's arrangement, but that he merely wrote down what he has heard performed, and what he has himself conducted, on many occasions. His statement, of course, concludes that point. No doubt, without knowing it, he has both heard and conducted Costa's version. But no one is entitled to reproduce or publish a publication, every note of which he knows by heart, if it happens to belong to someone else. Like yourself, we do not in any way reflect upon Dr. Coward's action, in face of his assurance above referred to, and we hope that he will acquit us of any other motive than the natural wish to protect what to us is a very valuable property.

Your obedient Servants,

June 9, 1897. Novello and Co.

HANDEL FESTIVAL.

Once again has the machinery of the Handel Festival got into motion, and ground out its great results with unfailing regularity. We have been so accustomed to this during hard upon forty years that the possibility of a breakdown never occurs to our minds. It exists, of course. There comes a moment to every human enterprise when its promoters learn that nothing on earth is immune from collapse and disaster. That moment, however, has not yet come to the Handel Festival, and we must all hope that it is a very long way in the future. At present the Crystal Palace authorities have only to touch a button and the wheels go smoothly round. One thinks of the late Count Moltke and the telegraphic word which, in 1870, transformed the peaceful, laborious German people into a congerie of armies. I am told that the operation which triennially places 3,500 singers and players upon the Handel orchestra is not exempt from change—that, for example, it involves more and more Londoners, and, consequently, fewer and fewer provincials. I cannot say, of my own knowledge, that this is actually the case; but Londoners, being close at hand, are less costly than their brethren from the country, and perhaps more easy to obtain. The balance of temptation is decidedly in favour of such a modification of the original plan as that referred to. Turning to a cognate matter, of course I see with my own eyes that the orchestra of the festival is more and more largely made up of female performers. With all due respect to feminine executive talent, I have a rather poor opinion of woman as an orchestral player. She is not devoted enough to her task to keep from looking about her when attention should be absorbed by the music, and if she were she does not possess the power and promptitude in attack which, as a rule, the men display. Were I in Mr. Manns's place, therefore, I should say to the feminine element, "Thus far shalt thou come, and no farther," especially after experience of the recent festival, with its falling off in the volume and energy of the strings. The exceptions just pointed out allowed for as such, the Handel machinery worked as before, and placed upon the orchestra a body of performers which, if not the finest of the series, was capable of grand effects, and worthily sustained the character made traditional by forty years.

The general rehearsal (11th ult.) was attended by about 15,000 persons—no doubt a large audience, but certainly a smaller one than usual, and thus early appeared ominous signs that the festival would lose rather than gain by nearness to the Jubilee celebration. It was natural, and, at first thought, not unreasonable to suppose that the crowds gathered in the metropolis for the national event would be glad to fill up the time of waiting by such an effective diversion as attendance upon the festival. But some not very recondite reflections indicated a different result. The Jubilee was certain to prove an expensive affair for its visitors, most of whom would be prompted by prudence to save in one direction what must necessarily be spent in another. Moreover, observers know full well that the public cannot serve two impulses at the same time. They yield to the stronger and neglect the weaker. All things considered, the 15,000 visitors to the rehearsal should have occasioned surprise that they were so many rather than disappointment that their number fell short of the attendance on previous occasions when the Handel Festival practically had the field to itself.

The programme drew largely upon that of Selection Day, but did so less for purposes of preparation than for the entertainment of the public. Miss Ella Russell, Madame Nordica, Mr. Lloyd, Mr. Barton McGuckin, Mr. Andrew Black, and Mr. Santley were safe in the familiar airs assigned them for the Wednesday performance; while, as there were only eight choral numbers, all well known, the rehearsal, as such, of the selection pieces need not have lasted long. Nor, indeed, did it occupy the usual space of time, Mr. Manns being desirous of taking his freshly-gathered host through the arduous choruses of "Israel in Egypt." Already that work had been given an extra rehearsal, but Mr. Manns was not justified in letting slip any opportunity of guarding against such a disaster as that of 1894, when a chorus had to be stopped and recommenced. The result of further trial proved satisfactory enough for reasonable assurance, but the rehearsal, as a whole, did not come up to expectation. The chorus appeared lacking somewhat in confidence, often singing timidly and being backward in attack, while the tone of the sopranos struck me as singularly weak in volume and poor in quality, save when familiar music was in hand. No fault could be found with the basses and tenors, who were quite up to the old mark, and the altos were much as usual. From "The Messiah" only the "Hallelujah" was tried, but, to be in harmony with the hour, we had the National Anthem, followed by "Zadok the Priest" and the prelude to the "Occasional Oratorio"—most pompous of festal overtures. The orchestra further tested its own quality in a Minuet and Bourrée, and in the Organ Concerto in B flat, (No. 2 of the second set), with Mr. Walter Hedgcock at the solo instrument.

"The Messiah" occupied its old place in the scheme, and, on the 14th, drew together an audience numbering 17,101. Again a smaller number than ordinary, but by that time everybody was prepared for a falling off. Madame Albani, Madame Marian McKenzie, Mr. Lloyd, and Mr. Santley undertook the solos in the familiar work, discharging their task after a fashion which it would be waste of time to describe. So with the chorus, because if a choir of English men and women cannot sing "The Messiah" well, they can do nothing else even decently. No Handel Festival is ever likely to come to that. The greater examples of choral writing in the work were received as enthusiastically as ever, and general satisfaction prevailed, save when the eye marked the shrinkage of attendance from the customary standard.

On the 16th (Selection Day) the fall in numbers was still more serious, but this may, perhaps, be explained by the fact that the general rehearsal had presented most of the selected works at cheaper rates. But even then, the soloists, of whom four were *prime donne*, could scarcely consider themselves complimented by the unusual array of empty places. The performance was a decided improvement upon that of Friday. Chorus and orchestra alike showed greater confidence, and a more marked *esprit*

de corps seemed to prevail. Hence such fine choral numbers as "Immortal Lord of earth and sky" and "Zadok the priest" came out with satisfying results. So, too, did "Envy, eldest born of hell," although a greater effect should have been made in the tremendous passage, "Hide thee in the blackest night," where the "additional accompaniments" proved most uncommonly reticent. The soloists were those who took part in the general rehearsal, *plus* Madame Albani, who, I believe, does not attend on such occasions. The successes of these artists were most decided in "Sweet bird" (Madame Albani), "Let the bright Seraphim" (Madame Nordica), "Ombra mai fù" (Miss Clara Butt), "Sound an alarm" (Mr. Lloyd), "Waft her, angels" (Mr. McGuckin), "Honour and arms" (Mr. Black), and "O ruddier than the cherry" (Mr. Santley). Particulars are quite uncalled for owing to the familiarity of the chosen pieces and the absolute knowledge that each artist was equal to the task appointed. Mr. Manns set his face like a flint against encores, and found that process easy when the audience had discovered that he could be firm. Only stern resolution is needed to crush the encore nuisance everywhere.

"Israel in Egypt" attracted an audience 16,777 strong, and when those figures came to hand we, of course, knew the full answer of the public to the Handelian appeal. The result was almost worse than anticipation. Only once before—in 1865—had the numbers dropped so low, and now there is much leeway to make up in 1900. The largest attendance stands on record as 87,796—this was in 1886. The smallest is said to have been 59,434. That of the present year will go down to posterity as 67,378. It was all the fault of the Jubilee, and it is consoling to know that Jubilees are not triennial. Some observers, it may be—more especially those who depreciate all composers save the idol of the hour—will try to see in the statistics of the late Festival an indication that the public are wearying of Handel. Well, if they like to build upon a false foundation they must. Time will teach and correct them. I grant that the attendance has been declining since 1888. Here are the figures:

1888 — 86,337
1891 — 80,796
1894 — 76,406
1897 — 67,378

But a search farther back shows that a fall is followed by a rise, and that the average remains about the same, while, with regard to the present drop from the figures of 1894, the special conditions under which the Festival took place rob it of all significance.

The closing performance, as might have been expected, proved more successful than any other, although the formidable obstacles presented by "Israel in Egypt" stood in the way. As already pointed out, much depended upon this effort. A disaster in 1894 had to be atoned for, and the public once more reassured on the point that the greatest of choral oratorios is safe at Sydenham. These considerations, we may well believe, were not without influence upon the conductor and his forces, putting them in the mood for special exertions and more than common heedfulness along every inch of a course abounding in pitfalls. The result was victory. Only once as the oratorio proceeded did signs of indecision arouse apprehension, but they quickly passed and the most difficult choruses, or some of them, were the most remarkable for executive merit. One was bound to admire above all the magnificently steady singing of the tenors and basses, whose progress showed all the qualities of the very best choral singing. They were ever "on the spot" and the majesty of their entrance after a "rest" satisfied even those who could compare the chorus with the very best of the series. It is superfluous to dwell upon particulars—to tell how the "Hailstone" raged, and how "He sent a thick darkness," most suggestive of musical pictures, made us feel the terrors of the Egyptian gloom. Again delightful was the change to "But as for His people," and jubilant the effect of "The horse and his rider," which, at the close, crowned the success of the day. I would wish the festival of 1897 to be remembered by the rendering of "Israel in Egypt." In it all concerned "triumphed gloriously" and proved that, if not better, they were at least as good as their fathers in Handelian singing. The solos, entrusted to Miss Ella Russell, Madame Clara Samuell, Miss Butt, Mr. Lloyd, Mr. Andrew Black, and Mr. Santley were in execution on a par with the choruses. The American soprano gave the long-drawn strains of *Miriam* in admirable style; Mr. Lloyd stormed through "The enemy said" with as much vigour as *Pharaoh* showed in his pursuit, and with more success, while the delivery of "The Lord is a man of war," by Messrs. Black and Santley, stands unsurpassed by any of which my memory retains knowledge. So was the festival worthily rounded off, and the audience sent away charged with pleasant recollections of an event which in character, as in dimensions, is approached nowhere else.

I must speak highly of all the arrangements. They worked with the utmost smoothness. Especially must I compliment Mr. Manns upon the result of his arduous and responsible labours. All the lustre of worthy achievement was reflected upon the conductor, whose energies are as unflagging as his musical resources and skill are adequate to all emergencies.

Joseph Bennett.

ROYAL OPERA, COVENT GARDEN.

With the exception of the revival of M. Bruneau's lyric drama "L'Attaque du Moulin," which was mounted on May 29, the performances at Covent Garden have been chiefly concerned with the appearances of well-known artists in familiar parts and the *début* of a few vocalists new to England. The principal singers in "L'Attaque," Miss Esther Palliser, Miss Brema, M. Noté, M. Scaramberg, and M. Bonnard, were very much in earnest, but, save by Miss Brema, who impersonated *Marcelline* with her usual dramatic intensity and power, the spirit of the work was not caught, and the interpretation in its entirety was deficient in the *verve* and *finesse* which this opera imperatively demands. M. Flon conducted.

The presentation of "La Traviata," on the 4th ult., was a curious substitute for Wagner's "Tristan und Isolde," in which M. Jean de Reszke was to have appeared; but it enabled Madame Saville, who sustained the title *rôle*, to deepen the favourable impression she had previously made.

The performance of "Tannhäuser," on the 8th ult., merits notice for the excellence of Mdlle. Pacary's assumption of *Venus*, and for the completeness of Mr. David Bispham's personation of *Wolfram*. The parts of *Tannhäuser* and *Elizabeth* were respectively sustained by M. van Dyck and Madame Emma Eames, whose assumptions were noticed at the previous performance.

An excellent rendering in German was given on the 12th ult. of "Die Walküre." Miss Susan Strong gave a charming and most able reading of *Sieglinde*, Miss Brema's embodiment of *Brünnhilde* was superb, both vocally and histrionically, and M. van Dyck's personation of *Siegmund* was manly and convincing. Madame Schumann-Heink as *Fricka*, Mr. David Bispham as *Wotan*, and Mr. Lemprière Pringle as *Hunding* completed the cast. At this performance, in place of the magic lantern representation of clouds and flying horses in the last act, there were substituted life-size horses which ran down a sloping board behind a set piece, but although more realistic the result was not so suggestive as the former device.

M. Jean de Reszke appeared as *Tristan* on the 14th ult., and again presented an ideal reading of the part. *Isolde* was impersonated by Mdlle. Sedlmair, a new-comer, and who, although somewhat deficient in vocal power, proved a most sympathetic and accomplished artist. Miss Brema, as *Brangäne*, and Messrs. Bispham, Pringle, and Simon were also excellent in their respective characters. The two last-named operas were conducted by Herr Seidl, who again showed consummate skill in securing due balance of tone between the voices and the orchestra.

Concerning Herr Dippel and Herr Brucks, who made their first appearance here on the 17th ult. in the respective characters of *Lohengrin* and *Telramund*, it may be said that both made successful *débuts*, but further criticism may be deferred until they have been heard in other parts.

The pleasurably anticipated first appearance in England of M. Jean de Reszke in the German version of the title *rôle* of "Siegfried" took place on the 21st ult., and it may unhesitatingly be said that the performance of the work was the finest ever witnessed in London. M. Jean de

Reszke has rarely shown more convincingly how great an artist he is than on this occasion, and his embodiment of the fearless hero must be placed amongst his best assumptions. Herr Lieban gave his gnomish and extraordinarily finished reading of *Mime*, Miss Susan Strong was a fascinating *Brünnhilde*, and the words of *Erda* were finely declaimed by Madame Schumann-Heink. M. Edouard de Reszke was an impressive exponent of *Der Wanderer*, Mr. David Bispham's personation of *Alberich* was as complete as usual, and Madame Saville sang the bird's warnings with notable neatness. The orchestral portion was magnificently rendered under the direction of Herr Seidl, who was called on to the stage after each act by an enthusiastic audience.

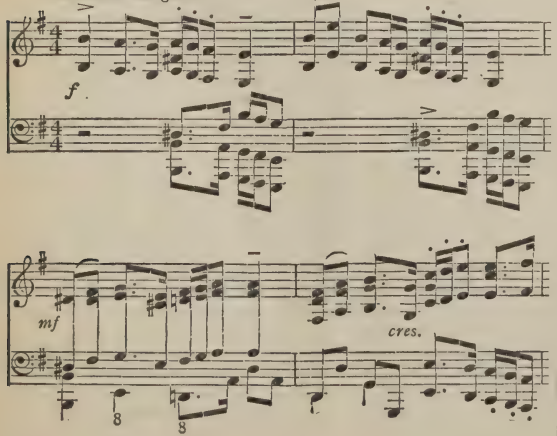
The State performance in connection with the Jubilee celebrations took place on the 23rd ult., when, owing to the number of foreign official personages in London, the house presented a more than usually brilliant spectacle. The programme consisted of the second act of "Tannhäuser," the third act of Gounod's "Roméo et Juliette," and the fourth act of Meyerbeer's "Les Huguenots," which were severally conducted by Herr Seidl, Signor Mancinelli, and M. Flon. The heroines in these excerpts were embodied respectively by Madame Eames, Madame Melba, and Miss Macintyre, and their lovers by M. van Dyck, M. Jean de Reszke, and M. Alvarez. The last-named artist and Madame Melba made their first appearance this season on this occasion, and both sang very finely. M. Renaud, a new-comer, made a very favourable impression by his assumption of the parts of *Wolfram* in "Tannhäuser" and the *Comte de Nevers* in "Les Huguenots"; but State performances are not opportune occasions for calm and philosophical judgment of an artist's abilities. Other principal characters were personated by M. Plançon and M. Edouard de Reszke. The house was charmingly decorated with flowers, and the arrangements reflected great credit on Mr. Neil Forsyth.

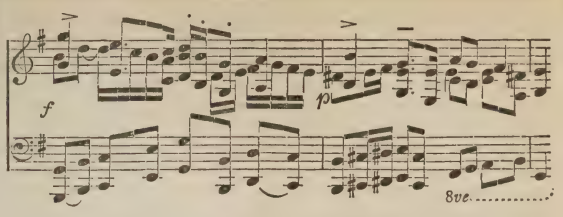
PHILHARMONIC SOCIETY.

We doubt whether there is a busier man amongst British musicians than Dr. Hubert Parry since he became director of the Royal College of Music, and yet he has produced some of his finest music within recent years. When *Walther* in "Die Meistersinger" asks for a definition of a "Meisterlied," that lovable philosopher, *Hans Sachs*, replies (we quote Mr. Corder's translation):

> One who, spite care and duty,
> Yet sings a song of beauty,
> A master he must be.

In Dr. Parry's "Theme and Variations in E minor for orchestra," produced at the Philharmonic Society's concert of the 3rd ult., we have a "song of beauty," while it has never been more clearly demonstrated that the composer is indeed a master. Dr. Parry designed his theme, of course, with a special view to the treatment it was to undergo; yet it is a fine, manly tune, thoroughly characteristic of its composer in regard to phraseology, harmony, contrapuntal accompaniment, &c. Here it is:





Not content with following in the footsteps of the great masters of the variation form, Beethoven, Schubert, and Brahms, Dr. Parry must needs enrich the world with an innovation which is a stroke of genius and a veritable "Egg of Columbus." He has arranged his twenty-eight variations in four groups, corresponding in character, *tempi*, key relationship, &c., to the four movements of a sonata, though they are not divided by pauses. The divisions are clearly marked, more especially between the "first movement" and the *Scherzo* (to borrow the terms applicable to the sonata or symphony), where a solemnly impressive and richly scored "Pause" variation for the brass instruments forms a truly beautiful contrast to the following six variations in *Allegro scherzando, vivace tempo*. It would be presumptuous to offer a final opinion on a work so full of ingenuity and beauty after a single hearing. Suffice it to state our impression that there is not a dull moment in these variations and that they contain a rich store of alternately inspiriting, impressive, humorous, and always delightfully optimistic English music. And such is the spontaneous art of our English master (*ars celare artem!*) that a mere dry-as-dust display of learning is never even suggested. The splendid work will often be heard again, we feel convinced, for it is a masterpiece which will grow upon us and reveal fresh beauties each time of performance. It was well, though not perfectly played, and Dr. Parry was recalled three times. M. Sarasate played Mendelssohn's Violin Concerto, songs were sung by Madame Sigrid Arnoldson by Gounod and D'Alabieff with consummate art, and the orchestra was heard in Beethoven's "Egmont" overture and Spohr's "Power of Sound" symphony.

Three novelties, two by English composers, were produced at the Commemoration concert of the 17th ult. Of these Mr. Edward German's English Fantasia "In Commemoration" is the most important in scope. It is an attempt at a musical expression of the proud thoughts engendered by the glorious event celebrated during the last month, and is consequently laid out on a grandiose scale and scored for what Wagner would have styled "grosses Fest Orchester." The music is vigorously jubilant during the greater part of its course, while there are portions in *quasi* pastoral style, and yet others in which a prayerful or at any rate reflective mood seems suggested. The themes, without being striking, are well chosen, some of them being full of charm. The writing is very polyphonic and, in our opinion, too much so for a work of this class. This, we fancy, is the cause of Mr. German's want of success in making his orchestration effective. For he has not been able to so distribute the orchestral means at his command that each part stands out boldly, and the chief melody predominantly so. Moreover, he all but abuses the large number of percussion instruments, till their din overpowers almost everything else; wherefore we would strongly advise the gifted composer to partly re-score his work. The Fantasia possesses so many good qualities and has such evident chances of popularity that no effort should be too great to remedy its defects. Mr. Cowen's scena "The Dream of Endymion" (the excellent poem by Mr. Joseph Bennett) shows him at his best. It is thoroughly vocal and melodious, equally good in its passionate and languorous passages, and, like all his works, beautifully scored. The middle portion, commencing with the words "Ravishing music floats around," is in Mr. Cowen's most graceful and taking style; while the gradual working up to the impassioned climax, and the latter itself, show the composer's gifts of dramatic expression in a highly favourable light. Mr. Ben Davies sang it splendidly, and with the composer received the hearty congratulations of the audience. Mr. Leo Stern played a poor set of "Variations sur un Thème rococo" for violoncello

(Op. 33) by Tschaïkowsky. Miss Adèle aus der Ohe performed Schumann's Pianoforte Concerto, and an absurdly long programme included Weber's "Jubilee" overture, Mendelssohn's "Scotch" symphony, and Sir Alexander Mackenzie's delightfully spirited, tuneful, and humorous "Britannia" overture, the orchestration of which is as sunshine and pure gold, and a true delight to every listener.

QUEEN'S HALL CHORAL SOCIETY.

The season of this society terminated on Ascension Day (May 27) with as satisfactory a performance of "Elijah" as has been heard in London for a considerable period. Mr. Randegger had his fine chorus thoroughly under control, and, as though each section desired to make a good impression before the recess, the result was a highly effective and conscientious rendering of all the work falling to its share. Particularly creditable, both for precision and spirit, was its execution of the dramatic appeals to Baal and the nobly wrought "Thanks be to God." Being in excellent voice, Mr. Santley had no difficulty in evoking enthusiasm for his characteristically vigorous delivery of "Is not His word like a fire?" and as regards the other portions of his task, the old energy, zeal, and masterly perception of effect were apparent. Miss Thudichum, Madame Belle Cole, and Mr. Lloyd Chandos also sang with taste and judgment, and a competent second quartet was obtained in Miss Clara Williams, Miss Lucie Johnstone (who sympathetically sang "Woe unto them"), Mr. R. Brophy, and Mr. F. B. Ranalow. The accompaniments were well played, and the general reception of the performance afforded assurance that the resumption of these oratorio concerts will be greatly acceptable.

QUEEN'S HALL SYMPHONY CONCERTS.

Mr. Robert Newman concluded his first season of Symphony concerts at the Queen's Hall, under the conductorship of Mr. Henry J. Wood, on May 29, when the first performance in England was given of M. Saint-Saëns's setting for solo voice and orchestra of Victor Hugo's tragic ballad "La Fiancée du Timbalier." The solo was dramatically sung by Madame Marchesi, and the music, particularly the orchestral portion, proved of great artistic interest and worthy of its theme. M. Gregorowitsch, a young violinist of marked ability, made his *début* in England at this concert and created a very favourable impression by his playing in Mendelssohn's Concerto. The chief orchestral works were Beethoven's "Leonora" Overture (No. 3) and Tschaïkowsky's "Pathetic" Symphony.

RICHTER CONCERTS.

The number of these concerts grows smaller every year, until this season it has dwindled down to three. But in these three concerts we were regaled with such superb orchestral playing that the desire for "more" was stronger than ever. At the first concert, on May 24, an important novelty in the shape of Richard Strauss's first tone-poem, "Don Juan" (Op. 20), was introduced without, however, achieving more than a *succès d'estime*. No doubt it bewildered the audience, in spite of a comparatively simple "programme," amply explained by the quotations from Lenau's poem, which precede the score. Yet the wonderful orchestration, full of the most brilliant colours and remarkable effects, the glowing passion pervading almost every bar, the ease with which the young composer mounts from climax to climax, and last, but by no means least, the beauty and strength of some of the themes should have appealed to a cultured audience; and we are of opinion that further acquaintance with such a complicated and wonderfully clever work will prove of advantage both to composer and public. The symphony was the "Pathétique" of Tschaïkowsky, in which the greatest sensation was caused by Dr. Richter laying down his baton at the commencement of the truly delightful movement in 5-4 time and letting his orchestra play without conductor. We have our own opinion of this "no conductor" joke, for we have ourselves on many occasions been under the spell of that genial eye of Dr. Richter's and know that he can effect more with a look than some conductors can with hands, and feet, and baton. Brahms's splendid variations on Haydn's chorale "St. Antonii," Beethoven's "Leonora" overture (No. 3), and Wagner's "Meistersinger" Vorspiel completed the programme.

At the subsequent concert, on May 31, Mr. F. H. Cowen's new symphony, "The Idyllic" (No. 6), was produced. According to the writer of the analytical programme the work suggests in its four movements—1. The pleasurable sensation of awaking in the country on a breezy, sunny summer's morning. 2. A walk in the fields which are resonantly bright with the sound of a shepherd's pastoral pipe (*Allegro Scherzando*). 3. The peace and meditative stillness of a hot Sunday afternoon (*Adagio molto tranquillo*); and 4. Evening out-door festivities. Such a programme would seem to suit Mr. Cowen's special gifts exactly; yet he has not succeeded in surpassing, or even equalling, his previous efforts in symphonic music. It is no doubt much more difficult in these days to write "idyllic" music that shall prove "effective" through the sheer abstract beauty of the subject-matter and its unsensational treatment, than to portray every possible and impossible mood and passion and affect for ever the "fine frenzy" suggestive of a disturbed peace of mind. Mr. Cowen's symphony contains a great deal worthy of admiration and closer study; it betrays in every bar the loving care of a thoughtful musician, whose utterances command respect if they do not cause immediate general admiration. A new young pianist, Mr. Gabrilowitsch, aged nineteen, a pupil of Rubinstein and Leschetitzky, created a sensation by his magnificent playing of Tschaïkowsky's Concerto in B flat minor, which, like most Slavonic music, contains some pretty themes and plenty of brilliancy, but is quite uninteresting and barren in those "working-out" portions in which the great German masters' mastery always shone resplendent. Dvorák's three overtures, "In der Natur," "Carneval," and "Otello," were played consecutively, in accordance with the composer's original intention. This only served to emphasise the weakness of the theme, which serves as a sort of leading motive in three works, a theme quite unworthy of such distinction. The overtures are brilliantly scored, and not devoid of some good points; but they contain no element of greatness. Wagner's "Kaisermarsch" concluded the concert.

The final concert, on the 13th ult., was devoted to a hackneyed, though thoroughly enjoyable Wagner selection and Beethoven's C minor Symphony. We can encompass our encomium of the performances in one word—splendid!

WESTMINSTER ORCHESTRAL SOCIETY.

The thirty-seventh public performance of this energetic organisation was held in the Westminster Town Hall on Wednesday, the 2nd ult., under the able direction of Mr. Stewart Macpherson. The programme commenced with the overture to "Der Freischütz," ably rendered by a force of sixty executants, including more than a dozen lady performers. Miss Kate Lee then sang with good German enunciation Brahms's songs "Gestillte Sehnsucht" and "Geistliches Wiegenlied," with admirable viola *obbligato* by Mr. W. H. Hann. Miss Rosalind Ellicott's Fantasia for pianoforte and orchestra in A minor, rather in the Grieg manner, was first produced at the Gloucester Festival in 1895, in the one secular concert at the Shire Hall, on September 11. The solo executant on the present occasion was the young pianist, Miss Clara Asher, who played with much spirit and general accuracy. An absolute novelty in England consisted of a Romance and a Caprice for violin and orchestra by Signor Simonetti, who performed the principal part in his own pieces with much skill. They are melodious and brightly written, the warm applause they received showing that they were duly appreciated. Gade's piquant if not powerful Symphony in D minor with pianoforte *obbligato* (Op. 25) ended the performance. The pianoforte part was well rendered by Mr. Harold E. Macpherson. The Westminster Orchestral Society is evidently in a flourishing condition.

SIR ARTHUR SULLIVAN'S BALLET, "VICTORIA AND MERRIE ENGLAND."

If the music of "Victoria and Merrie England" can scarcely be said to add to the fame of Sir Arthur Sullivan, it is at least a very pleasing example of his genius. Moreover, that he should have been asked to write by the management of the Alhambra, and that his work should have successfully appealed to the *habitués* of the music hall, is a satisfactory proof of the great improvement which of late years has taken place in entertainments of this class. There is also an atmosphere of refinement and finished craftsmanship about the "Victoria" ballet which can scarcely fail to exercise a salutary influence. There is little to commend in Signor Coppi's scheme of the ballet, which practically consists of a series of detached scenes illustrative of certain well known national customs, concluding with *tableaux vivants* of the Coronation and Britannia. Signor Coppi's compilation is thus deficient in the essential element of the ballet proper, a connective story. The episodes chosen are the gathering of the mistletoe by the Druids, Elizabethan May Day festivities, the Legend of Herne the Hunter, the Procession of the Yule Log, and Christmas Revels. The May Day music comprises a number of dance measures, some of which are reminiscent of what has been heard at the Savoy Theatre, but this does not detract from their attractiveness, and several passages show the composer's rare talent of securing humorous effects from the orchestra. The best portion of the "Legend" is the graphic music written for the storm scene, although a subsequent waltz appeals more successfully to the majority of listeners. The Procession of the Yule Log is accompanied by the most distinctive music in the work. It is written on a ground bass of ear haunting character, and is humorously quaint and fascinating. In the "Christmas Revels" effective use is made of old English ditties, and a regularly developed fugue, in which each dancer begins at the respective entry of the subject, is a distinguishing feature. The entrance of English, Irish, and Scotch troops in the *Finale* is respectively accompanied by the tunes of the "British Grenadiers," "St. Patrick's Day," and "Scots wha ha'e," which subsequently are heard simultaneously at the union of the three forces. The composer conducted the first performance, and it was quickly apparent that all that artistic stage craft could do to ensure the success of the ballet had been done with generous zeal.

VARIOUS RECITALS.

The pianoforte recital given by the Misses Sutro, at St. James's Hall, on Monday, May 31, was a very enjoyable entertainment. The two young ladies thoroughly understand each other and played delightfully from first to last. Their programme commenced with a series of variations on a Sarabande of Bach, by Reinecke, after which came a Suite Concertante arranged by Saint-Saëns from Gounod, a series of cleverly written Variations in E flat minor by Christian Sinding, and various other pieces for two pianofortes by Ignaz Brüll, Algernon Ashton, Dvorák, and Chaminade. They were all played to perfection in matters of tone, style, and general intelligence.

The Armenian pianist, Mr. Sevadjian, gave his second recital at St. James's Hall, on Tuesday, the 1st ult. He played Grieg's one Sonata in A minor with all the delicacy it demands, and also smaller pieces by Chopin, Schubert, Mendelssohn, Godard, and Liszt; also another series of piquant Armenian airs adapted, as before, by himself.

That charming pianist Miss Ella Pancera gave her second recital on Thursday, the 3rd ult., and opened with Schumann's superb Fantasia in C (Op. 17), perhaps the finest work ever written for the instrument. The rest of the programme consisted of trifles, with the exception of Brahms's wonderfully clever Variations on a theme by Paganini. There was a large audience and Miss Pancera will be heard again with pleasure next season.

Another clever girl, Miss Adela Verne, the youngest and most gifted of three talented sisters, was responsible for an orchestral concert at the Queen's Hall on the following evening. This may be placed under the heading of recitals, as it consisted mainly of pianoforte music, including Chopin's Concerto in E minor, M. Saint-Saëns's in G minor, and Mozart's in E flat for two pianofortes, in which Miss Mathilde Wurm and Miss Adela Verne took part. All were well played and the orchestra was, of course, efficient under Mr. Henschel.

Miss Katie Goodson, a very youthful pianist, may be congratulated on the artistic success of her pianoforte recital in St. James's Hall on Friday, the 4th ult. She played a Sonata in A by Mozart, Beethoven's favourite but very difficult Sonata in C minor (Op. 111), Schumann's Op. 2, and various pieces of slighter dimensions in a way which entitled hearers to predict that in a few years she ought to attain a high place in her profession.

Mr. Gabrilowitsch, who created a profound impression on his first appearance as a pianist in London, has since given two recitals at St. James's Hall, one of which took place on Tuesday, the 8th ult. It is an unwritten law, more to be honoured in the breach than the observance, that a pianoforte recital must commence with a perversion of one of Bach's great organ fugues. After this error of judgment had been duly perpetuated, Mr. Gabrilowitsch gave a very fine performance of Beethoven's Sonata in E flat (Op. 81), "Les Adieux," &c., note-perfect and execution very clear. Two pieces by Chopin were not quite so well played, and in Schumann's "Faschingsschwank aus Wien" the young artist became apparently nervous and played many wrong notes, especially in the *Finale*. Two tastefully written trifles, "Mélodie Orientale" and Menuet, from his own pen, may be commended. The second recital took place on Thursday, the 17th ult.

Whenever Mr. Paderewski plays there is certainty of a full audience, and the recital programme offered on Tuesday afternoon, the 15th ult., at the Queen's Hall, exacted as much enthusiasm as on any previous occasion. The Polish pianist displayed his wonderful gifts as an executant to the best possible advantage in Beethoven's Sonata in D minor (Op. 31, No. 2), Schumann's Carnaval (Op. 9), Brahms's Variations on a theme by Handel (Op. 24), and several compositions by Chopin, Rubinstein, and Liszt. There was a measure of enthusiasm quite as great as on any occasion, and encores were as numerous, but of these no account need be registered. But it should be said that Mr. Paderewski was once more exciting and convincing. There is no pianist at present before the public who can touch the heart and the intellect with such irresistible effect.

THE KNEISEL STRING QUARTET.

The three concerts given by the Kneisel String Quartet at St. James's Hall, the last of which took place on the 9th ult., have fully sustained the reputation which this party has acquired. At the final performance was played an attractive and cleverly-written Quartet in E flat (Op. 55) by Mr. Georg Henschel. This was stated to have been originally composed in 1870, but revised last year. The four movements are based on melodious themes which are treated in a terse and interesting manner. The *Andante*, which consists of a tune of Folk-song character upon which are built some ingenious variations, is in particular pleasing music. The work was excellently played and cordially received.

ROYAL ACADEMY OF MUSIC.

The chief feature of the concert given by the students of the Royal Academy of Music, on the 10th ult., at the Queen's Hall, was the performance of Sir Alexander Mackenzie's setting for solo voices, chorus, and orchestra of Mr. Joseph Bennett's "Jubilee Ode." The solo portions were efficiently sung by Miss Gertrude Drinkwater, Miss Madge Drysdale, and Mr. R. Whitworth Mitton; but the principal interest of the work lies in the choruses, and there was much that was praiseworthy in the interpretation they received from the young choristers. Mendelssohn's Violin Concerto in E minor provided an effective medium for the display of Mr. Aldo Antonietti's admirable command over his instrument, and Miss Vera Margolies and Miss Gertrude Peppercorn both gave satisfactory evidence of having received good pianoforte tuition. Mr. Robert Radford's spirited and intelligent rendering of *Vulcan's* song from Gounod's "Philémon et Baucis" also merits commendation. Sir Alexander Mackenzie conducted.

ROYAL COLLEGE OF MUSIC.

A STRAW shows which way the wind blows, and the performances of pianoforte concertos by Liszt and Tschaikowsky at recent College concerts should convince those whom it may concern that in one at least of our great music schools no hesitation is felt about teaching pupils important works, which, though they have not yet been generally accepted as classics, and are even occasionally condemned *in toto* by a section of the press, are yet supposed to be in the *répertoire* of every modern pianist. We can but commend the Catholic spirit thus lately shown, but we hesitate when it permits the teaching of Liszt's pianoforte arrangements of Bach's organ works. If our chief music schools experience no compunction about "tampering with the classics," to whom *are* we to look for respecting "the composer's intentions"? We were moved to make these remarks by the performance of Liszt's *de*rangement of Bach's Fantasia and Fugue in G minor by William Trehearne, at the pupils' concert of May 27. Beethoven's Violin and Pianoforte Sonata in C minor (Op. 30, No. 2) was played with some feeling and spirit by Kitty Wooley, a very youthful student, and John Ireland. Ralph Courtier Dutton, who has a resonant baritone voice, delivered Hatton's fine song "Revenge" with considerable dramatic feeling and good pronunciation. Maud Wright sang Bemberg's Hindoo Song, and Brahms's difficult String Quartet in B flat (Op. 67), one of his "severest" works, proved somewhat beyond the reach of the four young people who essayed it.

The Brahms commemoration concert of the 8th ult. was one of the best ever given at the College. The programme consisted of five of the departed master's greatest compositions. In the purely orchestral pieces, the "Tragic" overture and First Symphony in C minor, the orchestra was at its very best, while Professor Stanford's readings, more especially of the symphony, did the fullest justice to the nobility and grandeur of the music. Nothing finer than the performance of the glorious *Finale* of the symphony has ever been heard at the College. The "Song of Destiny" and the inexpressibly beautiful Rhapsody for alto solo and male chorus, Op. 53 (surely the most truly inspired of all Brahms's works) were very impressively given, the solo in the latter piece being sung by Muriel Foster with much expression and finish, and excellent pronunciation of the German text. The gigantic Pianoforte Concerto in B flat (Op. 83) requires a consummate artist with exceptional power and breadth to make it thoroughly enjoyable. Its abnormal length was severely felt on this occasion (partly through the *tempi* having been slightly dragged), though Maud Branwell exerted herself heroically, and surmounted the terrible difficulties of the solo part with much success. Altogether, this was the worthiest Brahms *In Memoriam* concert that has been given in London.

At the chamber concert of the 16th ult. three new songs by William Hurlstone, a scholar, were sung with unaffected expression and sympathetic style and voice by the Hon. Norah Dawnay. They are melodious and refined settings of poems by Burns, Shelley, and Fritz B. Hart, and display culture and imagination of no mean order. Sinding's Violin and Pianoforte Sonata in E (Op. 27) was capitally played by Mary Noverre and Gertrude Wortley. It is a strange work in which much that is original and attractive is to be found side by side with more which seems dull, erratic, and affected. Ethel Wilson displayed a well-trained, fluent technique in two pieces by Liszt, including the beautiful "Waldesrauschen," and Gwilym Evans proved himself a promising tenor singer in Mozart's delicious "Un aura amorosa" ("Cosi fan tutte"). Brahms's splendid String Quartet in A minor (Op. 51, No. 2) was fairly well played by Otie Chew, Ethel Rooke, Edward Behr, and R. Purcell Jones; while Herbert Fryer, C. B. Squire, William Read, Edward Behr, and S. Grimson were responsible for a very creditable performance of Schumann's Pianoforte Quintet.

MR. S. COLERIDGE TAYLOR'S CONCERT.

ADMIRERS of "national" music should have flocked to the Salle Erard on the 5th ult., when that remarkable young composer, Mr. S. Coleridge Taylor, who, as our readers know, is of partly African descent, gave a concert. The programme consisted of nine new songs, some for pieces for violin and pianoforte ("Hiawathan sketches") and five Fantasiestücke for string quartet, all of his own composition, interspersed with recitations by the gifted young negro poet, Mr. Paul Dunbar. We cannot find space to do more than generally express our astonishment at a composer barely out of his teens who produces work after work showing remarkable originality in almost every bar. Mr. Taylor, while still a student, reflects neither his teachers' nor anybody else's music, such a case being, perhaps, without precedent in the history of our art. That the element of beauty, as we understand it, seems as yet somewhat dormant in his music need not be insisted upon; for the young composer will doubtless develop in that as in other respects. Some of his latest songs do, in fact, already show a great improvement in this regard, his setting of a "Corn song" by Mr. Dunbar, to name but one, being full of a fresh beauty that haunts the memory. The violin pieces in slow time seem melodically far-fetched and affectedly vague, though very original; but his quick movements are full of tremendous vigour, strange rhythms, and a wild, untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art, the further development of which we shall watch with the keenest interest. May the fates be kind to Mr. Taylor and give him the fullest opportunities for developing his quite exceptional talent. Miss Helen Jaxon and Mr. Gregory Hast were the excellent singers at this deeply interesting concert, while Miss Marie Motto played the difficult violin pieces with capital effect.

MUSICAL ASSOCIATION.

THE twenty-third session of the Musical Association was concluded on the 8th ult., when Mr. W. H. Cummings read a paper on "Music during the Queen's Reign." The lecturer began by describing the state of the art at the Queen's Accession, and read some contemporary press criticisms by Thomas Oliphant, the secretary of the Madrigal Society. The causes which had led to the present widespread appreciation of music were briefly reviewed, and a comprehensive sketch was given of the rise of the great music schools.

During the subsequent discussion Mr. T. L. Southgate, who occupied the chair, said that whereas in 1837 there were only living nineteen persons who had obtained degrees in music at the Universities of Oxford, Cambridge, and Dublin, there were now 520 members of the Union of Graduates in Music.

After the meeting the company dined together at the Holborn Restaurant in honour of the Diamond Jubilee, Mr. W. H. Cummings presiding in the absence of Sir John Stainer, President of the Association.

GRESHAM LECTURES.

THIS year being the 300th anniversary of the first Gresham lectures, the professors have devoted their several discourses to their respective predecessors. Professor Bridge, in fulfilment of his duties from the 8th to the 11th ult., gave a series of brief sketches of the life and works of the men who have held the chair of music since the time of Dr. John Bull, the first music professor, who was specially recommended by Queen Elizabeth. No other musician, however, occupied the position until Theodore Aylward, who was elected to the chair in 1771. An expressive trio for male voices, entitled "A cruel fate hangs," by this musician, and a "Catch," or, more correctly speaking, a "Round," in five parts, were effectively sung by Messrs. Oakley, Collard, Paul England, and the choristers of Westminster Abbey, which showed Alyward to have been an accomplished master of his art. The third lecture dealt with R. J. S. Stevens, a prominent representative of the school of glee writers, whose skill in this form of composition was abundantly shown by the excellent rendering of a number of his best glees by Messrs. Oakley, Collard, Webster, and Westminster Abbey choir boys. The fourth lecture was devoted to Edward Taylor, who was elected in 1837, and to Dr. Henry Wylde, who held the music chair from 1863 to 1890.

Edward Taylor seemed to have fully realised the importance of his position, and his energy and talent marked a new era in the influence and utility of these lectures. A high tribute of praise was paid to the life and work of Dr. Henry Wylde, who founded the London Academy of Music in 1861, and built St. George's Hall in Langham Place, which was opened in 1867, and is now known as the Matinée Theatre. The illustrations comprised songs by Taylor and Wylde, which were effectively sung by Miss Theresa Blamy and Mr. Avalon Collard.

ROYAL INSTITUTION.

Mr. J. A. Fuller Maitland concluded, on the 12th ult., his series of four lectures on "Music in England during the reign of Queen Victoria." An interesting feature of the second discourse was an attempt to describe the various influences which composers exerted on their contemporaries and followers. The compositions of the really creative masters were shown to make for originality, life, and vigour, while the writings of less gifted writers who speedily got the ear of the public produced imitators whose endeavours resulted in the deadening repetitions of mannerisms. After referring to the works of Goss, Hatton, Loder, Henry Smart, G. A. Macfarren, H. Pierson, and Sterndale Bennett, the lecturer commented upon the visit of Wagner to England in 1855, and created some amusement by reading sundry press criticisms of that period.

At the opening of the third discourse, the lecturer said that although the word "renaissance" had been applied to the modern developments of music in England, it was only partially appropriate. Both, however, had in common the revival of an interest in and a love for the classics. The difference between the attitude of people in the present day towards music and that of thirty years ago, was mainly that in the former period music appealed to the few while now it interested all classes. Among the most important of the causes which had led to this change were the orchestral concerts at the Crystal Palace, under the conductorship of Mr. Manns, which were begun in 1855. They had not only fostered a love of the music of Schubert and Schumann, but had also given encouragement to British composers, some of whom were now acknowledged leaders in the art. Sir George Grove's admirable analytical programmes had also greatly contributed to the instructive character of these concerts. A far wider influence in spreading a love of music through the English nation, however, had been the Handel Festival, started in 1857, and, although these performances had not been an unmixed benefit, they had promoted a love for Handel's music among all classes, had stimulated musical enterprise in the provinces, and had played an important part in the musical education of the country. The foundation of the Bach Choir in 1875, under the conductorship of Mr. Otto Goldschmidt, had been an important feature in the education of amateurs and in the popularisation of Bach's music. We were also greatly indebted to the popular concerts begun in 1859, when St. James's Hall was a new building. The high-class character of the programmes was due to the suggestion of the well-known critic Mr. J. W. Davison. The enterprise of Miss Louisa Pyne and Mr. W. Harrison was a powerful agent in popularising English opera, and prepared the way for Mr. Carl Rosa's company, which also did excellent work in raising the standard of operatic performances. Gounod first caught the ear of the English public by his opera "Faust," but the position he afterwards reached was due to his sacred music. The success of the latter was largely due to the ritualistic movement, to the spirit of which the mystic and voluptuous character of Gounod's masses peculiarly appealed. His long residence in England enabled him to gauge the English taste, and although this knowledge had no very invigorating effect upon his compositions it contributed to their popularity. The lecturer then reviewed the work of W. S. Rockstro and Sir Frederick Ouseley, and said that Sir John Stainer had handed down the finest tradition of English Church music while wholly avoiding the insular prejudices by which the influence of many successful composers had been weakened. Mention was also made of Frederic Clay, Alfred Cellier, and, lastly, Sir Arthur Sullivan. The brilliant series of comic operas by the last-named, the lecturer said, had indirectly affected the social status of musicians to no small extent. The British public had at last learnt the lesson that music could be grammatical without being dull, and that the composition of an Englishman might find as wide an acceptance as those of foreign origin.

Probably the final lecture was the most interesting to the majority of Mr. Fuller Maitland's audience, as it dealt chiefly with our living composers. A brief but comprehensive sketch was given of the productions of Goring Thomas, Frederic Cowen, Villiers Stanford, Mackenzie, and Hubert Parry, who were regarded as the revivers of musical art in England. Sir Arthur Sullivan could hardly be considered one of the masters of the English renaissance, as at that period, about 1882, when the force of the new movement began to make itself felt, his contributions to serious music consisted of a group of oratorios of purely old-fashioned character, and he had waited until 1886 before bringing out the "Golden Legend," upon which his lasting fame would depend. The lecturer then reviewed the younger men, mentioning Hamish MacCunn, Arthur Somervell, Edward German, Granville Bantock, William Wallace, and Frederick Cliffe. Referring to Brahms, the lecturer said that to all appearance the great line of German composers came to an end with this master. The wave of the young Italian music seemed to have passed over us without having had much effect. The wonderful masterpieces of the veteran Verdi, the "Manon" and "La Bohème" of Puccini and others, were not likely to be forgotten so soon as the hysterical productions of the young men of Italy who had the public ear a few seasons back. The speed at which musical culture, apart from technical education, had progressed in the last few years was very remarkable. Not only had orchestral concerts been given by famous foreign conductors, but in these last days a conductor of English birth, Mr. Henry Wood, had given performances in no way inferior to the best that came from abroad, and, more than this, he had already got the ear of the people. Great responsibility rested upon the cultured part of the public. They must realise the position which the best English composers held in comparison of other nations. The time had gone by when we need be asked to encourage native art because it was native; it was to be supported because it contained so much of the best quality. Judged by any recognised standard of merit, the best that had been accomplished by the masters of the English renaissance must deserve to be called great, and it was quite certain that these men could hold their own with any living foreign composer.

Numerous musical illustrations were given by Miss Louise Dale, Miss Gertrude Sichel, Miss Muriel Foster, Miss Nora Clench, and Messrs. R. A. Streatfeild, Charles Phillips, Owen Morgan, Clyde Twelvetrees, and the lecturer.

"MORS ET VITA" IN ITALY.

Gounod's sacred trilogy "Mors et Vita" was produced on Sunday, the 13th ult., at the stately Church of the Annunciation, in Genoa, for the first time in Italy, when the importance of the event attracted a very large congregation. An able analysis from the pen of Signor Lorenzo Parodi, the well-known critic of the Genoese journal *Caffaro*, had prepared music-lovers for the due appreciation of the noble work, which was performed by a choir of some 130 vocalists and an orchestra of seventy-five professors, under the experienced direction of the Cavaliere Del Signore. "Gounod," says the Genoese critic in the course of his highly appreciatory remarks, "who has never aspired to the laurels of the symphonist occupies a place in the foremost rank of composers of oratorio. In the 'Redemption,' he has musically illustrated the three great central facts upon which Christianity is based—viz., the Passion and the Death of the Saviour, and the diffusion of the Christian Faith throughout the world by means of the Apostolic Mission. In 'Mors et Vita,' on the other hand, Death, Judgment and a Higher Life are the exalted themes, expressed in music the most sublime and profoundly impressive. The seductive power of this music is such that none can

PRAISE THE LORD, O JERUSALEM

ANTHEM FOR HARVEST

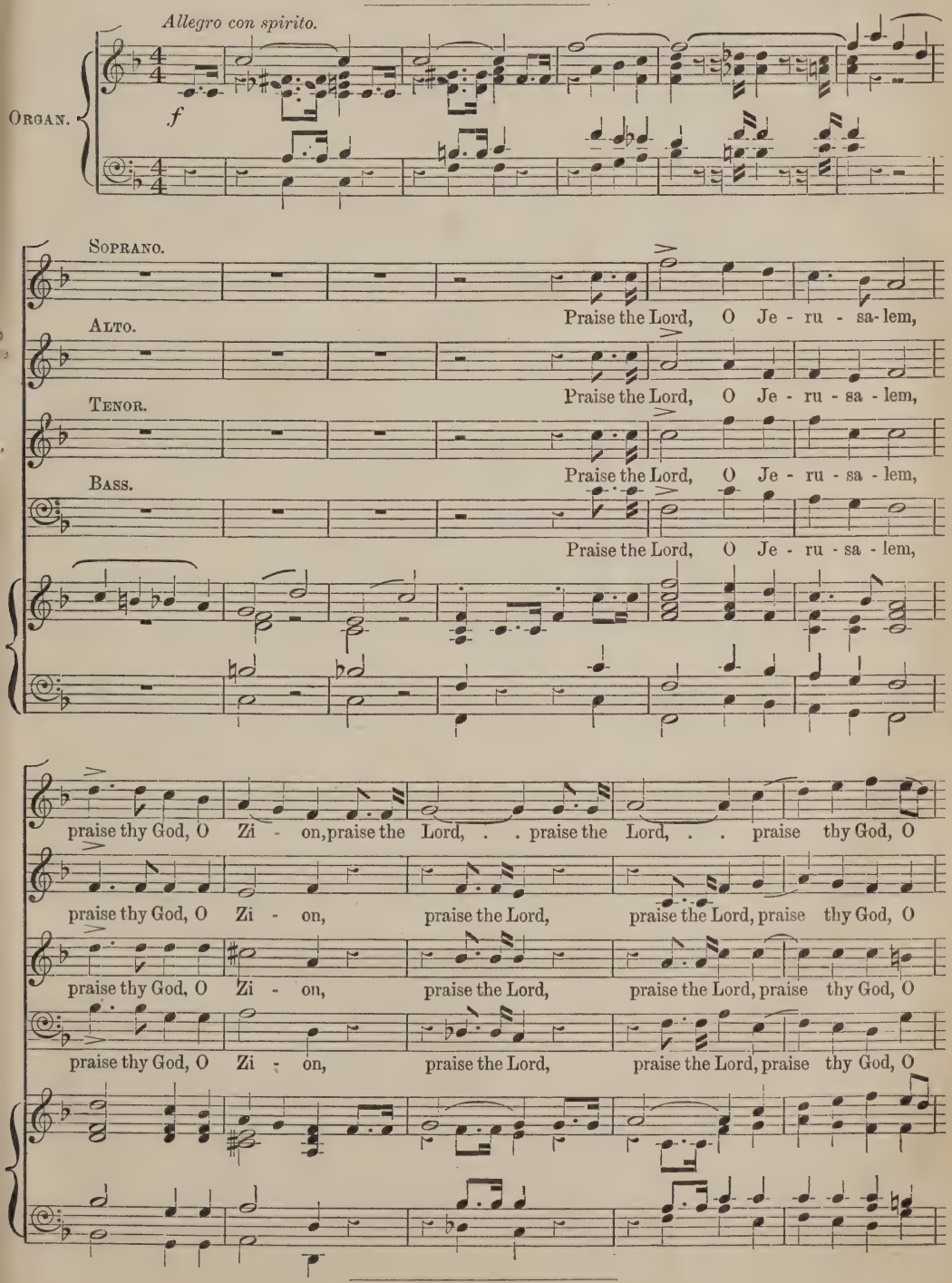
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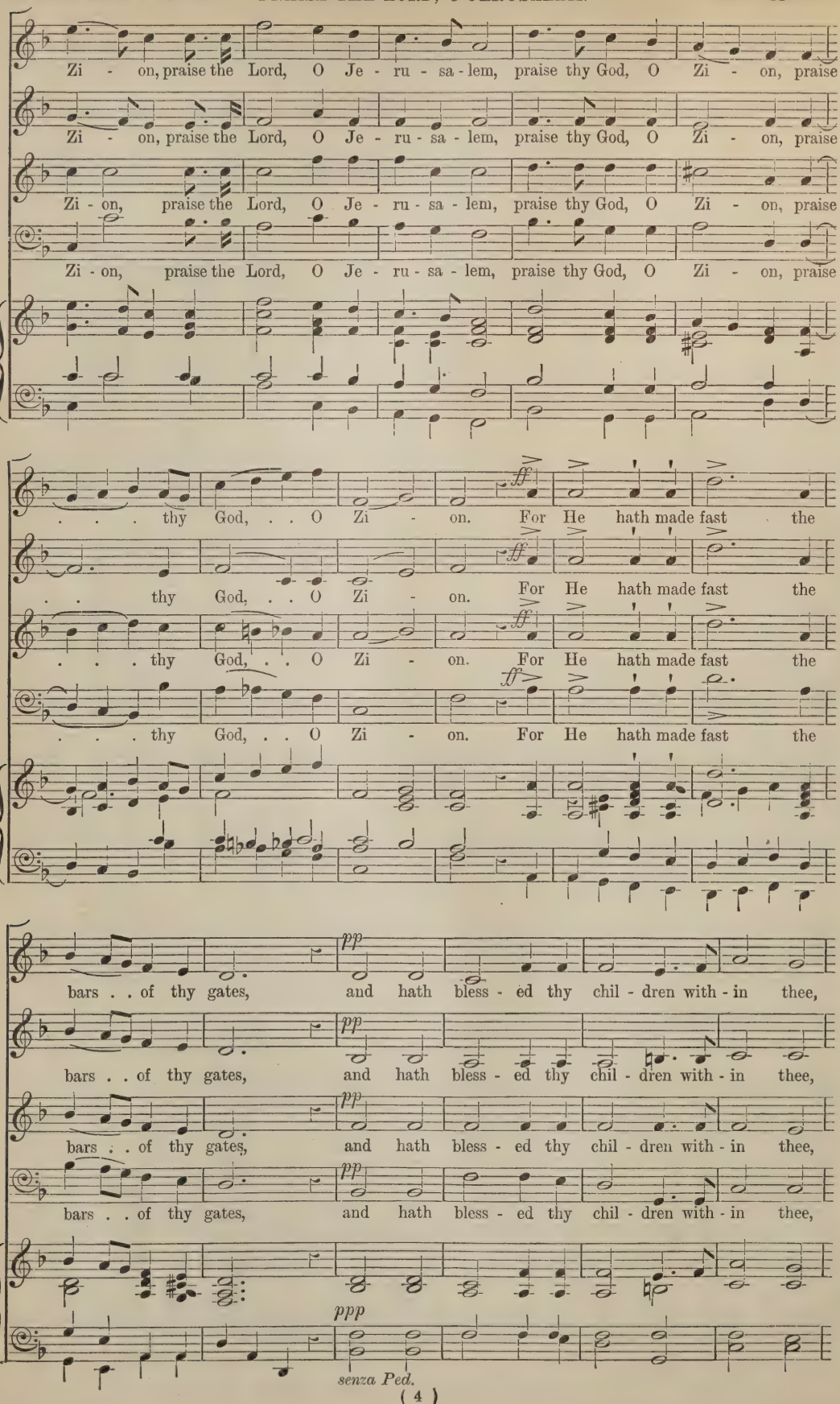
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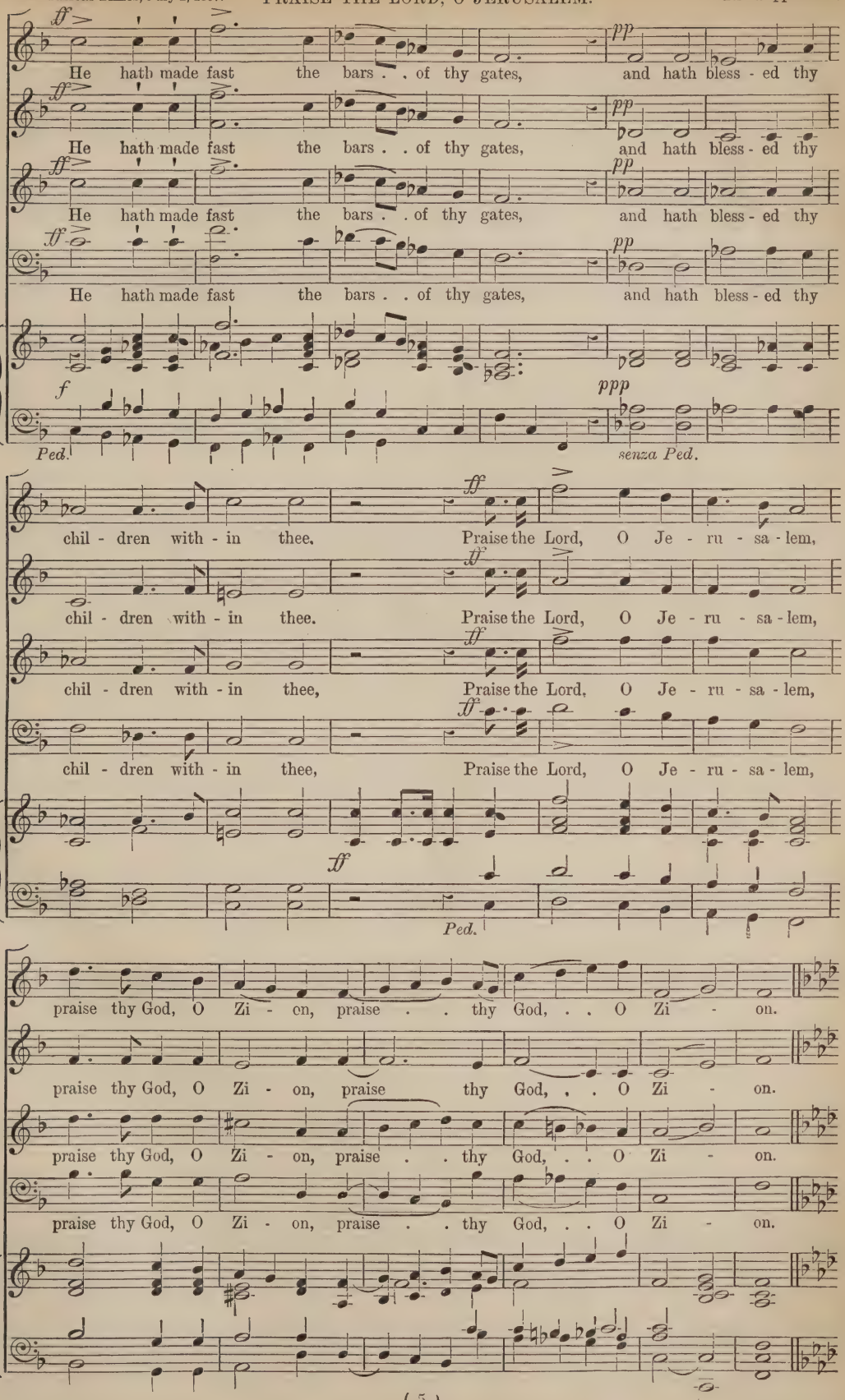
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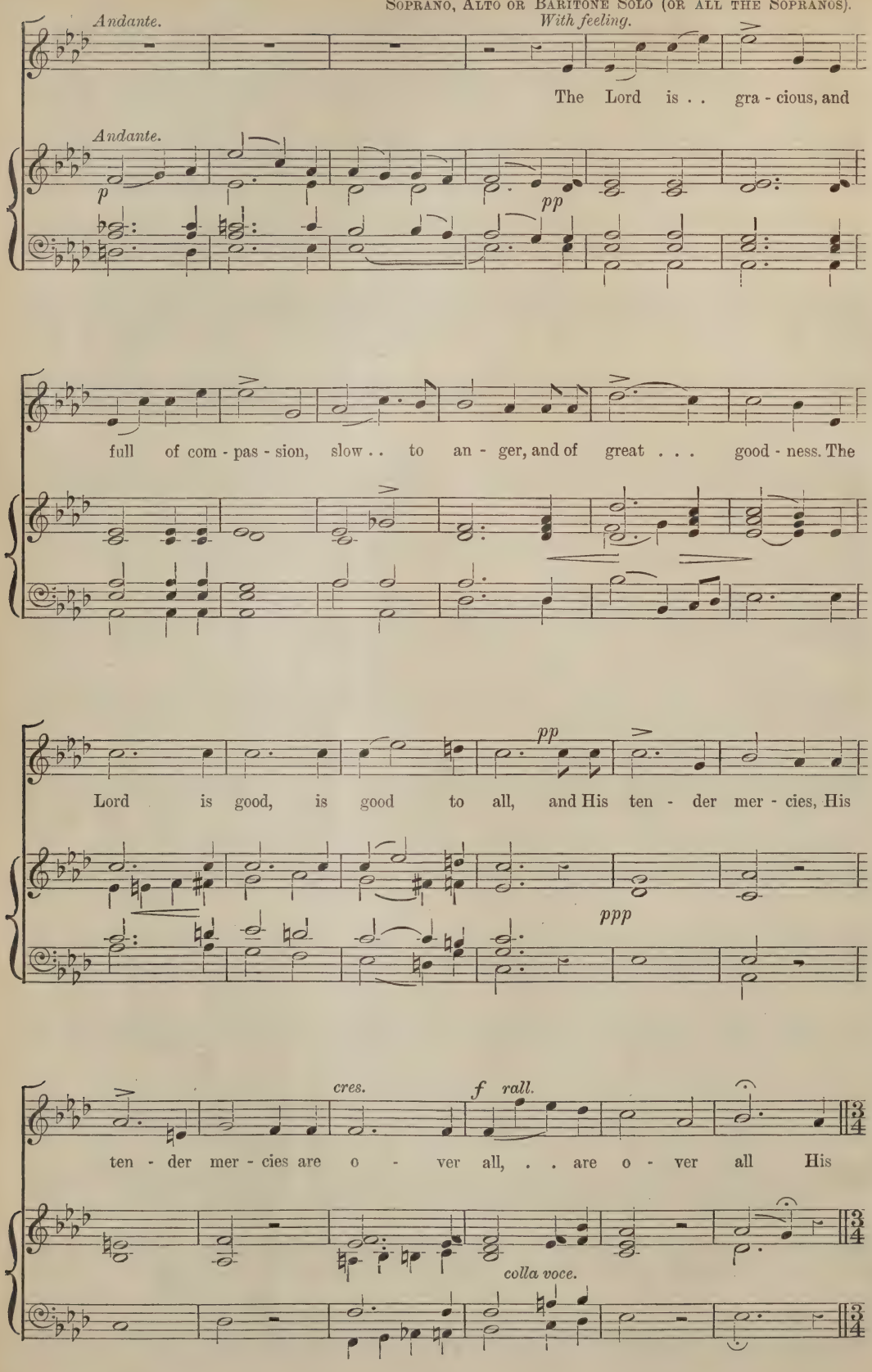
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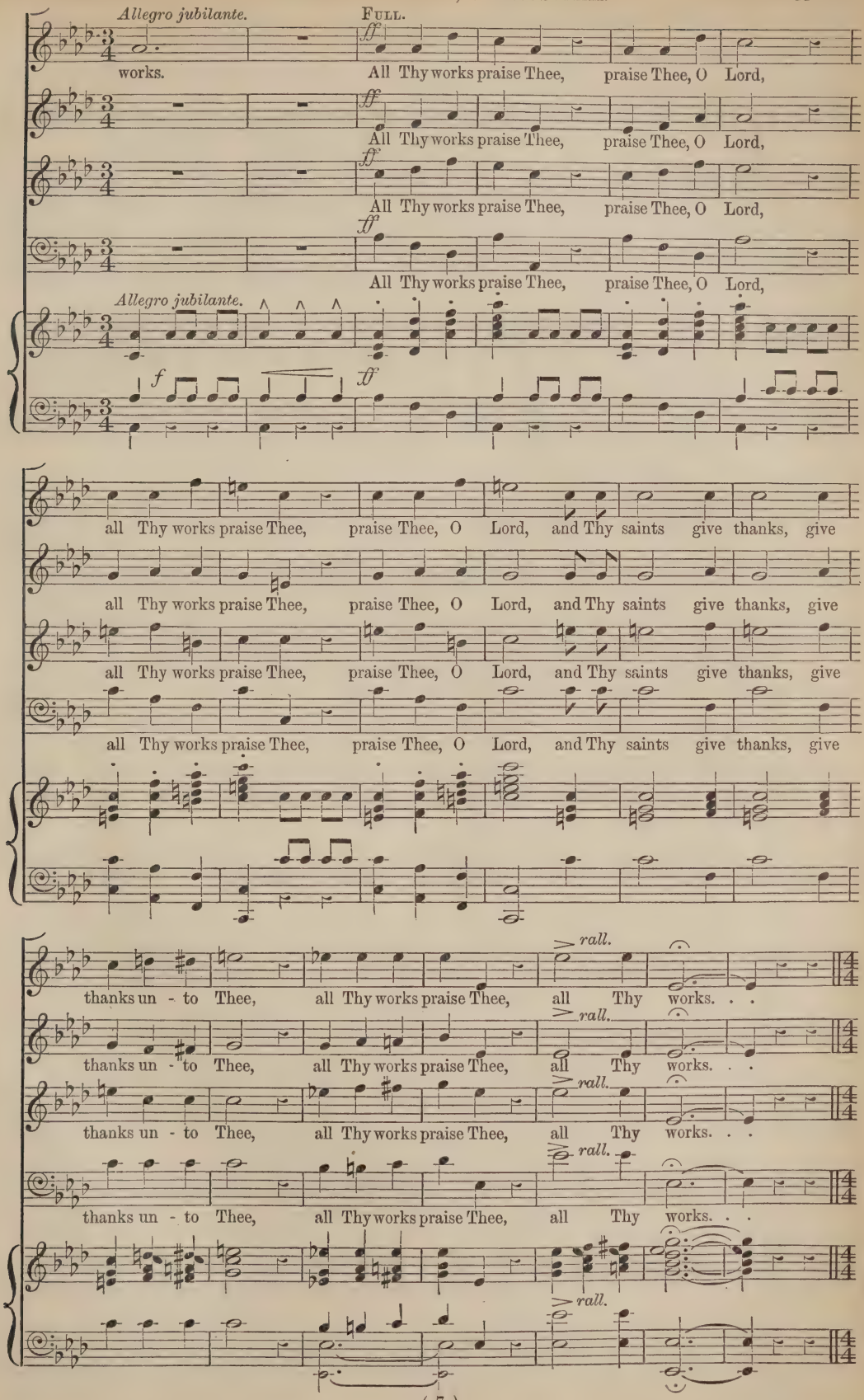


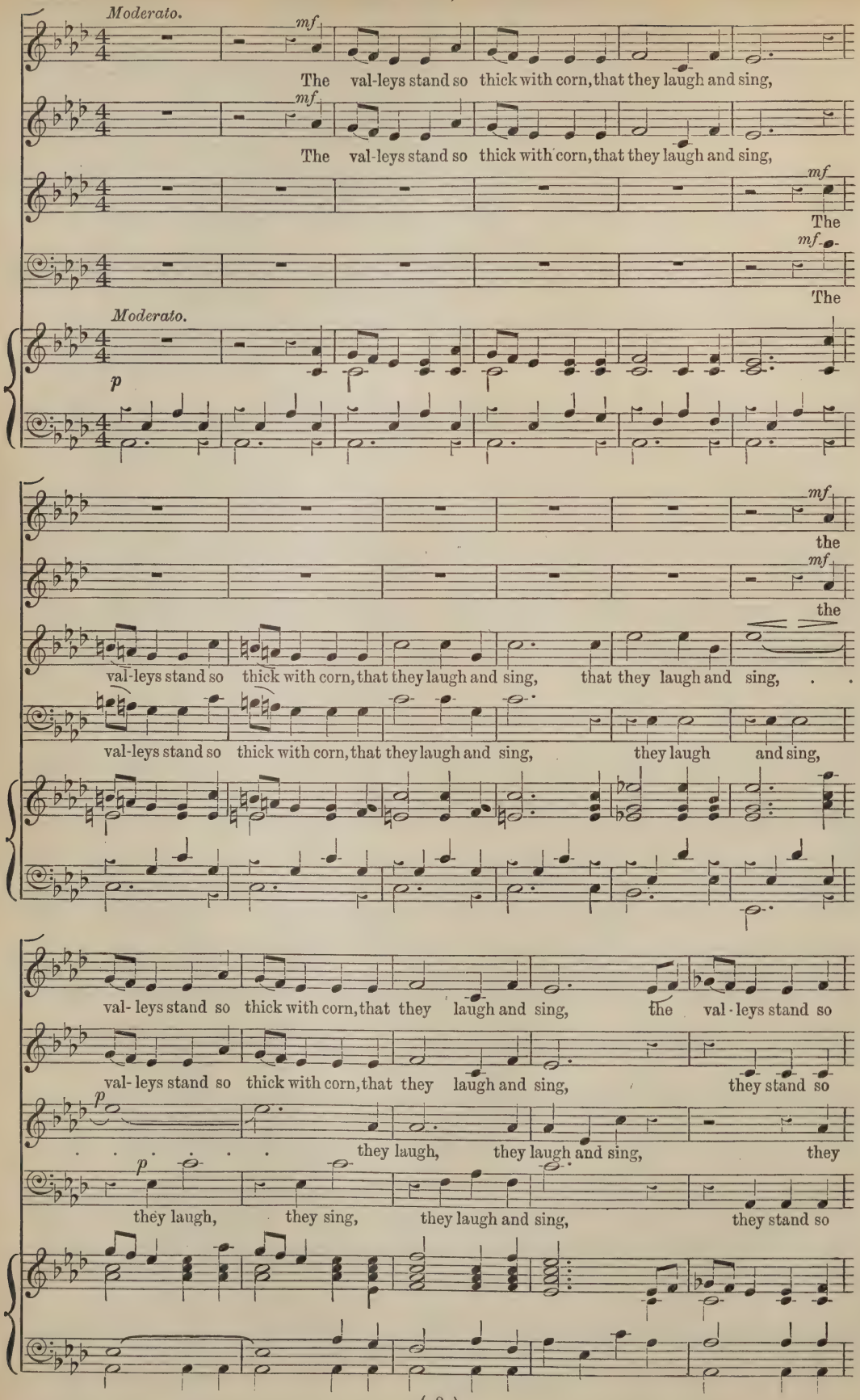
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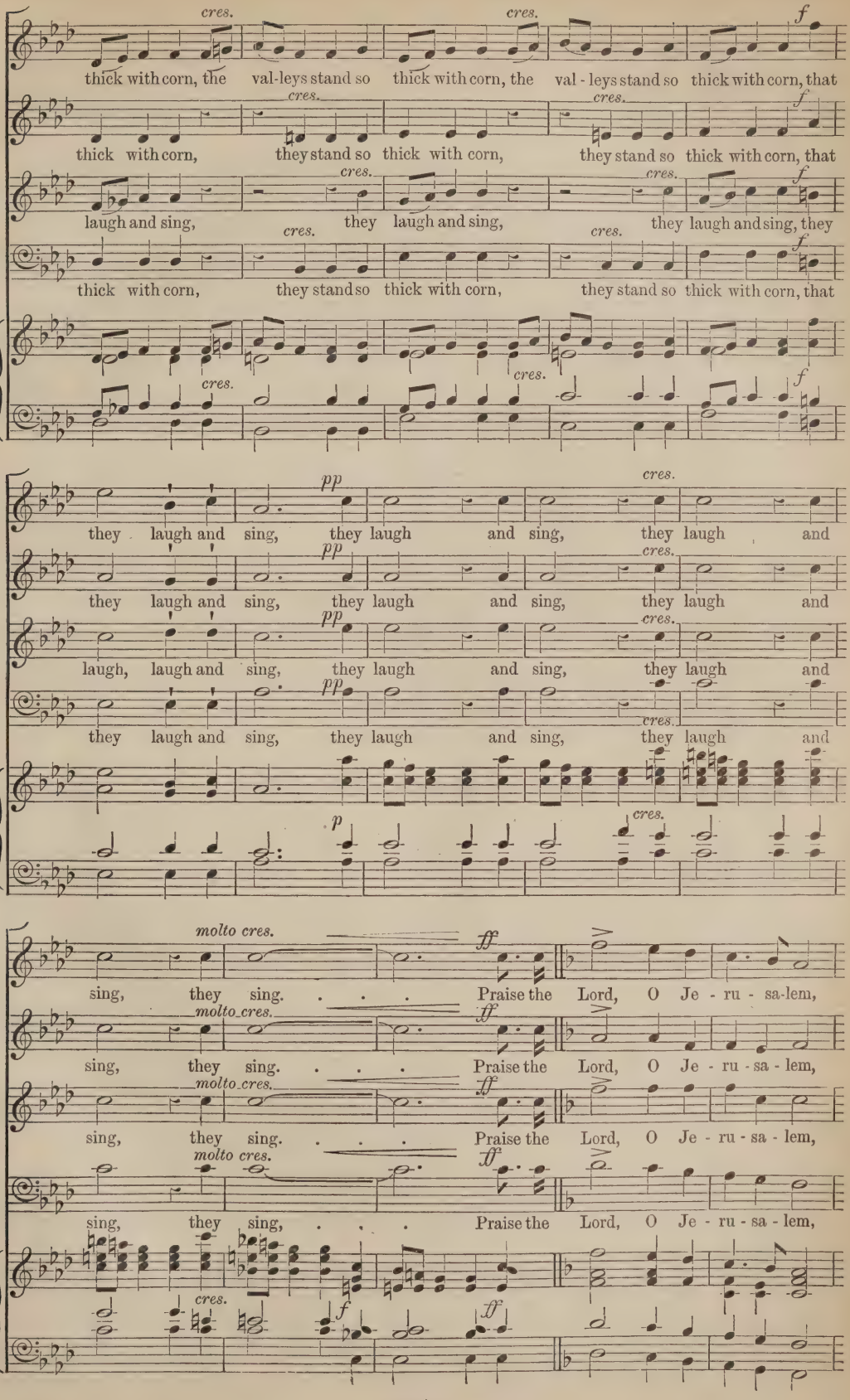

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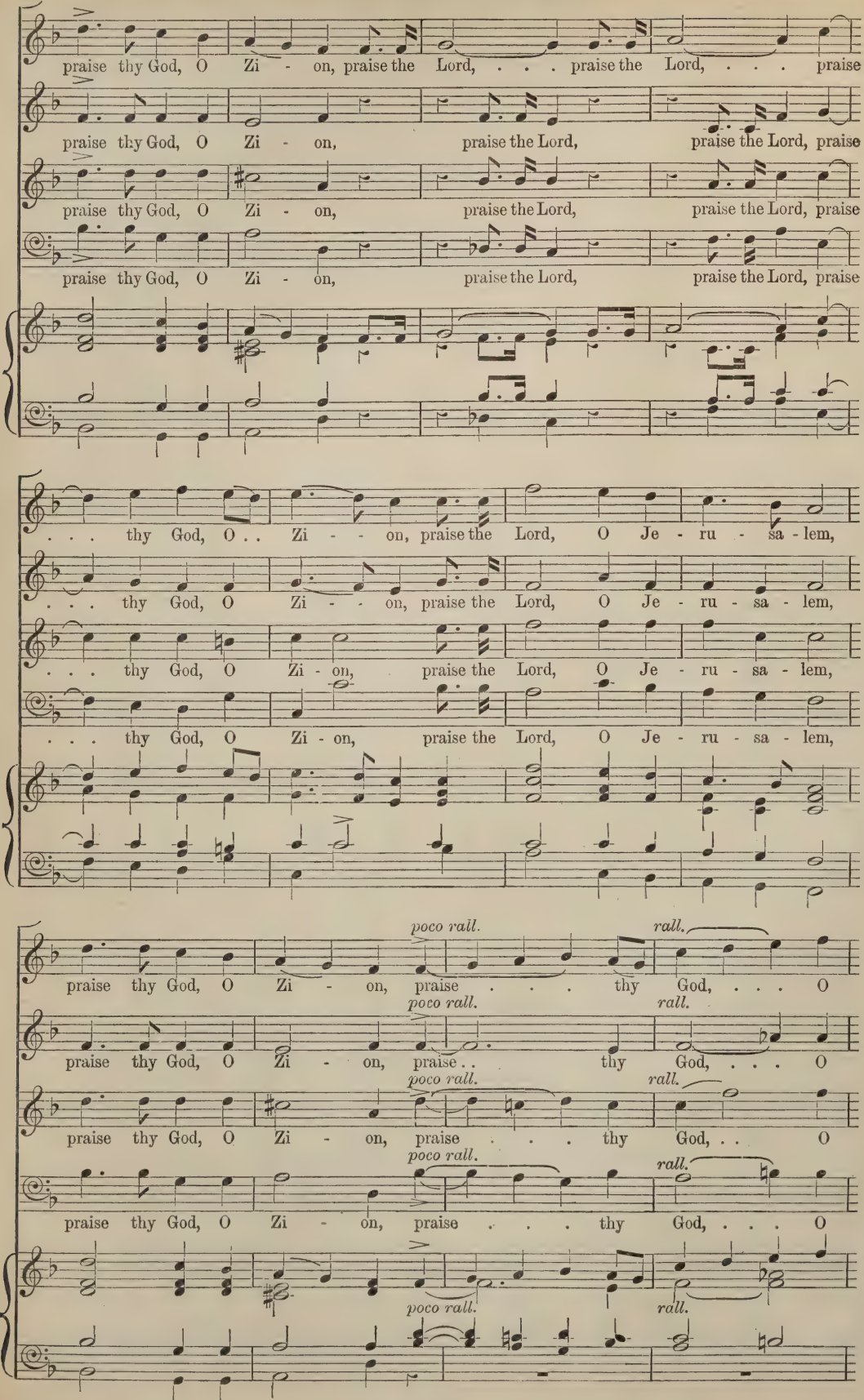

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Soprano, Alto or Baritone Solo (or all the Sopranos).
Andante.
With feeling.
The Lord is . . gra - cious, and
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p
pp
full of com - pas - sion, slow . . to an - ger, and of great . . . good - ness. The
pp
Lord is good, is good to all, and His ten - der mer - cies, His
ppp
cres.
f rall.
ten - der mer - cies are o - ver all, . . are o - ver all His
colla voce.


Allegro jubilante.
Full.
works.
All Thy works praise Thee, praise Thee, O Lord,
All Thy works praise Thee, praise Thee, O Lord,
All Thy works praise Thee, praise Thee, O Lord,
All Thy works praise Thee, praise Thee, O Lord,
Allegro jubilante.
all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give
all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give
all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give
all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give
rall.
thanks un - to Thee, all Thy works praise Thee, all Thy works. . .
thanks un - to Thee, all Thy works praise Thee, all Thy works. . .
thanks un - to Thee, all Thy works praise Thee, all Thy works. . .
thanks un - to Thee, all Thy works praise Thee, all Thy works. . .


Moderato.
mf
The val-leys stand so thick with corn, that they laugh and sing,
The val-leys stand so thick with corn, that they laugh and sing,
mf
The
mf
The
Moderato.
p
mf
the
mf
the
val-leys stand so thick with corn, that they laugh and sing, that they laugh and sing,
val-leys stand so thick with corn, that they laugh and sing, they laugh and sing,
val- leys stand so thick with corn, that they laugh and sing, the val-leys stand so
val- leys stand so thick with corn, that they laugh and sing, they stand so
p
they laugh, they laugh and sing, they
p
they laugh, they sing, they laugh and sing, they stand so


cres.
f
thick with corn, the val-leys stand so thick with corn, the val - leys stand so thick with corn, that
thick with corn, they stand so thick with corn, they stand so thick with corn, that
laugh and sing, they laugh and sing, they laugh and sing, they
thick with corn, they stand so thick with corn, they stand so thick with corn, that
pp
they laugh and sing, they laugh and sing, they laugh and
laugh, laugh and sing, they laugh and sing, they laugh and
p
molto cres.
ff
sing, they sing. . . . Praise the Lord, O Je - ru - sa-lem,
sing, they sing. . . . Praise the Lord, O Je - ru - sa - lem,
sing, they sing. . . . Praise the Lord, O Je - ru - sa - lem,
sing, they sing, . . . Praise the Lord, O Je - ru - sa - lem,

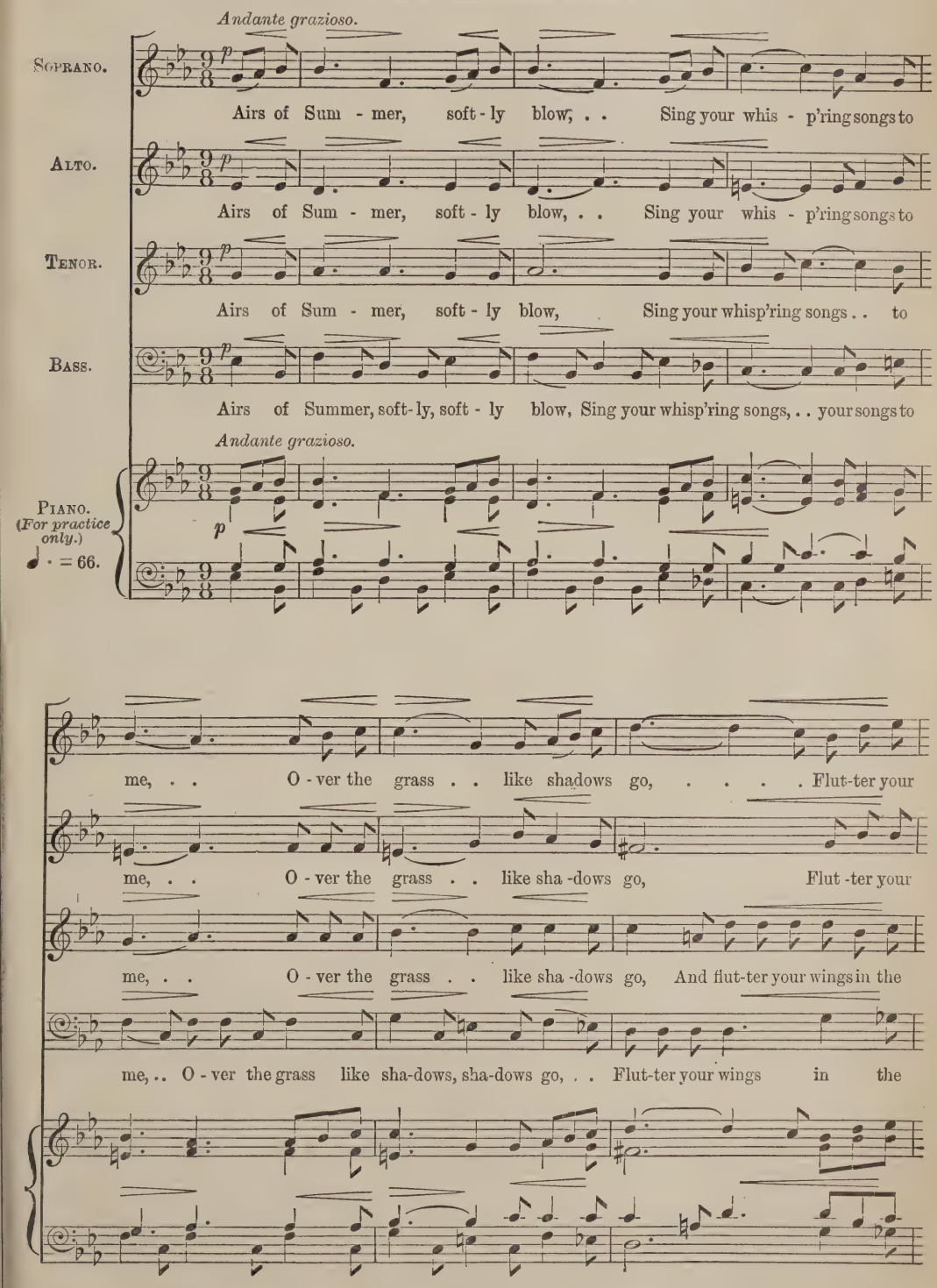

praise thy God, O Zi - on, praise the Lord, . . . praise the Lord, . . . praise
praise thy God, O Zi - on, praise the Lord, praise the Lord, praise
praise thy God, O Zi - on, praise the Lord, praise the Lord, praise
praise thy God, O Zi - on, praise the Lord, praise the Lord, praise
. . . thy God, O . . Zi - - - on, praise the Lord, O Je - ru - sa - lem,
. . . thy God, O Zi - - - on, praise the Lord, O Je - ru - sa - lem,
. . . thy God, O Zi - on, praise the Lord, O Je - ru - sa - lem,
. . . thy God, O Zi - on, praise the Lord, O Je - ru - sa - lem,
poco rall.
rall.
praise thy God, O Zi - on, praise . . . thy God, . . . O
praise thy God, O Zi - on, praise . . thy God, . . . O
praise thy God, O Zi - on, praise . . . thy God, . . O
praise thy God, O Zi - on, praise . . . thy God, . . . O

Airs of Summer, softly blow.
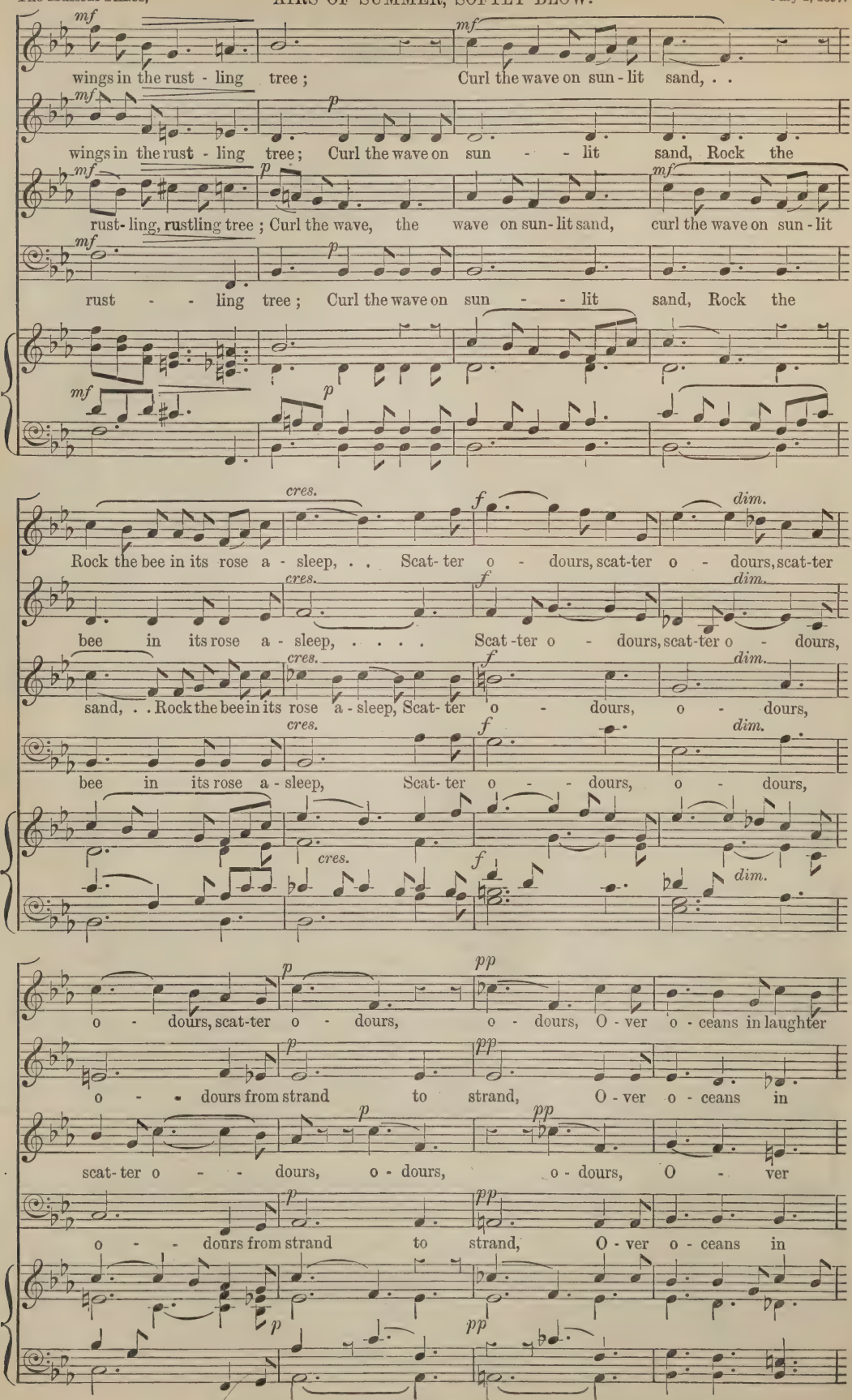
FOUR-PART SONG.

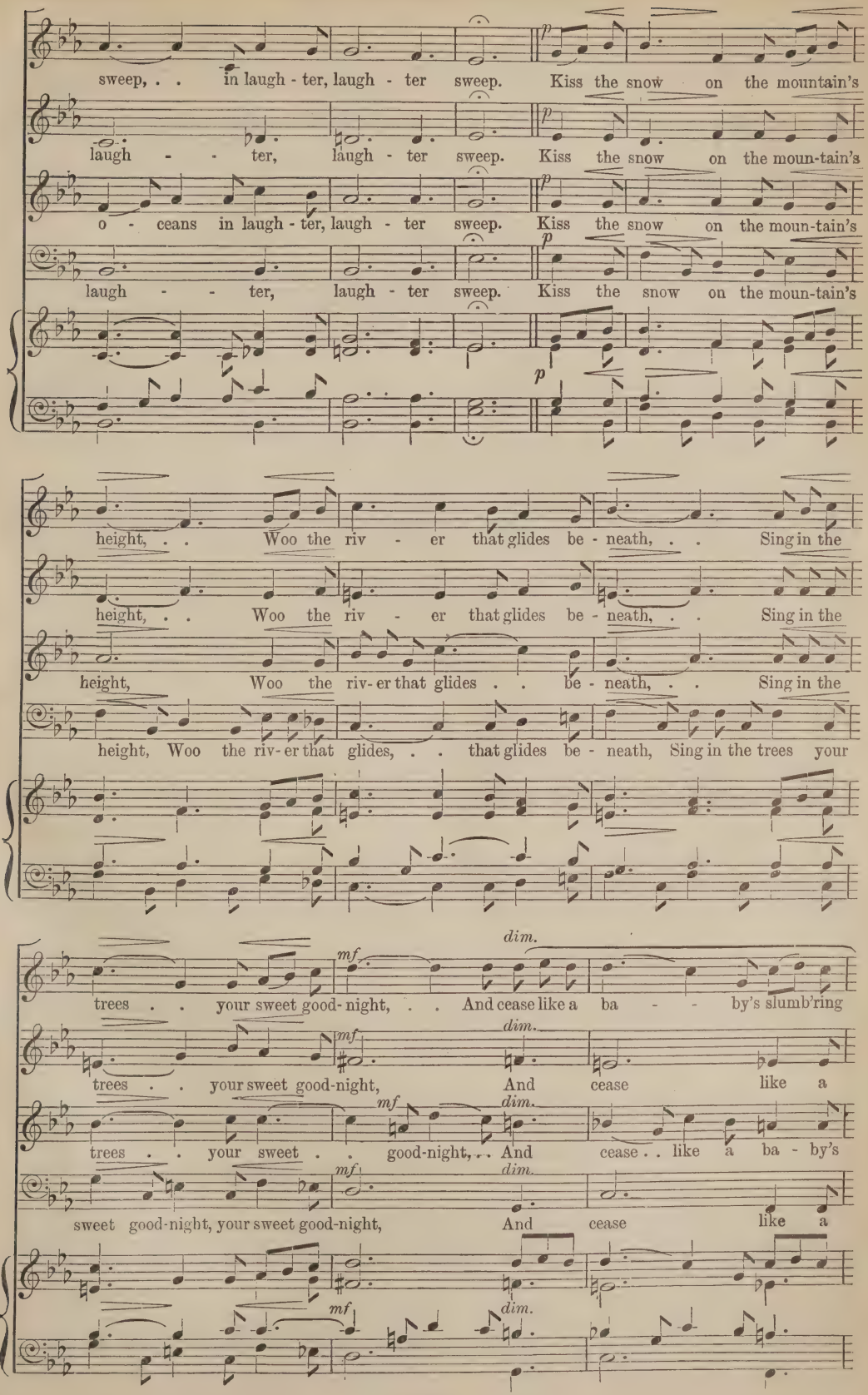
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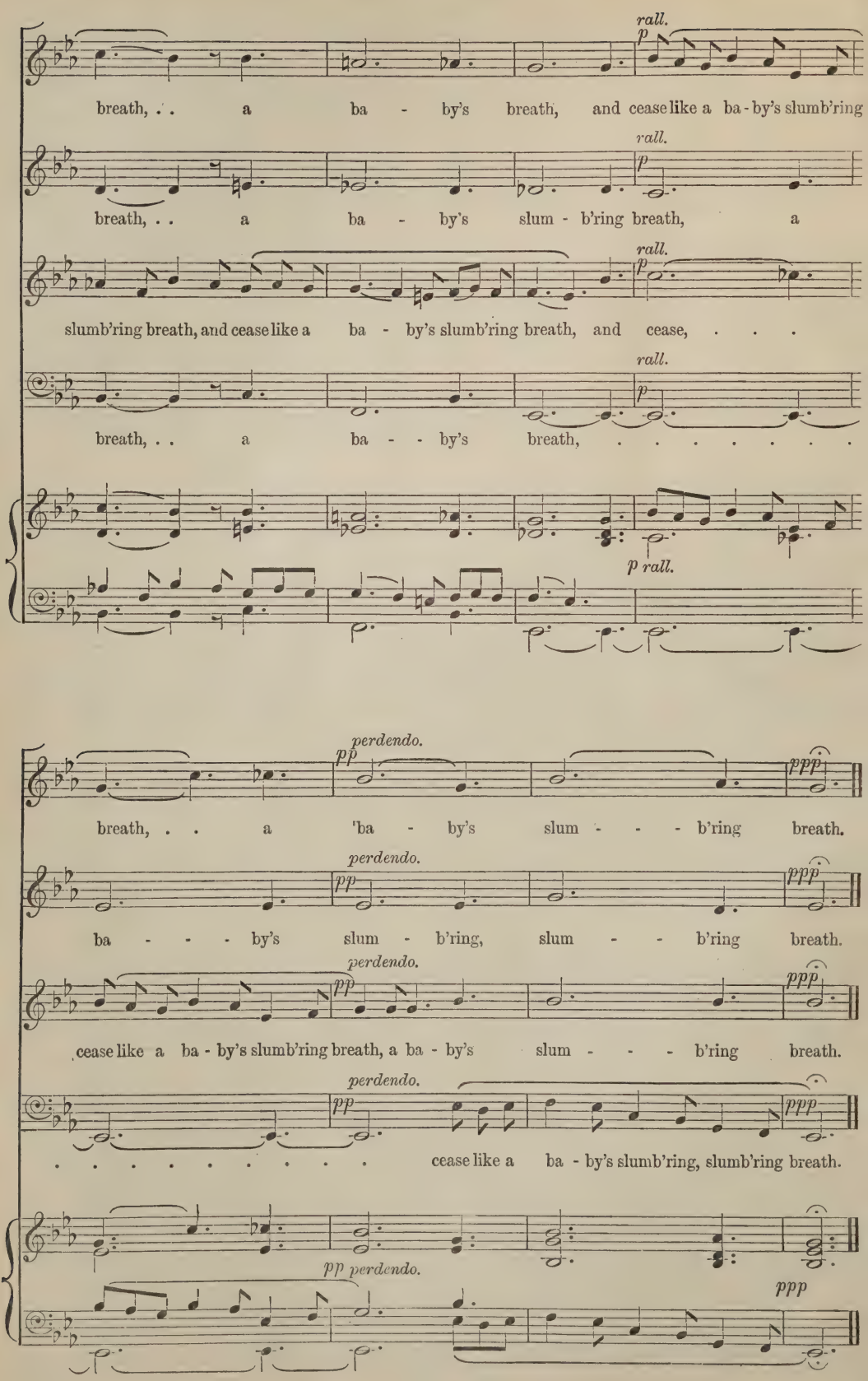
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mf
wings in the rust - ling tree ;
Curl the wave on sun - lit sand, . .
wings in the rust - ling tree ; Curl the wave on sun - - lit sand, Rock the
rust - ling, rustling tree ; Curl the wave, the wave on sun - lit sand, curl the wave on sun - lit
rust - - ling tree ; Curl the wave on sun - - lit sand, Rock the
p
cres.
f
dim.
Rock the bee in its rose a - sleep, . . Scat - ter o - dours, scat-ter o - dours, scat-ter
bee in its rose a - sleep, ... Scat - ter o - dours, scat-ter o - dours,
sand, . . Rock the bee in its rose a - sleep, Scat - ter o - dours, o - dours,
bee in its rose a - sleep, Scat - ter o - - dours, o - dours,
pp
o - dours, scat-ter o - dours, o - dours, O - ver o - ceans in laughter
o - - dours from strand to strand, O - ver o - ceans in
scat - ter o - - - dours, o - dours, o - dours, O - ver
o - - dours from strand to strand, O - ver o - ceans in


sweep, . . in laugh - ter, laugh - ter sweep. Kiss the snow on the mountain's
laugh - - ter, laugh - ter sweep. Kiss the snow on the moun-tain's
o - ceans in laugh - ter, laugh - ter sweep. Kiss the snow on the moun-tain's
laugh - - ter, laugh - ter sweep. Kiss the snow on the moun-tain's
p
height, . . Woo the riv - er that glides be - neath, . . Sing in the
height, . . Woo the riv - er that glides be - neath, . . Sing in the
height, Woo the riv-er that glides . . be - neath, . . Sing in the
height, Woo the riv-er that glides, . . that glides be - neath, Sing in the trees your
mf
dim.
trees . . your sweet good- night, . . And cease like a ba - - by's slumb'ring
trees . . your sweet good-night, And cease like a
trees . . your sweet . . good-night, . . And cease . . like a ba - by's
sweet good-night, your sweet good-night, And cease like a


rall.
p
breath, . . a ba - by's breath, and cease like a ba - by's slumb'ring
rall.
p
breath, . . a ba - by's slum - b'ring breath, a
rall.
p
slumb'ring breath, and cease like a ba - by's slumb'ring breath, and cease, . . .
rall.
p
breath, . . a ba - - by's breath, ...
p rall.
perdendo.
pp
ppp
breath, . . a 'ba - by's slum - - - b'ring breath.
perdendo.
pp
ppp
ba - - - by's slum - b'ring, slum - - b'ring breath.
perdendo.
pp
ppp
cease like a ba - by's slumb'ring breath, a ba - by's slum - - - b'ring breath.
perdendo.
pp
ppp
. . . . . cease like a ba - by's slumb'ring, slumb'ring breath.
pp perdendo.
ppp

Praise the Lord, O Jerusalem

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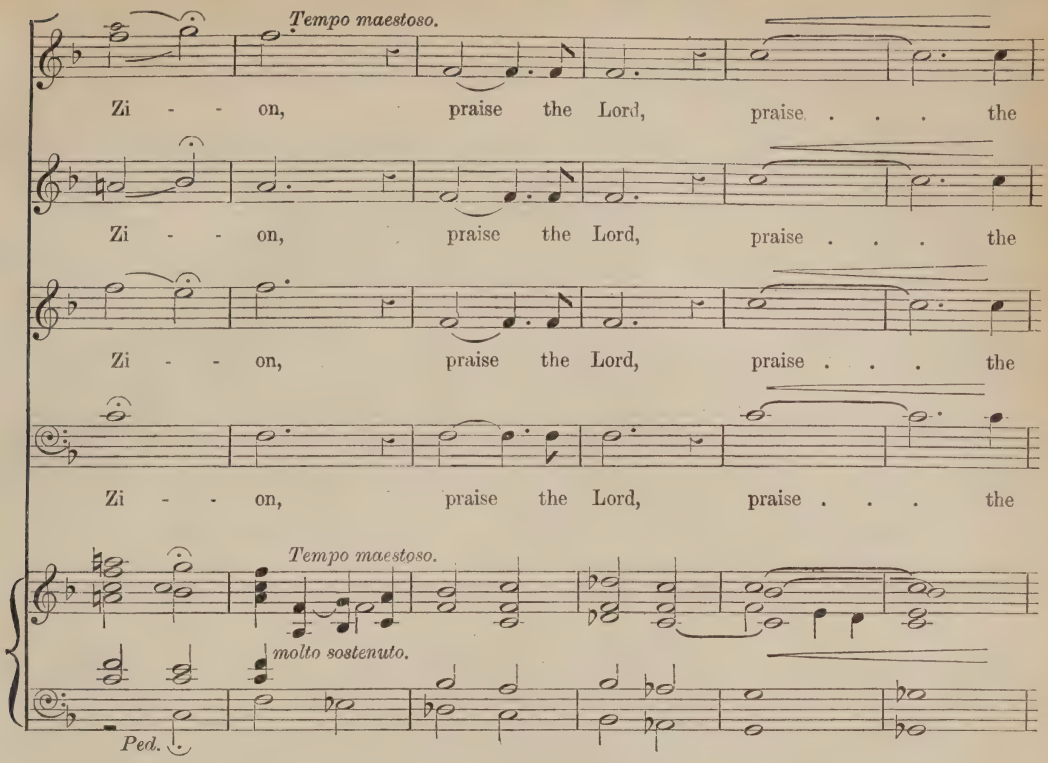
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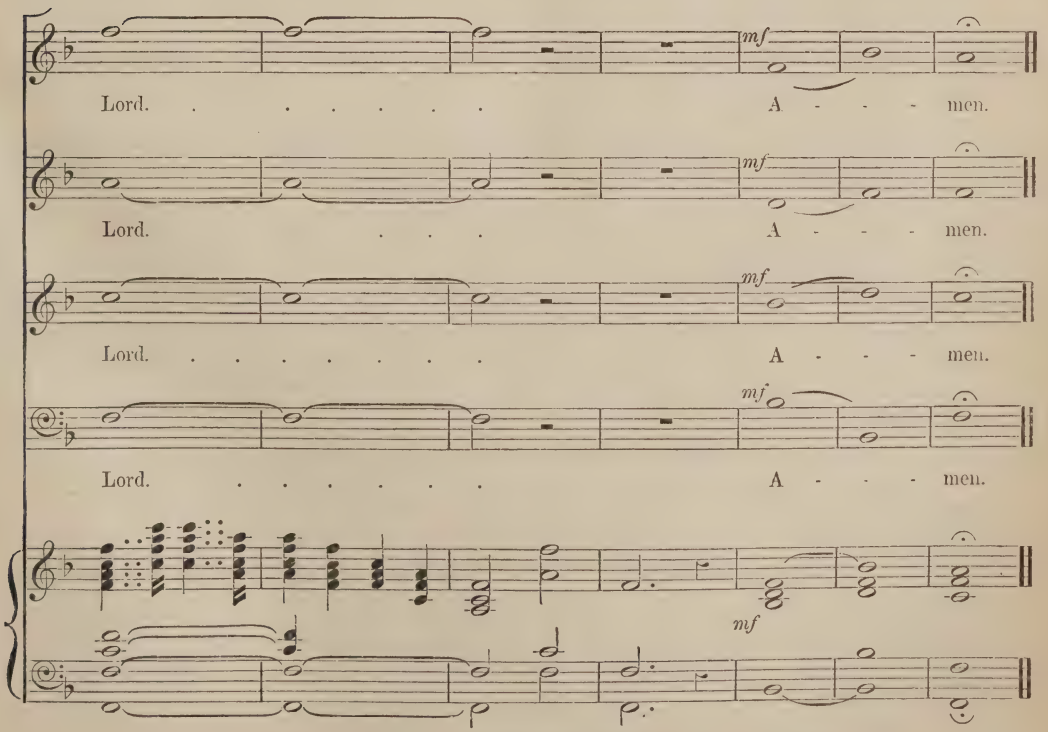
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escape its influence. It is a manifestation of prayerful devotion, of exaltation of soul, of perpetual adoration. The spirit is held now in violent tension by the chromatic unrest of the score, and again soothed by the sweet calm repose in the long-drawn chords and by the poetic grandeur of the orchestration." It remains to be added that Signora Mingotti, of Genova, and Signori Stara and Rolando, of the Cantoria of Vercelli, were the able interpreters of the solo parts.

MEETING OF THE ALLGEMEINE DEUTSCHE MUSIK-VEREIN.

THE performances in connection with the annual meeting of the Allgemeine Deutsche Musik-Verein, held at Mannheim from May 27 to the 1st ult., were, as usual, representative of various styles and schools, and presented some features of special interest. Among these may be numbered in the opening concert a symphony for orchestra and pianoforte, "Sur un chant montagnard Français," by M. Vincent d'Indy, an essentially modern work, cleverly instrumented and distinctly original in the elaboration of its various themes. M. Risler played the pianoforte part, and both he and the composer, who conducted, met with a most sympathetic reception. The concert also included some remarkable new songs by Herr Richard Strauss, finely interpreted by Herr Kraus, of Vienna. The second concert (May 28) was devoted entirely to Brahms, and included the string quartets in B flat major and A minor, played by the Halir quartet party, as well as the "Vier ernste Gesänge," of which Herr Kraus was again the greatly applauded interpreter. The performances on the following day presented, amongst other compositions, a new symphonic poem, "Die Gefilde der Seligen" ("The Regions of the Blessed"), by Herr Weingartner, the Berlin conductor, which had not yet been produced anywhere. The work, which has been inspired by a painting of Professor Böcklin, is pervaded by a truly poetic feeling, clear in its form, and transparent in its polyphony, and, under the composer's own direction, achieved a distinct success. Notable features in the concert of May 30 were the "Variations Symphoniques" for pianoforte and orchestra, by the late César Franck, a composer who combined in his individuality Teutonic depth of sentiment with the French temperament; but it was necessary that he should die before his works could be appreciated; Berlioz's seldom heard monodrame, "Lelio," for orchestra, soli, and chorus, and three pianoforte pieces by Liszt, amongst them the pathetic "Vallée d'Obermann," in which M. Risler was again the highly appreciated interpreter. Miss Camilla Landi, who was the vocalist on this occasion, also came in for a good share of the applause. The two remaining concerts, on May 31 and the 1st ult. respectively, consisted entirely of chamber music. A new string quartet, by Herr Waldemar von Baussnern, was generally considered a musicianly, but somewhat colourless production, while a new sonata for violin and pianoforte, by Herr Robert Kahn, a closely knitted, fresh-coloured, and spirited work, interpreted by the composer and Concertmeister Schuster, was received with distinct favour. Dvorák's charming Quartet (Op. 105) was greeted with storms of applause, there being also in the programmes quartets by Haydn, Beethoven, and Schubert, and a number of songs by the late Alexander Ritter and Herr Weingartner. By way of prologue and epilogue to the meeting performances took place, at the Hof-Theater, of Mr. Eugene d'Albert's new opera "Gernot" (May 26) and of Herr Weingartner's music-drama "Genesius" (the 1st ult.). Mr. d'Albert's work suffers from a weak libretto and the performance was somewhat marred by changes in the cast and other mischances, which unavoidably occurred at the last moment. The score, however, is one of considerable interest and merit, the second act especially being highly effective. The composer conducted and Madame d'Albert was the very able interpreter of the principal female part. Herr Weingartner's "Genesius" is a work of a somewhat different order, less pronounced in its "modernity" perhaps than the other, pervaded by a lofty idealism, highly effective parts, particularly in the second and third acts, and moreover endowed with brilliant scenic effects. Dr. Wüllner, the gifted son of the eminent Cologne musician, who had undertaken the titular part at a short notice, and who made his second appearance on the lyrical stage on this occasion (he was an actor originally), surprised his critical audience by his masterly interpretation, and had indeed no small share in the considerable success attending the performance. Herr Weingartner conducted. In the course of business proceedings of the meeting, the publication of a complete edition of the works of Franz Liszt was decided to be issued in periodical parts for distribution amongst members of the Verein and others.

REVIEWS.

The Forty-Eight Preludes and Fugues of John Sebastian Bach. Analysed for the use of Students. By Frederick Iliffe. [Novello, Ewer and Co.]

THE musical student of to-day should be grateful for his privileges. Even a generation ago text-books were rather dry and very dear. Now, by the expenditure of a few shillings, the earnest seeker after musical knowledge may obtain quite a library of useful and *interesting* books on the art, prepared by fully qualified experts—themselves earnest students—which are of the greatest possible value to the musician, be he young or old. The primer before us fully answers to this description. Schumann said of Bach that "Music owes almost as great a debt to him as a religion owes to its founder"; and an eminent musician of the present day has declared that "Bach's '48' is the musician's Bible." We may accept both these statements, and, in regard to the latter, introduce Dr. Iliffe as an excellent commentator. To quote from the interesting preface to the work: "The object of the present Analysis is to place in the hands of students a detailed and exhaustive scheme of every Prelude and Fugue." It cannot be denied that hitherto more attention has been paid to the Fugues than to the Preludes of the "48." "Why is Bach's name always connected with Fugues?" wrote Mendelssohn to his English publisher. Mendelssohn would heartily endorse Dr. Iliffe's opinion that "the Preludes are quite as wonderful, and more unique [than the Fugues], and the fineness of the work in many of them is of the highest possible order." This furnishes a tempting invitation for the student to proceed, under our author's guidance, to investigate the wealth of Bach's inventive genius exemplified in these remarkable Preludes. Dr. Iliffe sets forth the plan of his Analysis thus: "In the Preludes the mode of procedure has been—(1) To give the Figure upon which each Prelude is built; (2) to give the Prelude itself in full and copiously marked, or in a reduced form showing the structure; (3) a 'Summary' of the piece; and, lastly, general 'Remarks' upon the structure and treatment of the materials." As a specimen of this invaluable part of the work we may take the familiar first Prelude. Dr. Iliffe has reduced the delicate *arpeggio* embroidery of Bach's original to simple chordal progressions, with a figured bass, which he calls "Showing the Structure." (We are glad to see that he has omitted Schwenke's impudent interpolation of a bar between measures 22 and 23). In following this Analysis we have, at bar 1, "Period I., C major, establishing the key." Bars 5 to 10—the information being always couched in natural language—"From here it moves away to the key of the Dominant." Bar 12 is marked "Period II. Modulates to gain colour," and at bar 17, "Gently returns to Tonic." "Gently" is just the right word, and in both these sentences we have a taste of that poetic feeling which we feel sure has animated Dr. Iliffe in his work, and which is so eminently characteristic of the spirit of the music. Bar 20 records "Period III., Coda"; at bar 24 begins the "Dominant Pedal," and at 32, the "Tonic Pedal." When we add that the author has treated the *whole* of the "48" Preludes in this attractive manner, it will at once be seen that the student of this "Analysis" will verily have "a feast of fat things." The "Form" of the Preludes is also ably treated. Two of them (Nos. 36 and 42) "are," says Dr. Iliffe, "prophetic of the splendour of the modern Sonata Form; while two others—Nos. 29 and 45—are, with slight modifications, actually in this modern form as we know it to-day."

We have dwelt so much upon this unique Prelude section of the work that we can only refer to the Fugue section, which is a masterpiece of earnest studentship and unwearying labour. To quote again from the Preface: "With him [Bach] a Fugue was a perfect organism, and to the study of its unfolding and development he gave the best efforts of his life, recognising at the outset the fact that a Fugue could not survive the mere observance of formulas alone." Again, "He revels in a strong flow of polyphony, and frequently also of elaborate interlacings of the parts, heedless if a passing note occasionally rubs somewhat roughly against the regular material, or if one accidental momentarily looks askance at another. It is nothing more than the many-sided pebbles in the rivulet which momentarily roll—and make music—against each other, as the stream proceeds along its determined course." Such poetic language is in pleasant contrast to the pedantic diction of fossilised theorists. In analysing the Fugues, the author says: "a Tabulated Analysis—bar by bar—is first given, then a 'Summary' and 'Remarks,'" as in the case of the Preludes. The patient labour bestowed upon this part of the work must have been enormous, and should be greatly appreciated by every Bach student. The final words of Dr. Iliffe's Preface must conclude this inadequate notice of so valuable a contribution to musical literature. "The suggestions offered by a patient study of a work of this stamp are almost innumerable; the fount is, so to speak, inexhaustible, and the whole collection is securely placed upon the High Tower of Musical Art, the lasting joy and heritage of every earnest musician." We learn, from a very high authority, that Dr. Hubert Parry has not only been through every line and page of the book with approval, but has made many very valuable suggestions.

The Autobiography of Karl von Dittersdorf. Translated from the German by A. D. Coleridge.

[Richard Bentley and Son.]

Lovers of music familiar with the tongue of the Fatherland have long esteemed this Autobiography, which was finished in October, 1799, two days before its author died. Karl von Dittersdorf was born at Vienna in 1739, and his father held the office of costumier to the court and the theatre. This position enabled him to give his children, who were five in number, a liberal education, and young Karl, who was the second of his three sons, having shown great aptitude for music, a teacher, one König, was engaged to give the boy, then seven years of age, lessons on the violin. Karl made such rapid progress that in two years and a half König declared that his pupil required another master, who was accordingly procured in Joseph Ziegler, a highly respected violinist of his day, and a composer of chamber music. At his advice Karl applied for admission to the orchestra of the Church of the Benedictines, and the precentor, Gsur, granting this request, the youth's playing one day attracted the attention of Hubaczek, the French horn player, who mentioned the boy's skill to his master, the Prince Friedrich von Hilburghausen, whose service young Karl was invited to enter. This appointment may be said to have been the foundation of Dittersdorf's successful career. The Prince apparently took a great fancy to the lad and had him instructed by the best masters, not only in music, but in languages, fencing, dancing, and riding. Of these advantages the young student seems to have fully availed himself. The varied amusements at the Prince's castle at Schlosshof did not, however, cause him to neglect his musical studies. "So far from hindering, they encouraged me to work, and even if I gave no proof of fiery genius, which never slumbers and sleeps and seldom does what it is told, I am just as well content; for my honest punctuality in time and business stood me in good stead in later life." His music master was Trani, to whose admirable tuition Dittersdorf undoubtedly owed much of his success. Every student of to-day may take to himself the following advice: "Study minutely the individual points of every artist, be he violinist, singer, or instrumental player, and when you have ascertained their various points of excellence, make them your own, not by slavish, but by free imitation; above all, let your own feelings be your guide; then you will be an artist." No little of the attractiveness of this volume is owing to the pictures presented of the amusements of the petty courts at this period. On one occasion, Prince Hilburghausen having to entertain his royal master, it fell to Dittersdorf's lot to assist in the preparation and carrying out of the masques thought necessary for the entertainment of the royal visitor. The *fête* was to include a ballet in honour of Bacchus. The appropriate music for this seems to have occasioned some discussion, in which Gluck joined. Finally, it was decided, at Dittersdorf's suggestion, that the most appropriate accompaniment would be four bag-pipes, two of which should be an octave lower than the others. To secure these, all the bag-pipe players in the Prince's domains were assembled, from whom four were selected by Dittersdorf, and taught by ear the melody they had to play. It is not said if Dittersdorf regretted having made his suggestion. Dittersdorf subsequently travelled to other courts, concerning the doings at which many amusing tales are told. He speaks of his successes over rival executants in a modest vein, but it is manifest that he possessed the assurance and self-reliance which go so far to make the virtuoso. He also seems to have composed with great facility in whatever form was demanded by the exigencies of the moment, and his music seems to have appealed with success to the taste of his day. Interesting references are made to a number of musicians and executants with whom in his professional capacities he had to deal, and many anecdotes brighten the pages of this vivacious autobiography.

English Minstrelsie. A monument of English song. Edited by S. Baring-Gould. Vol. VII.

[Edinburgh: T. C. and E. C. Jack.]

One more volume—the eighth—will complete this interesting "monument" of English songs. Not the least valuable portion of the work are the Prefaces and "Notes" contributed by the learned editor, the Rev. S. Baring-Gould, who is one of the greatest living authorities on the subject of English Folk-music. The instalment before us contains an "Introductory Essay on English Folk-music," in which Mr. Baring-Gould pleasantly relates some of his experiences of song hunting in rural districts. One of his contributors was an old stonebreaker, bearing the appropriate name of Robert Hard, of whom a portrait is given. Mr. Baring-Gould tells us that he "interviewed" Mr. Hard for a whole day, with the result that he "squeezed" out of him a dozen good airs with their words. A month or two afterwards the old stonebreaker was found dead on the road. But for that day's "squeezing," it is more than probable that these traditional melodies and words would have been irrecoverably lost. Mention is made of the selection of Folk-songs issued by Messrs. Novello in 1891, and edited by the late Dr. W. A. Barrett, a former editor of The Musical Times. "Most of his collection," we are told, "was made in Sussex, at Shoreham, from an old shepherd on the South Downs." The book, which contains an excellent portrait of Mr. Baring-Gould by way of frontispiece, is not only well edited, but is issued in an attractive style deserving of the highest praise. We notice two misprints. On p. 6, bar 1, the second note in the voice part should be E, not G; and on p. 24, "Clark Whitfield" should be "Clarke-Whitfeld."

Connla. A dramatic Cantata. Words by James Smieton. Music, for three solo voices, chorus, and orchestra, by John More Smieton. (Op. 25.)

[Novello, Ewer and Co.]

The libretto is founded to some extent on the legend of "Connla and the Fairy Maiden," as given in Joyce's "Old Celtic Romances" and Jacobs's "Celtic Fairy Tales." It tells of *Connla*, who feeds for weeks on a golden apple cast at him by a fairy maiden at first invisible. At length she appears to him and beckons him to follow her. They enter into a crystal boat, which "bears them over the waters towards the sunset." Space prevents us from noticing in detail this interesting work. The music, in which Scandinavian influence is perceptible, is fresh and imaginative. There is great variety of rhythm; and the epithet "dramatic" in the title seems quite appropriate. It is to be hoped that an opportunity will soon be given of hearing and judging the work.

Six Italian Songs. For a Mezzo-Soprano voice. Arranged, English words written and adapted, by J. Stainer. [Novello, Ewer and Co.]

No little of the great musical progress made of late in England may be attributed to the revival and consequent study of the music of past generations, and the re-issue of excerpts from the old masters undoubtedly exerts a salutary influence on the musical taste of the day. The above selection of songs is well calculated to excite interest in music of the seventeenth and eighteenth centuries. The first example is a canzonetta by Cavalli, whose real name was Caletti-Bruni, and who was a singer at St. Mark's, Venice, in 1617. The canzonetta, entitled "Dolce Amor," is an excellent specimen of that tender and pathetic expression which placed its composer in the front rank of early opera writers. Alessandro Scarlatti furnishes the next song, entitled "Non dar più pene," which is taken from the opera "La Rosaura." There are two copies of the opera in the MSS. of the British Museum, but in one of these this song is completely spoiled by omissions and curtailments; and in the printed edition by Messrs. Breitkopf and Härtel the opening of the vocal part of the song has been marred by the introduction of an obvious false note which is not found in either MS. copy. The words are of a pathetic character, the music simple and expressive, and, in common with Scarlatti's writings of this nature, extremely well laid out for the voice. "Fier Destin," by Gasparini, is derived from an opera, "Antioco," a work which was very popular in London during the first half of the last century. The fourth song is "L'Immago tua Vezzosa," by Emanuele, Baron d'Astorga, who spent the greater part of his life as a diplomatist, but who was also a musician of no mean attainments. This is well attested by the example in question, which is one of the most attractive of the selection. The "Danza Fanciulla," by Durante, who was a pupil of Scarlatti in Naples, is a sprightly arietta with which a cultured vocalist could scarcely fail to enchant her listeners. The volume is concluded by a charming pastoral song from the opera of "Il Filosofo di Campagna," by Galuppi. This lyric was very popular in England in the middle of the last century, and was constantly sung by the then favourite vocalist, Miss Brent. All these songs are furnished with English translations of the Italian text, and musicians will appreciate the perfect appropriateness of Sir John Stainer's pianoforte accompaniments, which for the most part have only been indicated by the composers. It should be added that the selection includes some excellent historical notes, and that the songs "Non dar più pene" and "Fier Destin" are also published with a violin *obbligato*, which is justified by the original arrangement, and which, it is hardly necessary to say, increases their effectiveness in performance.

Six Original Compositions for the Organ. By J. W. Elliott. [Edwin Ashdown, Limited.]

MR. ELLIOTT has hitherto been known chiefly as a composer of highly meritorious church music and in connection with his admirable arrangements for the harmonium. Many of his friends have often wondered why he did not still further exercise his talent in writing for the organ, which he plays with consummate taste and skill. These six pieces are, therefore, very welcome. Such titles as "Patronal Festival March," "Intermezzo," "In the old abbey," and "Wedding Music" have in them an attractiveness which is fully endorsed by the excellence of the music, and we cordially commend this collection of pieces to the attention of organists. They are dedicated to Sir John Stainer.

Novello's Parish Choir Book. Nos. 298—310. [Novello, Ewer and Co.]

THE quantity of sacred music is ever on the increase, and for this, of course, there is a good reason: there is an ever-increasing demand for it. No. 298 of the above-named series is a plain, yet effective setting of the favourite hymn "Abide with me," by W. T. Best, the great organist, who has so recently passed to his rest. No. 299 is the solemn Dies Iræ by the same composer, with Latin words, and English translation by the Rev. Dr. W. J. Irons, for voices unaccompanied. The music, with its quaint tonality and alternation of phrases in unison and full harmony, is impressive. No. 300, a Te Deum Laudamus, second series (Gregorian Tones), by Sir J. Stainer, with its voices in unison and voices in harmony, is chaste and dignified. The few chromatic harmonies in the organ accompaniments are of good effect. No. 301, Benedicite, omnia Opera, in chant form, by Sir J. Stainer and B. Blaxland, is broad and flowing. Some of the verses are set by the one, some by the other composer. No. 302, entitled "Faith, Duty, and Prayer," by Myles B. Foster, has music of simple character "for the use of Children in School, at Worship, or in the Home." No. 303, a Jubilate Deo in F, by Bruce Steane, is bright, melodious, and carefully written for the voices. No. 304 is a Cantate Domino and Deus Misereatur (in C) by Sir John Goss. The first is a simple, yet fine, vigorous composition; the second, opening quietly with the old ecclesiastical phrase so often used in their works by the great masters, offers excellent contrast. In both numbers the voices are throughout in unison. No. 305, a Harvest carol, "Make melody within your hearts," by the Rev. F. A. J. Hervey, is fresh and pleasing. No. 306 is a Harvest carol, "Sowing and Reaping," by J. Maude Crament, of a simple and tuneful character. No. 307, Benedictus, third series (Gregorian Tones), by Sir J. Stainer, has both charm and dignity. No. 308, Te Deum Laudamus in D, by Dr. Chipp, shows skill and character. The harmonies in the accompaniment of the passages in unison are bold, yet not extravagant. No. 309, a Benedictus, also in D, by the same composer, is of a quieter, though fairly similar style. No. 310, a Jubilate Deo in E flat, also from the same pen, is short, and the harmonies throughout are diatonic.

In Praise of Music. An anthology. Prepared by Charles Sayle. [Elliot Stock.]

THE compiler of this volume has founded his anthology on "The Praise of Musicke," attributed to Dr. John Case, and dedicated to Sir Walter Raleigh by the printer thereof, which appeared in 1586; and the method of the book is formed on that of the late Alexander Ireland's valuable "Book lover's Enchiridion." Mr. Sayle goes to the Bible for his earliest extracts, and these are followed by quotations from the writings of Confucius, Plato, Aristotle, and many other classical authors, through a long line of writers and poets of various periods and nationalities, down to William Watson of our own day. The compiler almost disarms criticism in the motto he has prefixed to the work: "*Nihil est inventum et perfectum simul*"; and an admission that some authors have been omitted by monetary considerations (presumably of copyright), and others "by an oversight," seems to show that he himself is not fully satisfied with the selection. In this connection it is surprising to find that less than four pages are devoted to Shakespeare, while more than seven are occupied with a sermon by Kingsley! Some of the extracts —*e.g.*, those from Plato, Horace, Luther, Berlioz, and others—appear in their original languages, but as these are not all translated, the usefulness of the book is thus far limited as regards the general reader. In some cases it might have been difficult to get even a fairly adequate translation, but such a characteristic utterance of St. Augustine as that beginning "Quantum flevi in hymnis et canticis tuis" ought surely to have had an English version. These, however, are comparatively unimportant shortcomings of a book which is distinctly valuable, not only by reason of its intrinsic merits, but as a delightful companion to all who can appreciate the thoughts emanating from the minds of great men "in praise of music."

The Song of Jubilee. A Thanksgiving Cantata for solo voices, chorus, orchestra, and organ. By Jacob Bradford. [Novello, Ewer, and Co.]

THE composer of this work, which was performed at one of the Jubilee concerts in the Royal Albert Hall, on Saturday, the 19th ult., is unfortunately no more. He was born in London in 1842, and after being a chorister at St. Paul's, Walworth, he became organist in succession of several churches and devoted a considerable portion of his time to composition, among his works being an oratorio,

"Judith," several cantatas, and various miscellaneous pieces. An eminent London critic said of Dr. Bradford that he "could write fugues and double choruses with ease." The present work is one, according to the title-page, composed in celebration of the previous Jubilee in 1887, and a new edition is now issued for the present year. It is in seven numbers, one of which is mainly founded on the late Prince Consort's tune "Gotha," another on the National Anthem, while the *Finale* is based on the words of the well-known choral "All praise and thanks to God." Dr. Bradford's original music is certainly not pretentious, but it is broad and appropriately cheerful in character. "The Song of Jubilee" should be in request in the autumn, when the choral societies re-assemble.

National Portrait Gallery of British Musicians. With an Introduction by Joseph Bennett. Edited by John Warriner. [Sampson Low and Co.]

This volume contains over five hundred portraits of "musicians who are either natives of Great Britain and Ireland or who have permanently settled there, and on whom much of the present and future of musical art depends." With the portraits are given short biographical notices, detailing the leading events of each musician's career. In a prefatory note the editor regrets the omission of several portraits and notices that should have been included, but explains that copyright and other difficulties stood in the way. In the case of certain prominent musicians this is a pity; but otherwise the volume appears to us to err rather in the opposite direction. No doubt it would be far from easy to hit upon a plan of selection that would meet with everyone's approval; but in the present instance the choice seems to have been indiscriminate, and the result is that inclusion in the collection has, in a large number of instances, conferred far greater eminence than had been previously attained. This at least should, we think, have been avoided. The portraits are, in most cases, fairly well reproduced, and are arranged in groups of fifteen on each plate. The most valuable portion of the book is Mr. Joseph Bennett's Introduction, which should at an early date be published separately and in a cheap form. It contains a searching investigation of the racial and temperamental influences which hinder or promote musical development, and adduces facts of such importance that it should be read by every student in the land.

A Daughter of the Sea. Cantata for Female voices, with Pianoforte Accompaniment. Words written by Clifton Bingham. Music composed by Frederic H. Cowen. [Novello, Ewer and Co.]

The composer has always been particularly successful in works demanding fancy and grace, and this cantata, with its romantic tale of the gentle, golden-haired sea-maid who fell in love with a prince, whom she rescued from a watery grave, has given him an excellent opportunity of showing his taste and skill. The opening chorus is full of light, pleasing melody, interrupted, however, by agitated music descriptive of the storm at sea, which wrecked the vessel bearing the prince. The next chorus and the trio, sung by the sisters, are two dainty little movements. They are followed by a short soprano solo with trio. Soon comes an effective scena between the sea-maid and a sea-witch (contralto, of course), closing with a smooth "sleep" chorus. A choral interlude leads to a bright, tripping chorus, "From a distant land," and then, after another trio and solo, an attractive *Finale*, ending with soft and delicate strains, brings the work to a successful close. Mr. Cowen's "Daughter of the Sea" will prove a welcome addition to the *répertoire* of music for female voices.

Morning and Evening Service, together with the Office for the Holy Communion. Set to music in the key of E. By S. S. Wesley. [Novello, Ewer and Co.]

This fine work has been edited, with a Preface, by Dr. Garrett. He justly regards care and reverence in revising as the first duty of an editor; and further, "to make the composer's *meaning* clear wherever it is not fully expressed." Had no more been said we should hesitate considerably before agreeing with this second duty. Is the editor certain, it might be asked, that he has grasped the composer's meaning, and that his revision reveals it more fully? Wagner, for instance, suggested certain alterations in the score of Beethoven's Choral Symphony, and for the express purpose of making clearer the master's intentions. And yet there are musicians of standing who refuse to accept these suggestions. Each case, however, must be judged on its own merits, and Dr. Garrett calls attention to Wesley's "extraordinary carelessness in writing." Then again he had often heard the work in question under the composer's own direction, and he thus had special means of knowing how far the written text needed revision. Of the Service itself, "undoubtedly one of the finest compositions of its class," there is no need to speak in detail.

Balaam and Balak. A short Oratorio for Soli, Chorus and Orchestra. Words selected from the Holy Scriptures by Henry Knight. Music by Ferris Tozer. [Novello, Ewer and Co.]

The familiar story of Balaam, who, being asked to curse the "people come out of Egypt," blessed them, needs no description. This oratorio has a long, carefully written overture, the slow introduction of which commences with a phrase taken from a chorus for male voices to be found near the end of the work. The various choruses display solid and effective polyphonic writing, and the music shows not only skill, but also breadth and dignity. The oratorio was originally composed as an exercise for the degree of Mus. Doc.; of this we find traces in the bold chorale, "O Israel, from the morning watch," in eight parts. The fine opening chorus, also the excellent closing fugal number, were afterwards practically re-written so as to make them more suitable for general performance. The solos are not dry, but are the result—as one might naturally expect—of careful work rather than strong inspiration.

The Jackdaw of Rheims. Legend by Richard Barham. For Chorus and small Orchestra. By William H. Speer (Op. 8). [Novello, Ewer and Co.]

To illustrate by means of the art of tones a poem of this kind is no easy task. The music must not assert itself too prominently, and yet it must have sufficient character to justify its *raison d'être*. Mr. Speer has acquitted himself of his task in skilful manner. There are some effective realistic touches—as, for instance, the hopping, limping, and cawing of "little Jackdaw." But after all, these are small matters. The appropriateness of tone and word is felt all through, and by variety of rhythm and key interest is well sustained. Certain themes, or rather figures, connected with "Jackdaw" are employed in Weberian rather than Wagnerian style; and they, of course, help at times to give the clever accompaniment point and meaning.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The month of June usually brings with it the termination of the musical season. The only events of any interest just now are the out-of-door concerts in connection with our parks and the various concerts organised for the summer months by the managers of the Edgbaston Botanical Gardens.

The musical *matinées* in connection with the Royal Society of Artists' Spring Exhibition were brought to a brilliant close, on the 5th ult., with an excellent concert, at which the following took part: the Birmingham Temperance Philharmonic Choir (conductor, Mr. Graham), Miss Lizzie Chapman, Miss Elfie Hewitson, Mr. Frank Shale (vocalists); Miss M. Henderson Brownlie (violinist); Mr. A. E. Morris (pianist); and Mr. George Halliley (accompanist).

MUSIC IN CAMBRIDGE.

(From our own Correspondent.)

The May term has not been remarkable for many concerts, but there have been some of an exceptionally interesting character. The annual chamber concert of the Cambridge University Musical Society was given on May 13. The Gompertz Quartet, Mr. Santley, and Miss

Elsie Hall were the performers. The veteran baritone was in wonderful voice, and the warmth of his reception was unmistakable. Miss Elsie Hall, the young and promising Australian pianist, gave solos by Beethoven and Chopin in excellent style.

For its choral and orchestral concert, on the 14th ult., the Cambridge University Musical Society announced Brahms's Deutsches Requiem. This was probably the first *In Memoriam* performance in England of the deceased master's gigantic work, and an excellent rendering was secured, though the male chorus might have been stronger. Miss Fillünger and Mr. Arthur Walenn were the soloists. Schubert's Symphony in C, delightfully played, completed the programme. Dr. Gray conducted.

Dr. Mann's choir gave a "Festival Service," in King's Chapel, on the 16th ult. The choral works were the "Choral" Symphony, "Blest Pair of Sirens," and a Te Deum by the conductor. The symphony was well played, but the excessive resonance of the building caused the intricate passages to be somewhat confused. On the other hand, the tone of the wood-wind in the slower passages gained a singular charm, and the effect of the solo quartet, usually so unsatisfactory, was noticeably very much enhanced. Miss Fillünger sang the soprano part brilliantly, and the chorus did their work well.

Numerous college concerts have been given, but the authorities seem to have been hardly so enterprising as usual. The principal works performed were Schumann's "Luck of Edenhall," at Caius; Brahms's "Zigeuner Lieder," at King's; and Alan Gray's "Rock Buoy Bell," at Jesus. Cambridge music in general, and the Musical Club in particular, will sustain a severe loss next term by the appointment of Mr. H. P. Allen to the organistship of St. Asaph. His efforts to advance the cause of music in Cambridge during the last three or four years have been untiring, and the handsome presentation of musical scores made to him by his Cambridge friends showed that his exertions have been appreciated.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The University of Dublin Choral Society gave its final concert for the season, at Trinity College, on the 3rd ult. The programme, arranged in commemoration of Her Majesty's Diamond Jubilee, included the following works: Handel's "Dettingen" Te Deum and "Zadok the Priest," Weber's "Jubilee" Overture, Stewart's "The King shall rejoice" and his five-part arrangement of the National Anthem. The principal vocalists were Miss Wann (alto), Mr. Melfort d'Alton (tenor), and Mr. Dudgeon (bass). Mr. Charles F. Marchant conducted.

The Leinster section of the Incorporated Society of Musicians gave its annual conversazione on the 5th ult., in the Ancient Concert Rooms. A large number of the members and their friends were present, and a programme of music was successfully performed, including the following compositions by members of the section: "Feis" prize duet for violin and pianoforte, by G. F. Bell; prize chorus glee, "Lodore," by Joseph Seymour; chorus, "Welcome," by J. C. Culwick; song, "In motley guise," by G. F. Horan; song, "Loved and lost," by Brendan Rogers; glee, "Descend, ye muses nine," by the late Sir R. Stewart. A harp solo, "Reverie," by J. Thomas, was beautifully played by Miss Josephine Sullivan, and Roeckel's dramatic song "Grace Darling" was rendered with much acceptance by Miss Shellard.

Mr. Ludwig, who was one of the principal vocalists at the recent "Feis Ceoil," gave two concerts of Irish music at the Rotunda on the 9th and 10th ult., in which he was assisted by Miss Rose Byrne, who sings in Irish; Miss Corcoran, Mr. Melfort d'Alton, Mr. L. Mooney, Mr. P. O'Shea, Mr. P. Delaney (violin), Mr. Owen Lloyd (harp), and Mr. Rowsome (Irish pipes). A large audience attended on both evenings.

A prize of £100 has been offered by a private donor for competition at the next "Feis Ceoil" for performances of Church music, written in the Palestrina style, by choirs of men and boys. It is possible that Belfast may be the centre for next year's "Feis."

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich Diocesan Church Choral Association held its third triennial festival in the Cathedral on the 2nd ult.; 1,031 choristers, drawn from different parts of the diocese, were supported by a full band of about forty performers, led by Mr. F. W. B. Noverre. Dr. Bates, the Cathedral organist, conducted the service, which included the first part of Haydn's "Creation" and Woodward's anthem "The sun shall be no more thy light by day." So well had the voices been trained and finally rehearsed by Dr. Bates at their various centres that the performance was very successful. The solos in Haydn's melodious work were rendered with every mark of refinement by members of the Cathedral choir—Choristers White, Corbyn, and Burden, and Messrs. Hemmings and Brockbank. A very large congregation attended, the members of which showed their appreciation of all the labour spent upon the festival by contributing to the offertory a sum of less than £18!

Established ten years ago, the Norwich Ladies' Orchestral Society, numbering about twenty-five members, gave its ninth concert on May 26. Mr. F. W. B. Noverre has occupied the post of conductor since the inception of the society, and the playing of the fair amateurs does that gentleman infinite credit. The programme included Mendelssohn's C minor Symphony, the overture to "L'Etoile du Nord," two of Grieg's Norwegian melodies, &c., all of which were creditably played. Madame Sylvia Rita and Miss Margaret Birkbeck contributed vocal selections.

The closing concert of the season of the Hunstanton Choral Society took place on May 18, Van Bree's cantata "St. Cecilia's Day" being the work brought forward. Miss Beatrice Pallister sang the soprano solos. Mr. C. H. Lewis conducted, and, as he is leaving the neighbourhood after seven years' useful work in connection with the society, the president (Dr. Whitly), in the name of the members, presented him with a purse and illuminated address.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

An oasis in the desert of local events at the present period is to be found this year in the Chester Musical Festival fixed for the 21st, 22nd, and 23rd inst. The Cestrian capital is but a brief railway journey from the second city of the Empire, and musical Liverpool will throng to the older centre of art; and be it remembered that the Chester Festival is an event of by no means mushroom growth. Although it was temporarily suspended during the years prior to its revival by Dr. J. C. Bridge, it existed and kept the light of art burning long before such resident organisations as our Philharmonic Society essayed to foster it in the greater commercial centre.

The many friends of Mr. H. A. Branscombe, local and otherwise, will learn with pleasure that he has been appointed permanent chorus-master of the Bradford Festival Choral Society. He is also preparing the choristers of the Nottingham Sacred Harmonic Society for a performance of Berlioz's "Faust."

MUSIC IN OXFORD.

(From our own Correspondent.)

The main interest of Summer Term in the way of music is usually to be found in its College concerts, but this year, owing to various causes, many of these have been abandoned. Of those which survived, three—Exeter, Merton, and Queen's—which took place on the 1st, 3rd, and 4th ult., deserve notice. At the first-named the main interest of the concert centred in the orchestra, which gave a very creditable performance of Mozart's E flat Symphony and of orchestral pieces by more modern composers. Gade's "Crusaders" formed the principal attraction at Merton, and, considering the difficulty of the music, a good rendering was given. New works, specially written for the society, were again the chief features of the concert at Queen's, where "A Greyport Legend," by Mr. F. Cunningham Woods,

and an "Ode to Music," by Mr. Myles B. Foster, came to a first performance. Both presented many characteristics of interest, and Mr. Foster's work in particular, which had the advantage of the composer as conductor, made a very deep impression and will certainly be soon heard again. A resuscitated and very charming song by Dr. Boyce, and Dr. Mee's "Horatius" were the only other notable things in the programme.

In other ways there has not been much activity. Mr. Farmer included a Brahms Memorial concert and a symphony concert in his scheme at Balliol and the solitary public classical concert was a very good one. Beyond this there is really nothing to say.

On the 16th ult. the Professor of Music gave a most masterly lecture on music as a branch of education, in the Sheldonian Theatre. Want of space forbids even the attempt to summarise this most important and significant pronouncement. It is to be hoped that it will shortly reach, by means of the printing press, a far larger number of people than the theatre could possibly hold.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The performance of Dvorák's dramatic cantata "The Spectre's Bride," in the Guildhall, Winchester, on Tuesday, May 25, gave special opportunities for the display of the exceptional abilities of the Test Valley Musical Society, which, under Mr. E. H. Moberly's able guidance, has reached its eighteenth season. The "Spectre's Bride" is an exacting work, and it is greatly to the credit of the society that it was able to grapple successfully with its many difficulties. No little of the success the work achieved on the occasion must be attributed to the intelligent and earnest endeavours of the choral force; while the playing of the orchestra, led by Mr. Alfred Burnett, was admirable. Mrs. Hutchinson acquitted herself admirably in the trying soprano part, and, as tenor and bass, Mr. Hirwen Jones and Mr. Douglas Powell were eminently successful. The concert opened with a splendid rendering of the overture to "Tannhäuser." Mr. Moberly, of course, conducted.

On Ascension Day the usual selection from "Elijah" was given in Salisbury Cathedral to a large congregation. The choruses, as might be expected, went well, and the solos were admirably sung by members of the Cathedral choir. Mr. C. F. South accompanied on the organ with his customary skill and judgment. A great choral festival, in which more than sixty choirs participated, took place on the 3rd ult., when the sacred building was crowded to its utmost capacity. The service was Smart in B flat, the anthem, Stainer's "Lord, Thou art God," composed for the Jubilee of 1887. The Hallelujah chorus from "The Messiah" was sung after the Benediction. The Rev. Precentor Carpenter intoned the service and conducted the chief part of the music. Mr. South presided at the organ, which was supplemented by a full orchestra and the band of the Royal Marine Light Infantry. Before the service Mendelssohn's "Hymn of Praise" Symphony was played, under the direction of Mr. George Miller.

A pleasing concert was given, on the 1st ult., in St. Barnabas Hall, Southampton, by the Portswood Choral Society. The principal work was Mendelssohn's "Loreley," in which the solo part was sung by Mrs. E. C. Young. The miscellaneous portion of the programme included Cowen's commemoration ode "All hail the glorious reign," which was sung with much spirit. Mr. Christopher Young conducted.

MUSIC IN PARIS.

(From our own Correspondent.)

The first performance was given on the 1st ult., at the Opéra, of a new *ballet-pantomime*, entitled "l'Etoile," by MM. Aderer and De Rodaz, the music by M. André Wormser. The action takes place in Paris, at the period of 1797 to 1799, and in the first act presents a scene of popular rejoicings; a fair is in progress, accompanied by the clamorous musical strains which here may be looked for. The second act presents the stage of the Opéra, where a rehearsal is being held of the *corps de ballet* of 1799, and in which the juvenile members take part, so that, in fact, M. Wormser's ballet treats us here to a practice *coram publico* of the pupils of our National Academy. Without being particularly original or striking, M. Wormser's music is pleasing and danceable, some numbers, including a Bourrée, a Gavotte, and an Adagio for violin, being especially effective. Mdlle. Mauri, in the part of *Zenaïde*, scored a great success; Mdlles. Invernizzi, Torri, Robin, MM. Hansen, Ladam, De Soria, and others being likewise greatly applauded. On the same evening a revival took place of M. Massenet's opera "Thaïs," with Mdlle. Berthet, MM. Delmas, Alvarez, and Vaguet in leading parts; M. Brun playing the "Méditation" for violin solo most charmingly.

At the Opéra Comique M. Maurel renewed his success in Verdi's "Falstaff," which was given on May 27, while Mdlle. Delna kept the audience in excellent humour by her amusing representation of *Dame Quickly;* other parts being equally well filled, rendered the performance a really excellent one. On the preceding evening Madame Nuovina made her re-appearance in "La Navarraise." At the same house rehearsals are going forward of "Jacqueline," by M. Pfeiffer; "Daphnis et Chloé," by M. Busser; and "Phryné," by M. Saint-Saëns, which will be produced together.

A spectacular piece, "Le Chevalier aux Fleurs," by MM. Armand Sylvestre and Pugno, with music by M. Messager, has been brought out at the Théâtre Marigny. The piece is well adapted to a middle class audience, to which it appeals, and has been very favourably received.

As regards concerts, since there has been no cessation of their supply, notwithstanding the heat, we must refer to at least the more important of them. An excellent performance was given on May 18, at the Salle Erard, of the "Magnificat" and "Actus Tragicus" by Sebastian Bach, under M. Widor's direction. The interpretation of a number of compositions by Friedrich Wilhelm Rust, a last century composer, was the subject of two very interesting recitals given by Madame Roger-Miclos. These works were published some ten years ago at the instance of the composer's grandson, Wilhelm Rust, cantor of St. Thomas's Church, Leipzig, and fully warranted the homage rendered by the gifted pianist to a composer who certainly was in advance of his time. M. Paul Viardot, on the other hand, devoted a performance to the music of Scandinavian composers, including a string quintet by Svendsen, a pianoforte quintet by Sinding, a sonata for pianoforte and violin by Sjögren, and songs by Grieg and Kjerulf, brilliantly interpreted by Madame Oselio Björnson, a Norwegian singer, who was vociferously applauded. Another concert, given by M. Parent, was devoted to violin compositions of the seventeenth and eighteenth centuries. Turning from these to French composers, I may mention that the Société Nationale recently gave its 262nd orchestral concert, the programme comprising works by MM. d'Indy, Chausson, de Bréville, Duparc, and others.

M. Oswald, a young Brazilian artist, has produced some of his own compositions here, and met with a very sympathetic reception, as did the Roman Quintet Party of MM. Luigi Galli (pianist), Fottorini, Zampetti, Marengo, and Bedetti. For the rest, I may pass over the hundred and fifty other concerts given by virtuosi, as usual towards the close of the season, the interest of which is confined to the executive skill displayed by the various concert-givers in the interpretation of well-worn works.

A commemorative tablet has been placed on No. 12, Place Vendôme, the house where Chopin died on October 17, 1849. Similar commemorative honours are, in accordance with a decision of the Municipal Council, to be paid to Ambroise Thomas, Benjamin Godard, and Pasdeloup.

M. Jaques-Dalcroze, who gave a concert on May 28 at the Steinway Hall, and another on the 10th ult. at St. James's Hall, is a Swiss composer of talent and self-assurance. The former was made manifest by his compositions, and the latter by the programmes of both concerts containing no other music but his own. The most notable works at the first-named concert were three

well-written movements for string quartet and some graceful and fanciful pianoforte pieces, the latter being neatly and expressively played by M. Dalcroze. Mdlle. Faliero, the possessor of a soprano voice of excellent quality, did full justice to some examples of M. Dalcroze's skill in vocal writing, and able assistance was rendered by Messrs. Alberto Bachmann, Charles Jacobi, Alfred Hobday, Herbert Walenn, and W. L. Barrett. The final concert introduced to a London audience "Le Poème Alpestre," a lyrical work laid out for soli, chorus, and orchestra, which was originally produced on May 27, 1896, at the Geneva Exhibition. The text is of a patriotic character, which may have induced the prevalent employment of the brass, and the constant indulgence in *fortissimo* effects. Certain portions of the work, however, possess much merit, and show inventive powers and lively fancy. The soloists were Mdlle. Nina Faliero, and Messrs. Eugène de Dankwardt, Charles Loden, and Charles Clark, all of whom, together with choir and orchestra, worked loyally in the interest of the composer, who conducted.

THE students of Trinity College, London, who appeared at the concert at Queen's Hall on May 27, acquitted themselves very creditably. Although the performances were not of unaltering degree of merit, a satisfactory standard was reached, and in nearly every instance there was fair promise of better things. This cannot be said of all amateur displays. The Misses Janie Bridges and Kate Frewer sang with taste and discretion, each affording evidence of careful training. Mr. F. Theodore Flint played the *Allegro con brio* from Beethoven's third Pianoforte Concerto with facility, and others who exhibited knowledge of the resources of the instrument were Miss Maud Agnes Winter and Miss Suzanne Stokvis. Vieuxtemps' Fantasia Appassionata for violin was skilfully played by Miss Florence Brotherhood, the *Adagio* from Dvorák's Violoncello Concerto in B minor was ably executed by Miss Edith Evans, and Miss Edith Idle rendered with neatness Bach's Toccata and Fugue in D minor for organ. The students' orchestra, under the watchful conductorship of Mr. F. Corder, played the overture to "Euryanthe" and Bizet's little suite, "Jeux d'Enfants," in justly approved style.

THE meeting of the General Committee of the Birmingham Musical Festival took place on the 17th ult., at the Council House, the President, Lord Calthorpe, being in the chair. The outline programme was read, the chief features being the same as those indicated in our April issue. Councillor Beale, in an able speech, referred to the fact that there would be no fewer than four symphonies, and pointed out a particular feature in the Tuesday evening programme, which would include only one short choral piece; this was arranged with a view to give the chorus a much-needed rest after two days' fatiguing work. He took occasion to explain that a remark which he made at the February meeting as to the indifference of publishing houses to the issue of new works for Festival production had no reference to Messrs. Novello, who had been among the staunchest friends of the Birmingham Festival. Mr. Beale also referred to the question of lowering the pitch, and stated that the Birmingham Festival would adopt the normal diapason. He added that no doubt measures would be taken to lower the pitch of the Town Hall organ.

MR. WILLIAM NICHOLL, who has deservedly acquired a reputation for delicate rendering of old ballads as well as of modern songs, displayed his gifts in the former direction to great advantage, on the 8th ult., in the Queen's (Small) Hall. His programme was drawn from English, Irish, and Scottish sources, and the groups representing each contained several gems of simple melody ranging in character from the heroic to the purely sentimental. From Purcell was selected "I attempt from love's sickness to fly"; from Hook, "She lives in the valley below"; and from Arne, "Come, Rosalind," and "Celia's Charms." In the Irish section appeared Moore, Lover, and Crouch, whilst Scotland brought among other choice ditties "The Flowers of the Forest" and Mackenzie's "The Nameless Lassie." These and their companions, interpreted by Mr. Nicholl with his accustomed finish, afforded much gratification to a large audience. M. Emile Sauret played some violin pieces in his best manner.

A SPECIAL general meeting of the Incorporated Society of Musicians was held on the 18th ult., to celebrate the sixtieth year of Her Majesty's reign, and for the transaction of other business. Sir Alexander Mackenzie, who presided in the absence of H.R.H. the Duke of Saxe-Coburg and Gotha, President of the Society, read the address which it was intended to present to the Queen, and which was cordially agreed to. A resolution was unanimously adopted that an orphan school for the necessitous children of musicians be established by the Incorporated Society of Musicians in commemoration of the sixtieth year of the Queen's reign, and that the Institution be called "The Incorporated Society of Musicians' Orphan School"; and it was further decided that Miss Helen Kenway's Orphan School should be taken over by the Society to form the nucleus of the proposed orphanage, subject to satisfactory arrangements being made with Miss Kenway. Several subscriptions were announced at the meeting, which terminated with the usual vote of thanks.

MDLLE. CHAMINADE'S annual concert took place on the 10th ult., at St. James's Hall, and proved as interesting as usual. Three new songs, severally entitled "Mon cœur chante," "Avril s'eveille," and "Fleur du Matin," all good examples of the concert-giver's talent, were effectively sung by Madame Ronchini, a young soprano possessing a pleasing voice, and Signor Ancona also successfully introduced a new lyric named "Espoir." Two other vocal novelties were "Veux-tu?" and "Sans amour," which had the advantage of interpretation by Madame Marchesi. Six new pianoforte solos, entitled respectively "Consolation," "Autrefois." "Terpsichore," "Prélude," "Sous Bois," and "Vert-Galant," were played with the utmost facility and a delightfully clean and crisp touch by Madame Chaminade, who was ably assisted in a couple of pieces for two pianofortes by Mdlle. Ten Have. Miss Clara Butt also gave much satisfaction in some French songs, and the opening movement of Grieg's Sonata for pianoforte and violin (Op. 45) was excellently rendered by Mdlle. Ten Have and M. Johannes Wolff.

THE London Academy of Music students had reason to be satisfied with the success gained at their orchestral concert at St. James's Hall, on May 28, with Mr. A. Pollitzer as conductor. There were fewer examples of the "vaulting ambition that o'erleaps itself" than is customarily manifested on such occasions, whilst the pieces were of a decidedly superior order. "Ah! se tu dormi," from Vaccaj's "Romeo e Giulietta," was sung in the correct spirit by Miss Lily Heale, to whose sympathetic voice it was excellently suited. Miss Edith Serpell with Mascheroni's "Ave Maria" also won favourable opinions in special degree. Miss Lucy King-Hall gave proof of strength and freedom in her rendering of the first movement of Saint-Saëns's Pianoforte Concerto in G minor, and Miss Lena Fuller, a violinist, was properly complimented on her reading of a movement by Max Bruch.

MR. WILLIAM ARMSTRONG, music critic of the *Chicago Tribune*, gave a lecture on the 18th ult., at the Queen's (Small) Hall, on "A group of American song composers." The lecturer's remarks were very brief, and might with advantage have been amplified, seeing the interest and importance of his subject. Under these conditions the chief interest of the afternoon was centred in Madame Nordica's interpretations of songs by E. A. MacDowell, Ethelbert Nevin, Arthur Foote, Mrs. H. H. A. Beach, Isidore Luckstone, and Oscar Weil. The gifted *prima donna* presented the compositions of her countrymen in the most effective manner and was specially successful in "The robin sings in the apple tree" and "Confidence," by the first-named composer, and in "Land o' the Leal," by Arthur Foote, and "Ecstasy," by Mrs. Beach, these songs being the best of the selection.

MISS TRIXIE BARRETT made a good impression on the 17th ult., at her concert in the Beethoven Rooms, by the smooth rendering of several songs considerably differing in style. A sympathetic voice and good training were evinced in Somervell's "Shepherd's Cradle Song," in Cowen's "If love were what the rose is" and "There is dew for the flow'ret," and in *morceaux* by Bohm and

Godard. With each of these she was thoroughly successful. Miss Florence Christie had pieces entirely suited to her refined style in Dr. Hubert Parry's "The Poet's Song," Cecile Hartog's "The Year's at the Spring," and Bemberg's "Aime moi." Mr. Albert Archdeacon effectively sang Miss M. V. White's "How do I love thee" and "Absent yet present," and a couple of Hungarian Folk-songs. Miss Hodder and Mr. Boddy did exceedingly well in Falchi's duet "An Eden Fair."

THE Church Sunday School Choir concert at the Crystal Palace, on the 19th ult., brought together representatives from about a hundred schools in London and the suburbs. The entire force under the baton of Mr. George Hare totalled 5,000, and a pleasing selection of sacred and secular pieces was gone through with much spirit and general efficiency. An important item of the second part was a Jubilee ode, "Victoria, we hail thee!" composed expressly for the festival by Mr. W. S. Desborough. It proved a telling piece, thoroughly adapted to the purpose, and, being sung with much animation, was well received. In Stephen Glover's "What a merry life we gipsies lead," and in other compositions, the youthful choralists sang with a firmness, readiness, and sustained power that was appreciatively recognised. Mr. F. W. Belchamber presided at the organ.

THE South Hampstead Orchestra, conducted by Mrs. Julian Marshall, successfully gave its twelfth annual concert on May 26, at St. James's Hall. The whole of the works had been adequately rehearsed, and the result was a highly commendable performance of Brahms's second Symphony in D, Tschaïkowsky's dainty suite "Casse-noisette," Beethoven's noble overture to "Egmont," and Weber's "Jubilee" overture, the latter of which has been heard several times of late in the metropolis, by reason of its containing the strain of "God save the Queen." Mrs. Marshall also carefully led her capable forces through the accompaniments to Max Bruch's "Scottish" Fantasia, the solo violin part of which was skilfully executed by Miss Lilian Wright, whose talent is far above the average. To the instrumental pieces the efficient singing of Mr. Henschel constituted an agreeable relief.

THE annual Gregorian festival held in London does not diminish in interest or attraction. On the 3rd ult. the whole of St. Paul's Cathedral was thronged, and the order of proceedings was much the same as on previous occasions. Over a thousand singers from about ninety provincial and metropolitan church choirs, together with a few instrumentalists, joined in the procession. The service music was, of course, chiefly Gregorian. The vigorous and stately chorus from Handel's "Saul," "How excellent Thy Name," was chosen for the anthem and received justice from the choralists. Afterwards came the impressive "Domine salvam fac," arranged by Gounod, the accompaniments having been harmonised by Barnby. There were several hymns, one, specially written for this festival by the Rev. Jesse Brett, being sung to the "Old 113th" tune.

MISS HOLLAND'S choir celebrated its "silver jubilee" with a concert in St. Martin's Town Hall on May 27. Mr. H. A. J. Campbell, the conductor, submitted a sacred piece, "They that go down in ships," which, if it did not startle the audience, on the whole undoubtedly pleased them. Another work new to this country was Josef Krug-Waldsee's cantata "The Fiddler of Gmünd," a poetic and imaginative production with many original and effective points. Mr. Hirwen Jones sang the tenor solo part with feeling and conscientiousness, and Mr. Percy Woodgate executed the violin obbligato of the fiddler. But the chief success of the concert fell to Professor Villiers Stanford's spirited cantata "Phaudrig Crohoore," which continues to gain friends. From beginning to end the chorus sang with tact and determination.

MESSRS. W. J. KIPPS and E. Newlandsmith gave an interesting pianoforte and violin recital at the new Concert Hall, Blackheath, on the 1st ult. The programme included Beethoven's Pianoforte Sonata in C sharp minor (Op. 27, No. 2), Chopin's Scherzo in C sharp minor (Op. 39), and smaller pianoforte pieces by Mendelssohn, Henselt, and Liszt, all of which were rendered in an admirable manner by Mr. W. J. Kipps. Mr. Newlandsmith proved himself to be an excellent violinist in his performances of Vieuxtemps' "Fantasia Appassionata" (Op. 35), pieces by Wieniawski, and in a Ballade of his own composition. Vocal music was contributed by Mrs. Helen Trust with much acceptance, two of her songs—"Swedish Love Song" and "Robin in Winter"—being accompanied by the composer, Mr. Frank Idle.

MADAME BURMEISTER-PETERSEN gave an orchestral concert, on May 28, at St. James's Hall, and was the soloist in her husband's Pianoforte Concerto in D minor and in that in E flat by Liszt. Herr Burmeister's concerto was performed at a Crystal Palace concert in the Spring of 1891, but although its cleverness becomes more apparent on further acquaintance, its attractiveness does not correspondingly increase. The pianoforte part in this and in Liszt's brilliant work was effectively rendered by Madame Petersen, and the orchestral portions were ably rendered under the direction of Mr. Henschel. The programme was completed with Dvorák's overture to "Der Bauer ein Schelm," two neatly written movements from a suite by Arthur Foote, and one of Brahms's Hungarian dances.

IN connection with the Guildhall School of Music an orchestral concert was given at the City of London School, on the 2nd ult., Mr. W. H. Cummings conducting. The gentler sex was strongly represented in the orchestra and the whole of the performances were satisfactory. A novelty was an ably written scena, "Daybreak," by a pupil, Miss Clarisse Mallard, and it had a clever exponent in Miss Dina Harwood. "Eri tu," from "Un Ballo in Maschera," was neatly sung by Mr. A. Montague Borwell. Miss Madeline Payne won much notice by her intelligent execution of Mendelssohn's Pianoforte Concerto in G minor, and full preparation was manifested by the orchestra in their steady playing of Beethoven's "Coriolan" Overture and Haydn's Symphony, No. 2, in D.

"THE Death of Moses," an oratorio by the Rev. Marcus Hast, was produced on the 9th ult., at the Queen's Hall, under the direction of Mr. Churchill Sibley, at a concert in aid of the extension building fund of the Jews' Free Hospital. The work is of old-fashioned mould, but has manifestly been written in an earnest and devotional spirit, and several numbers show an appreciation of melody and musical perception. The soloists were Madame Marie Duma, Madame Annie Marriott, Mr. Iver McKay, and Mr. Ffrangcon-Davies, all of whom, together with the choir and orchestra, showed lively interest in the work. The oratorio was preceded by an effective anthem by the same composer in commemoration of the Diamond Jubilee of the Queen.

M. EMILE SAURET secured the support of an efficient orchestra, under the conductorship of Sir Alexander Mackenzie, for his concert on May 25, at St. James's Hall. M. Sauret's best effort was in M. Saint-Saëns's Violin Concerto in B minor (Op. 61), which was rendered in so effective a manner that the popular violinist was recalled four times to the platform. An "Elégie and Rondo" for the violin, from his own pen, further displayed his abilities as an executant and as a composer. Some songs were contributed by Mr. Arthur Oswald, and admirable performances were given by the orchestra of the overture to Mozart's "Magic Flute" and two movements of Sir Alexander Mackenzie's picturesque suite "From the North."

MDLLE. IRMA SETHE gave an attractive orchestral concert, on May 25, at St. James's Hall. The accomplished Belgian artist was heard in Max Bruch's second Violin Concerto in D minor (Op. 44) and in that by M. Saint-Saëns in B minor (Op. 61), playing in both with masterlike brilliancy and only failing to give complete satisfaction in the tender and most imaginative passages. Some violin solos by Bach, Ernest, and Wieniawski were also rendered with consummate skill. Mdlle. Sethe was ably supported in the concertos by the orchestra, conducted by Herr Gustav Ernest, who also secured praiseworthy performances of Weber's overture to "Oberon" and Grieg's first "Peer Gynt" Suite. The vocalist was Miss Maude Danks.

PROFESSOR IVES, of Adelaide, Australia, is in London, engaged in visiting the principal musical institutions and enquiring into their methods of instruction and examination. With a desire to extend the usefulness of the

chair of music so ably filled by Professor Ives at Adelaide, the late Sir Thomas Elder bequeathed it the handsome sum of £25,000, and the University Council are anxious to have advice as to the best ways of utilising this benefaction. Professor Ives has already had consultations with Sir John Stainer, Sir A. C. Mackenzie, Dr. Parry, Professor Bridge, and other eminent authorities, and proposes continuing his enquiries on the Continent.

Miss Florence Hughes gave a very successful vocal recital at the Steinway Hall, on the 8th ult. In the rendering of an excellent selection of eleven songs, Miss Hughes proved herself to be the possessor of a beautiful soprano voice and a true artistic style. We are glad to notice that she did not neglect to sing some English songs, which were not the least attractive features of a pleasant afternoon. Madame Fischer Sobell and Herr Willie Woltmann contributed solos on the pianoforte and violin respectively with much acceptance. A word of praise is due to Miss E. G. Hughes for her excellent translation of the German songs.

The result of the first of a series of brass band contests inaugurated at the Earl's Court Exhibition, on May 28, was as follows:—First prize, Wyke Temperance Band; second, Black Dike Mills Band; third, Batley Old Band; fourth, Rotherham Temperance Band. The adjudicator was Mr. W. Short. At the second of the contests, on the 11th ult., the prizes were awarded to Rushton Temperance Silver Band, first; Kettering Rifles Band, second; Earl's Barton Old Silver Prize Band, third; and Lincoln Malleable Iron and Steel Works Band, fourth. The adjudicators were Lieutenant Dan Godfrey and Mr. C. Thomas (late bandmaster of the Coldstream Guards).

The Signorine Cerasoli gave an interesting pianoforte recital on the 10th ult., at the Queen's (Small) Hall. The clever young artists opened their programme with Scharwenka's Scherzo (Op. 32) for two pianofortes, and subsequently Signorina Rosina Cerasoli gave an admirable interpretation of Beethoven's sonata, "Les adieux, l'absence et le retour," and Signorina Beatrice Cerasoli rendered Schumann's "Carnaval" (Op. 9) with notable intelligence and executive facility. Several smaller pieces were played in a brilliant manner, and pleasing variety was given to the afternoon by the singing of Miss Beatrice Tattersall.

Mdlle. Elsa Rüegger, a student of the Brussels Conservatoire, gave a violoncello recital on May 24, at the Salle Erard. This young lady's playing was marked by many excellent qualities, which, considering that she is only sixteen years of age, indicate her possession of exceptional abilities. The resonant nature of the Salle Erard makes it almost impossible to judge of the power of tone produced by string players in this room, but in this instance it was pleasant in quality, and the music was phrased in a manner that testified to good training. Some songs were expressively sung by M. de Kouschine.

The most important work at Mr. William Carter's Jubilee festival, on the 19th ult., at the Albert Hall, was Dr. Jacob Bradford's "Song of Jubilee," the soloist in which was Miss Esther Palliser. Other compositions suitable to the occasion were Mr. William Carter's "Thanksgiving Anthem" and "Jubilee Ode," and an unpretentious but effective "Celebration Ode" by Helen, Lady Forbes, the soloists in the last-named being Madame Albani and Madame Alice Gomez. Madame Belle Cole, Miss Mendelssohn, Mr. Iver McKay, and Mr. Andrew Black also sang.

A series of choral and orchestral Saturday evening concerts, under the conductorship of Mr. Henry J. Wood, was begun on May 29 in the Empress Theatre of the Earl's Court Exhibition. On this occasion the principal works performed were Mr. Cowen's effective "Commemoration Ode," the overture to "Tannhäuser," and Mendelssohn's "Hymn of Praise." The soloists in the last-named being Miss Lucile Hill, Madame Olga Mihailoff, and Mr. Lloyd Chandos. The loud echo in this hall, however, militates against the success of these concerts.

Messrs. Puttick and Simpson, on the 17th ult., held a sale of valuable violins, the principal lots being from the collections formed by the late V. Purrier, Esq., A. E. Harper, Esq., and V. Scheiber, Esq. The highest prices paid were £610 for a violin by Antonius Stradiuarius, 1729, in fine condition, £48 for a violin by Nicholas Lupot, £41 for a violin by Pressenda, £50 for a violin by Ruggerius, £37 for a violoncello by Amati, and £36 for a violoncello by Rocca. The sale was composed of 120 lots, which realised over £2,000.

The East London Church fund annual service was held in St. Paul's Cathedral, on St. Barnabas' Eve (the 10th ult.), when over 350 representatives of Stepney choirs took part. From Dr. Varley Roberts's Service in C, composed for the festival in 1894 of the London Church Choir Association, came the Magnificat and Nunc dimittis, and the anthem was Dr. A. H. Mann's effective "O Love the Lord, all ye His saints," sung with considerable spirit. Dr. C. W. Pearce conducted, and Mr. C. Macpherson was at the organ.

Two violin recitals were given by Señor Sarasate, respectively on the 12th and 19th ult., at St. James's Hall. The virtuoso interpreted familiar pieces on each occasion with his customary brilliancy and refinement, and was assisted at the pianoforte by Dr. Otto Neitzel. This gentleman is an accomplished musician, but his style of playing, although excellent by itself, is so little in sympathy with that of Señor Sarasate that at the first concert he twice received a request from a member of the audience to play more softly.

The grand symphonic concerts of the Kursaal, Ostend, alternately conducted by MM. Emile Périer and L. Rinskopf, were inaugurated on the 6th ult., and the summer season is now in full swing. M. Léandre Vilain gave a very successful organ recital on the 1st ult., at the Kursaal, the programme of which included an Introduction and Fugue by the late W. T. Best, as well as an Allegro in B flat and Tempo di Minuetto by Mr. Edward Cutler, which were greatly appreciated.

The Fitzner String Quartet from Vienna, consisting of Messrs. Rudolf Fitzner, Jaroslav Czerny, Otto Zert, and Friedrich Buxbaum, gave concerts on the 9th and 17th ult., at the Queen's (Small) Hall, and won considerable acceptance by reason of the precision and intelligence with which were rendered various well known quartets. The individual members of the party however have not acquired that oneness of style which goes so far towards perfection of *ensemble*.

Miss Maud MacCarthy gave abundant evidence of the satisfactory progress she is making in her art at her concert on the 11th ult., at St. James's Hall. Assisted by Miss Fanny Davies at the pianoforte, the young violinist gave an admirable interpretation of Brahms's Sonata in G (Op. 78), and subsequently was still more successful in Wieniawski's "Romance" from the Concerto (Op. 22). Distinction was given to the recital by Madame Albani being the vocalist.

A concert was given, at the Salle Erard, on May 29, by the students of the Primrose Hill School of Music. Many of these, in their various performances, testified to the excellence of their tuition under Miss Lavinia Conder, who herself contributed "O mio Fernando" to the programme. Valuable assistance was also given by Mr. John Fraser, and Miss Olive Kennett, this admirable reciter's efforts being much appreciated.

Performances of Dibdin's old ballad opera "The Waterman" were given on the 9th ult., at the Birkbeck Institution, and on the 10th, at the People's Palace, the parts being sung by Miss Alice Porter, Miss Susetta Fenn, Messrs. Frank Swinford, Sydney Taylor, and Sinclair Dunn, the last-named being encored on both occasions in the "Bay of Biscay."

The dates fixed for the Handel Festival at Mainz are the 18th and 19th inst., when the master's oratorio "Esther," in Dr. Chrysander's version, as well as "Acis and Galatea" and the "Ode to St. Cecilia," will be performed. In consequence of the illness of Dr. Kretzschmar, Herr Volbach will be the sole conductor.

The following concerts merit record: St. James's Hall.—Gabriel Fauré and Johannes Wolff, chamber concert, 5th ult. Johann Kruse, three violin recitals, respectively on the 1st, 11th, and 18th ult. John

Thomas, harp concert, 16th ult. Queen's (Small) Hall.—The Regina Vocal Trio, 1st ult. Aptommas' harp recital, 3rd ult. Rosa Green, vocal recital, 4th ult. Lucy Stone, miscellaneous concert, 15th ult. Charles Inches' pianoforte recital, 19th ult. Steinway Hall.—Elsie Hall, pianoforte recital, May 31. Kate Lee, violin recital, May 31. Julian Clifford, pianoforte recital, 2nd ult. Isidor Cohn, chamber concert, 2nd ult. Clarinda Webster and Julian Pascal, 4th ult. Oscar Noyes, vocal recital, 11th ult. Jeanne Douste, chamber concert, 18th ult. Sophie de Lubicy, pianoforte recital, 18th ult. Reginald Little, pianoforte recital, 21st ult. Salle Erard.—Grimaldi, pianoforte recital, 10th ult. Isabel Hirschfeld, pianoforte recital, 11th ult. Edith Greenhop, pianoforte recital, 16th ult. George Schneevoight, violoncello recital, 17th ult. Alfred and Jules Cottin, miscellaneous concert, 17th ult. Portman Rooms.—Clinton Fynes' orchestral concert, 1st ult. Dorothy Maggs' pianoforte recital, 4th ult.

Erratum.—June issue, p. 389. The title of Mr. A. H. D. Prendergast's interesting paper read before the Musical Association was "The Masque of the *Seventeenth* Century," not the "Eighteenth."

FOREIGN NOTES.

Ancona.—With much pomp and ceremony a marble tablet was unveiled, on May 29, at the Goldoni Theatre, commemorating the fact that Mascagni, before he became the "world-famed Maëstro," at one time conducted a small operetta company at this house. One wonders, with some degree of anxiety, whether the precious baton used on this memorable occasion has been preserved.

Barcelona.—A new opera, "Artus," by the young Spanish composer Amadeo Vives, was brought out with great success on May 27 at the Novedades Theatre. At the Liceo, where the season is an exceptionally brilliant one this year, M. Saint-Saëns's "Samson et Dalila" was given recently, the composer being present.

Bayreuth.—On May 22, which is also Wagner's birthday, the twenty-fifth anniversary of the laying of the foundation stone of the Festspielhaus was celebrated. On the occasion in question, in 1872, the master directed a memorable performance, at the old Bayreuth Theatre, of Beethoven's Ninth Symphony, in which many of the most noted instrumental and vocal artists of Germany and Austria-Hungary rendered gratuitous service. The architect of the Festspielhaus, Herr Otto Brückwald, is still living at Leipzig. For this year's Festspiele, commencing on the 19th ult., the house is sold out for every performance and the list has been closed.

Berlin.—The usual summer season commenced on the 2nd ult., at the new Royal Opera house (formerly Kroll's), with Rossini's ever-green "Il Barbiere." Amongst other works, an excellent performance of "Die Meistersinger" has taken place here since then. A new operatic company, under the direction of Herr Morwitz, has established itself at the West-End Theatre, and opened its performances on Whit-Monday with "Les Huguenots," Herr Thienemann being the conductor. The undertaking promises to be a distinctly successful one.——Tamagno made his appearance at the Royal Opera after all, where he sang, on May 24, in Meyerbeer's "Le Prophète," with the prices of seats trebled, and before a fairly numerous but not over enthusiastic audience. At Dresden and Leipzig, where the tenor likewise appeared during his present first German tour, he was, on the other hand, received with perfect storms of applause, while the majority of critics declined to treat this "tenore robusto" *par excellence* seriously from an artistic standpoint.——Dr. Wilhelm Kienzl, the composer of "Der Evangelimann," has set to music a little-known poem by Richard Wagner, entitled "Bonaparte's Rückkehr," written during the poet-composer's residence in Paris, where, in December, 1840, he witnessed the funeral obsequies of the first Emperor Napoleon, whose remains had been brought over from St. Helena. The composition has been published by the firm of Bote and Bock.——Professor Benno Stolzenberg has joined the staff of professors at the Sternsche Conservatorium for solo singing as director of the operatic section.

Bologna.—At a grand concert given here by the very active Wagner Society, on May 27, a portion of the second act of "Tristan und Isolde" was included in the programme, this being the first performance of the music in Italy. It was enthusiastically received by an audience including many musicians of note. The performance is to be repeated, under Signor Martucci's direction, at Venice.

Bonn.—Complete success attended the third festival of chamber music held here under the auspices of the Beethoven House Society, from May 23 to 27 inclusive. In the first concert, devoted to the memory of Brahms, the Joachim Quartet, Professor Barth (pianoforte), and Herr Carl Meyer (baritone) took part, and were the recipients of enthusiastic applause. Equally favourable was the reception accorded in subsequent performances, chiefly consisting of works by Beethoven, to the quartet party led by Professor Heermann, of Frankfort; the Hess Quartet, of Cologne; Herr Mühlfeld, the eminent clarinettist; Mr. Leonard Borwick, and others. The last-named English artist met with a particularly warm appreciation. The festival was throughout very well attended.

Bromberg.—Kienzl's "Der Evangelimann" was brought out here on the 3rd ult., with the accustomed success, this bringing the number of theatres where the work has so far been produced to one hundred.

Brussels.—An interesting musical celebration was announced to take place here on the 26th ult., to commemorate the two hundredth anniversary of the restoration of the Grand Place after the bombardment and conflagration of 1694. The proceedings included the performance, by some three hundred singers selected from the leading Flemish choral societies, of a choral work written for the occasion by M. J. de Mol; as well as a concert given at the Hôtel de Ville, when the programme consisted of orchestral works by Flemish composers ancient and modern, of *Rondes* and *Chansons satiriques* of the sixteenth and seventeenth centuries sung by the vocal double quartet under the direction of M. Soubre, dressed in the costume of the period, and of a ballet *divertissement* the music for which is taken from "Castor et Pollux," of Rameau, and the "Mascarade de Versailles," of Lully.——An unaccompanied mass for five voices, by M. Edgar Tinel, was performed at the Church of Saint Boniface on Whit-Sunday, the service also including the performance by the choir of a new Ave Maria for four voices with organ by the same composer.

Budapest.—The season at the Royal Opera came to a close on May 25, with a capital performance of Kienzl's "Der Evangelimann," in which a young singer, Madame Betty de Ponty, especially distinguished herself in the part of *Magdalena*. The director of the opera, M. Nopcsa, a former captain of Hussars, retired from his post on the same occasion, greatly to the satisfaction of artistic circles here. It was owing to M. Nopcsa's cavalierly treatment of him that Herr Nikisch resigned the conductorship of the Royal Opera some two years since.

Cassel.—Eugene d'Albert's fairy opera, "Der Rubin," first brought out some two years since at Weimar, was produced at the Hof-Theater, on the 4th ult., under the composer's direction, and well received, the performance being, moreover, a very satisfactory one.

Düsseldorf.—The Berlin Philharmonic Orchestra concluded its recent highly successful tour in France, Belgium, Switzerland, and the Rhine districts with a concert given here, on May 28, under the direction of Herr Nikisch. In accordance with its annual custom, this excellent orchestral body is now stationed at Scheveningen during the season.

Hamburg.—Herr Pollini, the well-known director of the Stadt-Theater, has undertaken to produce the already much talked of music-drama "Gœa," by Herr Adalbert von Goldschmidt, in its entirety, the performance occupying several evenings and making exceptional demands, both as regards *personnel* and the mounting generally. The representation of the important work, which is to take the form of a festival, will, it is hoped, take place in April next.

Helsingfors.—The appreciation on the part of the public here of Shakespeare, in association with Mendelssohn, has been strikingly illustrated in twelve consecutive performances of "A Midsummer Night's Dream," at the New Theatre, during May. The musical numbers were under the able direction of Herr Ferdinand Neisser.

Leipzig.—The first performance took place, on May 29, at the Stadt-Theater, of an opera, "Dubrowsky," by the Russian composer, Edouard Napravnik, the libretto, from the pen of M. Modest Tschäikowsky, being founded upon a well-known novel by Pushkin. The work is in four acts, and contains some very interesting and effective choral and concerted numbers, while the orchestration is not wanting in originality. It was well received by a numerous audience, Herr Panzer being the conductor.——Robert Schumann will ere long have his monument erected in this town. Herr Werner Stein, the author of the handsome plaster model of a Schumann statue now exhibiting at the Kunst Ausstellung, has been commissioned by an anonymous music-lover to execute it in permanent form with a view to its being presented to the municipality.

Madrid.—Schumann's B flat Symphony was performed here for the first time, on May 20, in one of the orchestral concerts of the Sociedad, and produced so great an impression that it had to be repeated at the following and final concert of the season.——An elaborate work is shortly to be published here from the pen of Professor Silvari, a well-known writer on musical subjects, relating to the popular music of Spain, from a critical and historical point of view, and comprising songs, dances, and musical instruments in popular use in the various provinces of the country. The work cannot fail to prove a most interesting and valuable addition to the literature of musical folk-lore.

Mayence.—Fräulein Jenny Lux, a daughter of the late eminent Mayence organist and well-known composer, Friedrich Lux, has given some organ recitals here recently, and caused something like a sensation by her absolute mastery over the instrument, combined with an altogether irreproachable taste.

Moscow.—The season of the Imperial Musical Society, which has just come to a close, has been a very brilliant and successful one, under the direction of M. Safonow, the successor of Nicolas Rubinstein. Two of the most interesting concerts of the season were devoted to Schubert and Brahms respectively, while the modern French school, represented by Widor, Délibes, Charpentier, and others, likewise obtained a hearing. Amongst Russian composers Tschaïkowsky, Rubinstein, Glazounow, and Rimsky-Korsakoff figured most frequently in the programmes. The orchestra of the Conservatoire also gave twelve concerts during the season, which in every respect has been a most animated one.

Munich.—Professor Ermannsdörfer is said to have resigned the capellmeistership at the Royal Opera, to which he was but recently appointed, and will be, it is said, succeeded by Herr Stavenhagen, of Weimar. The latter conducted a most successful concert some few weeks ago at the Kaim Saal in aid of the projected Wagner monument, when only works by the Bayreuth master and Liszt were in the programme.——Tschaïkowsky's one-act opera "Iolanthe" was produced for the first time at the Royal Opera on May 20, under Capellmeister Roehr's direction, and achieved a distinct success, to which the interpreters of the leading parts, Frau Senger-Bettaque, Herren Mikorey and Gura contributed not a little.

Palermo.—The magnificent new Grand Theatre, one of the finest in Europe, was opened on May 17 with a performance of Verdi's "Falstaff," preceded by the execution of the Italian National Anthem. The architect of the building, Signor Basile, was enthusiastically called for, and had to appear repeatedly to bow his acknowledgments. It was a well-deserved distinction.

Prague.—A new opera, "Perdita," by the young Czech composer, Joseph Nesvara, was brought out at the National Theatre on May 27, and received with much favour. The libretto, a close adaptation of Shakespeare's "A Winter's Tale," is dramatically effective, and the music, while somewhat reminiscent of the younger Verdi, derives its chief interest, as in the case of most modern operatic composers, from its clever instrumentation.——The excellent amateur performance of "Don Giovanni," referred to in our last number, was repeated at the German Theatre on May 28.

Stockholm.—At the Scandinavian Musical Festival held here in Whitsuntide the works produced included those by Norman, Ole Olsen, Wenneiberg, Grieg, Gade, Emil Hartmann, Svendsen, and A. Södermann. There was a choir of 700 voices with an orchestra of 150 executants. Grieg and Svendsen were the principal conductors.

Vienna.—A new ballet in four acts, "The Bride of Corea," the music by J. Bayer, was brought out at the Imperial Theatre on May 22, and received with great favour. The music, by the popular composer of "Die Puppenfee," is throughout characteristic, bright, and pleasing, and the work has been most sumptuously mounted. It has been given many times since and may indeed be said to have scored the only real success amongst the novelties brought out during the season.——On May 29 Herr George Müller, the excellent tenor of the Opera, made his farewell appearance here as *Faust* in Gounod's opera amidst numerous ovations from the audience. He had been a member of the *personnel* for thirty years, and retires on a pension.——Herr Wilhelm Kienzl has handed the score of his new opera "Sancho" to the authorities of the Imperial Opera, where it is to be first brought out. —— Signor Leoncavallo has been a visitor here recently, and, on the 1st ult., introduced some excerpts from his new opera, "La Bohème," to an invited audience. To an interviewer of the *Neue Freie Presse*, the Maëstro confided that he contemplates writing an opera on the subject of "Trilby," the late Du Maurier's novel containing, in his opinion, all the elements, poetic and musical, for the making of an excellent lyrical drama. ——The authorities here, it must be owned, are trying very hard to establish a legal claim on the personal estate of the late Johannes Brahms, which is disputed by the city of Hamburg. The master, it appears, had omitted to have his German passport renewed since 1888. Hence, it is argued, he may have forfeited his Hamburg citizenship.——A handsome monument, erected over the grave of Franz von Suppé, was unveiled last month at the Central Cemetery.

Weimar.—"Dichter und Welt," a first operatic essay by Herr Waldemar von Baussnern, favourably known as a composer of chamber music and of songs, was produced at the Court Theatre on May 28, under Herr Stavenhagen's direction. The new work, which is a musicianly production and pervaded by a healthy idealism, achieved, however, little more than a *succès d'estime*.

OBITUARY.

We regret to have to record the death of Dr. John Naylor, late organist of York Minster, who died while on a voyage to Australia for the benefit of his health, and was buried at sea, between Teneriffe and the Cape, on May 15. The deceased musician was born at Stanningley, near Leeds, on June 8, 1838, and was therefore in his fifty-ninth year. He commenced his musical career as a chorister at the Leeds Parish Church, when Dr. Samuel S. Wesley, and after him Mr. R. S. Burton, were the organists, and before he had completed his eighteenth year was appointed organist of St. Mary's Church, Scarborough. He gained his Mus. Bac. degree at Oxford in 1863, and that of Mus. Doc. in 1872, and in the following year became organist of All Saints' Church, Scarborough, where, in conjunction with the late Rev. R. Brown-Borthwick, he raised the musical portion of the services to a high standard of excellence. In 1883 Dr. Naylor was selected out of fifty others to succeed Dr. E. G. Monk as organist and choirmaster at York Minster, a position to which, in 1892, on the death of his early instructor, Mr. R. S. Burton, was added the conductorship of the York Musical Society. In 1895 he was unanimously elected an honorary member of the Royal Academy of Music. In the early part of the present year, his health having become seriously impaired, he felt it his duty to send in his resignation to the Dean and Chapter. This the latter accepted only conditionally while prolonging his leave of absence until the end of the year, and acknowledging at the same time in the most handsome terms their "indebtedness to Dr. Naylor for the efficiency of the choir during the past fourteen years and for the admirable manner in which the instrumental as well as the vocal music at the Minster has been rendered." His numerous compositions, principally of sacred music, include the cantatas "Jeremiah," "The Brazen Serpent," "Meribah," and "Manna," besides church services, anthems, part-songs, pieces for organ, and his well-known book of chants.

A well-known figure in Leeds musical circles and in the organ world has been removed by the death, at the age of seventy-three, of Dr. William Spark, which took place at Leeds, on the 16th ult. The son of a lay-vicar of Exeter Cathedral, William Spark was born there October 28, 1823, not 1825, as is usually stated. He became a chorister in the Cathedral, and in 1840 was articled to Dr. S. S. Wesley, at that time organist. Spark went with Wesley to Leeds in 1842, where the former was deputy-organist of the Parish Church, and organist successively of Chapeltown Church and St. Paul's, Park Square. He afterwards became organist at Tiverton (Devon) and Daventry (Northampton); but when Wesley removed to Winchester in 1849, Spark returned to Leeds, and was appointed to St. George's Church, a post which he held till his death. He founded the Leeds Madrigal and Motet Society, and the fine organ in the Leeds Town Hall, built by Gray and Davison, was from the design of Henry Smart and the deceased. Spark relates that before the organ was removed from the factory in London a dinner party took place in the swell box, which was large enough to accommodate ten guests, of whom J. W. Davison and Smart were the life of the party. The organ was formally opened April 7, 1859, and after a severe competition, Spark was elected the Borough organist in 1860. The deceased organist, who took his doctor's degree at Dublin in 1861, is widely known by the *Organist's Quarterly Journal*, a series of organ pieces started in 1869, of which the majority of its best contributions are now included in Novello's "Original Compositions for the Organ." Dr. Spark composed three cantatas, various anthems, part-songs, &c., and edited a large number of organ pieces by Batiste, the French organist. He contributed to the *Yorkshire Post*, and was the author of "Musical Memories" (1888) and "Musical Reminiscences" (1892). He also compiled an exhaustive but ill-arranged "Life" of his friend Henry Smart. Alderman Frederick R. Spark, the able and energetic secretary of the Leeds Musical Festival, and Mr. Edward J. Spark, of Worcester, are brothers of the late organist.

One of the few remaining links connecting with the old Sacred Harmonic Society has been severed by the death, at the age of sixty-seven, of Mr. Edward Hill Mannering, which occurred at his Hampstead residence on the 13th ult. The deceased became a member of the Sacred Harmonic Society in 1857, and soon after held a seat on the committee, in which connection he had much to do with the Handel Festivals. In the early seventies he was appointed hon. secretary, which post he held till the Society was dissolved. Mr. Mannering, who was greatly esteemed, was well known in commercial circles as manager of the Sun Fire Office.

Carl Mikuli, one of the last surviving pupils of Chopin, died at Lemberg, in Galicia, on May 21, aged seventy-six. Of Polish nationality, he studied medicine at the Viennese University, but eventually gave himself up entirely to the pursuit of musical art, and in 1841 went to Paris, where he became one of the favourite pupils of Chopin and an interpreter *par excellence* of his master's compositions. After a brilliant, but comparatively brief career as a pianist in France, Germany, Austria, and other Continental parts, he accepted the directorship of the Lemberg Conservatoire in 1858, and devoted himself henceforth to teaching and the composition of a great number of pieces, chiefly for the pianoforte, and all reflecting more or less the style and even the mannerisms of Chopin. His complete edition of the latter's works is justly regarded as a standard one.

The death is announced on May 24, at Moscow, of Paul Pabst, the distinguished director of the Imperial Society of Music, at the age of forty-three. He was a native of Königsberg, receiving his early instruction from his father, an excellent pianist, and when only nine years of age successfully appeared in German concert-rooms. He subsequently studied for some years under Liszt, at Weimar, and in 1878 obtained a professorship at the Moscow Conservatoire, then under the direction of Nicolas Rubinstein, where his teaching was attended by enormous success. He has also made a name as a composer, particularly in Russia, where his transcriptions of Anton Rubinstein's "Le Démon" and Tschaïkowsky's "Eugène Onéguine" have obtained great popularity.

The excellent and widely-known bass singer of the Berlin Opera, Franz Krolop, died in the German capital on May 30, from the after-effects of an operation, aged fifty-eight. He had been a member of the Berlin Royal Theatre since 1872, and excelled in buffo parts, his interpretation of the characters of *Papageno* and of *Figaro* in Mozart's operas, or of *Giacomo* in "Fra Diavolo," being perhaps the best and most refinedly humorous to be met with on the German lyrical stage. He was a native of Bohemia, and studied singing under Levy in Vienna. Krolop, who was also a successful professor at the Berlin Hochschule, had been married to Vilma von Voggenhuber, a dramatic singer of some note, who preceded him in death some ten years.

Max Maretzek, the famous impresario, whose death in New York we briefly recorded in our last number, first became known as assistant to Balfe when that composer was conductor of the old Her Majesty's in 1846. He commenced his career of impresario in the United States in 1847, and was the first to introduce the operas of Gounod, Meyerbeer, and Verdi to America. He accompanied Jenny Lind during her triumphal progress in the States, and was the first American manager of Patti, Lucca, Kellogg, and other famous *prime donne*. He also tried his hand at composition, and there is extant an opera, "Hamlet," from his pen. During the last few years he had devoted himself very successfully to vocal tuition. Like his celebrated cousin, Maurice Strakosch, he was an Austrian by birth.

Councillor Christian Friedrich Kahnt, a well-known and greatly esteemed Leipzig personality, died in that town on the 5th ult., in his seventy-fifth year. The founder and, up to the year 1886, chief of the well-known Leipzig music publishing firm of C. F. Kahnt, he was the proprietor and, since the death of Brendl, the titular editor of the *Neue Zeitschrift für Musik*, the journal founded by Robert Schumann. He was also a member of the standing committee of the Allgemeine Deutsche Musik-Verein from its foundation.

Madame Damcke died in Paris, on the 8th ult., at the age of seventy. An excellent pianist, a former pupil of Henselt, Madame Damcke had, during the lifetime of her husband, one of the most artistic *salons* in the French capital. Berlioz, Rubinstein, and Stephen Heller were intimate friends of the house, and all the most noted men in the musical world took part in its *réunions*. Even to the last her house remained an important musical centre. She was a sister-in-law of the celebrated Servais, and consequently the aunt of the composer Franz Servais.

Mr. William Sumner, the organist at Christ's Church, Copse Hill, Wimbledon, died suddenly on Whit-Sunday while officiating at his instrument during evening service. The incident is rendered the more pathetic from the fact that Mr. Sumner was to terminate his appointment on this occasion after holding it for twenty-four years.

We have also to record the following deaths:—

On May 12, at Brünn, Joseph Tertnick, leading tenor at the Stadt-Theater, aged twenty-nine.

On May 14, at Weimar, Frau Helene von Redern, formerly known, under the name of Fräulein von Baja, as a favourite operatic singer.

On May 15, at Berlin, Frau Ida Becker, formerly admired vocalist, composer of songs, sister of Herr Emil Naumann, the well known music historian.

On May 17, at Görlitz, A. Ruscheweyh, banker, distinguished amateur, founder of the Görlitz Philharmonic Society and Singakademie, promoter of Silesian musical festivals, in his seventy-fourth year.

On May 18, at Darmstadt, Court Councillor Theodor Münzer, for many years Intendant of the grand ducal opera.

On May 25, at Southsea, Christopher Gottfried Burck, late Bandmaster 1st Battalion South Wales Borderers, in his seventy-third year.

On May 27, at Berlin, Ferdinand Schulz, organist of the Sophien Kirche, popular composer of vocal quartets, aged seventy-six.

On May 29, at Stettin, August Hart, music teacher, widely known in Germany and Austria as the composer of choral works for male voices.

On May 30, at Paris, Charles Michel, a young laureate of the Conservatoire, organist and composer.

On the 3rd ult., at Bergamo, Napoleone Pontecchi, violoncellist, composer of church music and of several operettas, aged seventy-six.

On the 4th ult., at Berlin, Louis Ucko, once highly popular tenor of the operas of Stuttgart, Vienna, and Budapesth.

On the 4th ult., at Bellagio, Marcello Rossi, violin virtuoso, greatly esteemed in Vienna, where he resided, aged thirty-five.

On the 8th ult., at Mayence, Carl Boetz, formerly secretary to Richard Wagner.

CORRESPONDENCE.

AMENS TO MINOR HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It has often occurred to me that a major ending to the "Amen" after every minor tune is very incongruous. If the hymn is penitential throughout, the major termination has a disturbing effect, and, speaking for myself, jars upon one's feelings. There can be no doubt that to sing "Amen" at the end of *every* hymn is an absurdity; but we have become so accustomed to its use, regardless of its inappropriateness, that it would be vain to suggest any alteration. But it may not unreasonably be asked, what authority is there for the *Tierce de Picardie* in the Amens to minor tunes? I am under the impression that the question was raised some years ago at a meeting of the Musical Association, but the chairman, Sir John Stainer, then felt unable to give a definite ruling. Perhaps he, or some other authority on the subject, would kindly enlighten the readers of your excellent journal.—Yours faithfully,

June 11, 1897. Organum.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

T. R. (Wolverhampton).—*The "God save the Queen" story is probably the following: Three ladies met at afternoon tea, and, as ladies sometimes do, they began to discuss the merits of their respective husbands. Mrs. A. said: "My husband is not very musical; in fact, he only knows two tunes, one is 'God save the Queen' and the other is the 'Old Hundredth.'" Mrs. B. replied: "Really, how strange, that is like my husband; he knows two tunes, one is 'God save the Queen' and the other isn't." "I am afraid," added Mrs. C., "that my husband is even less musical; he only knows 'God save the Queen' when he sees the people stand up."*

W. S. (Leith).—*The Opus numbers of Beethoven's "Appassionata," "Moonlight," "Waldstein," and "Kreutzer" sonatas are, respectively, 57, 27 (No. 2), 53, and 47. It should, however, be distinctly understood that these titles were not bestowed by Beethoven, neither did he authorize their use. The "Kreutzer" sonata (so-called) is for pianoforte and violin; the others above referred to are for pianoforte alone.*

Pedalist.—*Shoes are preferable to boots, because they allow a freer action of the ankle joint, which is a very important factor in good pedal playing.*

Pianoforte (Luton).—*For full information as to the form of Bach's Prelude and Fugue, No. 1, you cannot do better than consult Dr. Iliffe's "Analysis of Bach's 48 Preludes and Fugues," reviewed in our present number. The work may be obtained in four parts or in one volume.*

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Annan, N.B.—The seventh annual choral festival of the Dumfries Established Synod Choir Union took place on the 5th ult. The united choirs, numbering about 350 voices, gave an excellent rendering of various "Psalms, and hymns, and spiritual songs," under the able direction of Mr. Henry Graves (Dumfries). The anthem was "Sing praises unto the Lord," composed by Mr. W. A. C. Cruickshank. The singing was accompanied by two organs, at which Mr. Stevenson (Dryferdale) and Mr. Dobson (Moffat) respectively presided.

Armagh.—On Tuesday evening, May 25, there was a special shortened service held in the Cathedral, at which a most impressive rendering of Gounod's "Redemption" (Parts 1 and 2) was given. The solos were distributed between the following members of the choir: Masters Blair and Mitchell (sopranos), Messrs. Tarleton and Archer (tenors), and Messrs. Merriman and Dean (basses). The accompaniments were supplied by the organist and choirmaster, Dr. T. Osborne Marks. The very large congregation, which completely filled the sacred edifice, proved that previous services of the kind—Mendelssohn's "St. Paul," on the Feast of the Conversion of St. Paul, and Stainer's "Crucifixion," during Lent—were most thoroughly appreciated.

Bristol.—Master Frank Merrick, aged eleven, the son of Dr. Frank Merrick, a well-known local professor, gave a pianoforte recital at the Victoria Rooms, on the 1st ult. This talented boy, who made public appearances two years ago, performed from memory such works as Beethoven's Sonata in D (Op. 28), Schubert's Impromptu in A flat (Op. 90, No. 4), and other works, including a Berceuse and Tarantella from his own pen. He also played Beethoven's Concerto in C (No. 1), in which he introduced a neat *cadenza* of his own composition. Master Merrick's success was unquestionable, and the boy richly deserved all the encores and recalls he received from a large and greatly enthusiastic audience. His future career will be watched with interest.

Burry Port (Carmarthen).—An Eisteddfod, in aid of Elliott's brass band, held on Whit-Monday, proved to be a great success from every point of view. The attendance was large, the singing was of a very high order, and the adjudicator's awards gave general satisfaction. The chief choral competition, consisting of £20 and a chair, was won by the Christ Church Choir, Llanelly, under the leadership of Mr. David Roberts.

Congresbury (Somerset).—The annual festival service of the Axbridge and District Association of Church Choirs was held in Congresbury Parish Church on the 2nd ult., and proved to be most satisfactory. The Rev. H. Toft conducted, and Mr. Herbert Lloyd presided at the organ.

Dorchester.—A festival of parish choirs was held at Holy Trinity Church on the 10th ult. A special feature of the service was the invaluable aid of an efficient orchestra, the players being placed on a raised platform on the South-East transept of the chancel. Amongst the performers were several of the fair sex, including one who played a double-bass. Smart's Evening Service was sung and also Stainer's fine anthem "Lord, Thou art God." Mr. Boyton Smith presided at the organ, and Mr. W. Stone was the leader of the orchestra.——Mr. Boyton Smith was recently presented with a handsome gold watch and chain, bearing the following inscription: "Presented to Mr. Boyton Smith, Conductor of the Dorchester Vocal Association, 1870-1896, on his retirement." In acknowledging the gift, Mr. Boyton Smith gave some pleasant recollections of past musical doings in Dorchester, his native town, where his brother, the late Mr. Sydney Smith, the well-known composer for the pianoforte, was also born.

Fowey.—Jubilee Thanksgiving Services were held in the Parish Church of St. Fimbarrus on the 20th ult., when Smart's Te Deum in F, Sullivan's Jubilate in D, Hopkins's Cantate in B flat, and Handel's "Hallelujah" were rendered by the choir. On the 22nd ult., at a special service, the members of the Fowey Choral Society sang Costa's arrangement of the National Anthem, Mozart's "Gloria" (12th Mass), Cowen's "All hail the glorious reign," &c. Mr. C. E. Juleff, the organist of the church, directed the music on both occasions.

Holmfirth.—The annual public "sing" took place on "Feast" Sunday, May 30, when 3,000 people assembled in the field where the performance was held. Choruses from "The Messiah," many hymns, and the National Anthem were splendidly rendered by a band and chorus of about 160 performers. Mr. Will Battye was the conductor and Mr. Hinchliffe Battye the leader of the orchestra. This characteristic gathering of Yorkshire folk in one of their delightful valleys was most successful.

Horsham.—The festival in connection with the Horsham and District Choral Union was held on the 3rd ult., at St. Mary's Parish Church. The united choirs numbered nearly 250 voices. Professor Bridge's "Great and marvellous are Thy works" furnished the anthem. Mr. J. G. Buttifant was an efficient choirmaster.——The Horsham Musical Society has presented its conductor, Mr. F. C. Moore (who is leaving the town), with an illuminated address and silver salver "as a mark of their esteem and recognition of his valuable services as honorary conductor, from October, 1894, to April, 1897."

Leeds.—Mr. Charles Alexander and Mr. Alfred Taylor gave an invitation song and pianoforte recital, on the 14th ult., at the College of Music. They were assisted by some of their most promising pupils. On the 18th ult. Mr. Herbert Lunn, assisted by some of his pupils, gave an invitation pianoforte recital. The pupils attained a high standard throughout.

Machen (Monmouth).—The third annual Whit-Tuesday Eisteddfod was, as usual, very largely attended, and as there were over 200 entries for the various competitions the interest in the contests was exceptionally keen. The adjudicators were Mr. E. Evans (Builth) and Mr. Tom Stephens (Rhonnda) for music, and Mr. E. B. Newman (Newport) for brass bands. The new Tredegar choir, conducted by Mr. H. Smith, won the chief choral competition.

Maidstone.—Miss Bertha Henniker, medalist of the Royal Academy of Music, gave her second violin recital at the Town Hall, on May 27, with highly successful results. The programme included Gade's Sonata for violin and pianoforte (Op. 21), in which the fair violinist was associated with Dr. Henniker; a violoncello solo, "Air and Gavotte," by Bach, well played by Miss M. Henniker; and vocal solos acceptably contributed by Miss Winifred Betts, Miss Elsie Marshall, and Miss E. L. Bennett. A varied selection of violin solos, which displayed Miss Bertha Henniker's powers to the greatest advantage, completed a very enjoyable concert.

Malton.—Mr. George T. Patman gave a pianoforte recital and *matinée* at the Assembly Rooms, on May 28, when he played Schumann's Pianoforte Concerto and Chopin's Scherzo in B flat minor. Miss Adelaide Lambe and Mr. J. B. Smith were the vocalists, and Miss Zoé Mercier, a very promising pianist, also assisted.

Melbourne (Australia).—The Musical Society of Victoria held its monthly meeting on May 1, at the Royal Arcade Rooms. The President, Mr. E. A. Jäger, made appropriate reference to the death of Johannes Brahms, and read some extracts from Hadow's excellent "Studies in Modern Music," in which the late composer's work and influence are admirably criticised. After the transaction of business an interesting programme was performed, the principal pieces being Mendelssohn's Sonata in B flat for pianoforte and violoncello, and Goetz's Trio in G minor (Op. 1), played by Messrs. Thomas J. Hammond and Claude Harrison, with the addition of Mr. Henry Curtis as violinist in the trio. The latter work has not been heard in Melbourne for some time, and its performance gave great pleasure to the audience, by whom it was greatly applauded. Miss Charlotte Stokes was heard in Beethoven's Variations in F (Op. 34), and Mr. C. Blanchard sang with acceptance English songs by Shield, Dibdin, and Mellor.

Paisley.—Fully 20,000 people are said to have assembled on the Braes of Gleniffer on the 5th ult., the occasion of the open-air concert to celebrate the Tannahill anniversary and to raise money for the building fund of the Paisley new Infirmary, whereby about £300 was obtained. Mr. James Barr, conductor of the Choral Union, directed the performance in this romantic spot, and native hearts were thrilled by the renderings of songs by Burns, Tannahill, and other worthy Scots. The band and pipers of the 1st Battalion Argyll and Sutherland Highlanders, under the conductorship of Mr. M. Hill, added to the attraction of this great gathering.

Scarborough.—Mr. George T. Patman's concert at the old Town Hall, on May 28, proved an attractive function. The concert-giver, who played selections from Schumann and Chopin with much acceptance, was ably assisted by Miss Adelaide Lambe, Mr. J. B. Smith (vocalists), Miss Alderson-Smith (violoncello), Mr. W. H. Cass (violin), Miss Zoé Mercier (pianoforte), and Miss Darwin's mandoline and guitar band.

Truro.—The annual festival of Truro Diocesan Choral Union took place in the Cathedral on the 15th ult., and was quite as successful as any which have preceded it. The beautiful evening service in F, by Dr. C. H. Lloyd, precentor of Eton, was rendered with precision and taste. But the feature of the festival was undoubtedly the magnificent anthem of Sir J. Stainer, "Awake, awake, put on thy strength, O Zion," one of the composer's finest works, which, in spite of manifest difficulties, was most effectively done. The united choirs, numbering 750 voices, were under the able conductorship of Dr. Monk, of the Cathedral, with Revs. W. M. la Touche, of Phillack, and W. W. Bickford, of Treslothan, as sub-conductors. Mr. Ernest Hawke, of Truro, presided at the organ.

Wells.—The festival of the Bath and Wells Diocesan Choral Association was held in the Cathedral on the 17th ult., when the united choirs numbered 766 voices. The processional hymn was "God of Abraham praise," and when the choirs had taken their places "God save the Queen" was sung in unison with splendid effect. Garrett's evening service was followed by Stainer's "O clap your hands," which proved to be a great achievement, being sung with a confidence that was very gratifying. The solos, by Cathedral choristers, Messrs. Burrell and Sharman, were exquisitely sung. Mr. Percy C. Buck, organist of the Cathedral, ably presided at his instrument.

Organ Appointments.—Mr. Alfred J. Miller, Organist and Choirmaster to St. George the Martyr, Queen Square.—Mr. E. W. Baker, Organist and Choirmaster to St. Michael and All Angels', Halton, Tring.—Mr. Oswald S. Spark, Organist and Choirmaster to St. Michael's

Church, Worcester.—Mr. Thomas Hogg, Organist and Choirmaster to St. Paul's Church, Blackpool.—Mr. E. W. Bristow, to Emmanuel Church, Harrow Road, Paddington.—Mr. George C. Richardson, Organist and Choirmaster to St. Augustine's, Highbury.—Mr. W. E. Sanderson, Organist and Choirmaster to St. Stephen's, Walthamstow.

CHOIR APPOINTMENT.—Mr. Percy C. Miller (Solo Alto) to Essex Church, Kensington.

DURING THE LAST MONTH.

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DURING THE LAST MONTH—*continued.*

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„ II.—Mixed Choirs of 50 to 90 Voices	£25	£15
„ III.—Male Voice Choirs of 30 to 70 Voices	£20	£10
„ IV.—Female Voice Choirs of 30 to 70 Voices	£20	£10
„ V.—Elementary School Choirs of not more than 70 Voices	£10	£5
„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices	£10	£5

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Tonic Sol-fa	0	1
Ditto (Arranged as a Two-part Chorus). Staff Notation and Tonic Sol-fa combined	0	1½
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The Blessing of the Lord .. .. .. A. C. Mackenzie	0	3
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The Service for the Solemnization of Holy Matrimony, as used at Westminster Abbey, with a special Anthem composed by J. Frederick Bridge	0	6
Music for the Marriage Service. Edited by Rev. J. Baden Powell	0	2

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Wedding March .. .. Composed by W. Creser	1	6

London and New York: NOVELLO, EWER and Co.

Just Published.

Produced at the Philharmonic Society's Concert, Queen's Hall, June 17, 1897.

THE DREAM OF ENDYMION

SCENA FOR TENOR

WORDS BY

J. BENNETT

MUSIC BY

FREDERIC H. COWEN.

Vocal Score, price Two Shillings and Sixpence.

THE TIMES.

Mr. Cowen has found in a famous passage of Keats's "Endymion" his inspiration for a wholly successful tenor scena called "The Dream of Endymion," in which the grace for which he has long been famous is prominent from beginning to end. The work is full of imagination, and what may be called the leading theme, taken as representative of the object of Endymion's adoration, is subjected to treatment that is always interesting. The composer has of late given us nothing of equal charm, nor anything so grateful to the singer.

STANDARD.

A new *scena* for tenor voice, "The Dream of Endymion," by Mr. F. H. Cowen, won cordial approbation. The eloquent words have received a noble setting, and the piece received the fullest justice from Mr. Ben Davies.

MORNING POST.

"The Dream of Endymion" is a fanciful composition in Mr. Cowen's best style, effectively written for the voice, and admirably orchestrated. It was beautifully sung by Mr. Ben Davies, who shared with the composer the loud applause that greeted the conclusion of the work.

DAILY NEWS.

Mr. Cowen, both from a melodic and a dramatic point of view, has given us of his best.

DAILY CHRONICLE.

Mr. Cowen must be credited with a melodious and tasteful work, in the interpretation of which Mr. Ben Davies was eminently successful.

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BY

EDWARD GERMAN.

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THE TIMES.

Beyond the essentially English style of his "English Fantasia," as it is also called, Mr. Edward German has introduced nothing that is not original, so that there is no reason why the charming work should not be heard frequently after this year's festival is over. It well deserves a place in the regular repertory of English compositions, for it is most vigorous and spontaneous. The workmanship of all three movements is admirable, and the thematic material happily invented. The composer, who conducted, was recalled twice at the close.

STANDARD.

There is considerable Wagnerian feeling in this rather rhapsodical work, which is alternately warlike and peaceful in manner. The Fantasia, which is, unquestionably, very clever, was warmly received.

MORNING POST.

In writing his Fantasia Mr. German has evidently had Wagner's "Kaisermarsch" in his mind, and has striven to produce a sort of British equivalent to that gorgeous musical glorification of the German Empire. He has not made use of any national melodies, but has preferred to rely upon his own inspiration. The scoring is extremely clever, although the percussion instruments are somewhat unduly prominent. Very quaint is the second section, with its solo for the cor anglais.

DAILY CHRONICLE.

The "English Fantasia" is bright and spirited, thoroughly national in character, and very effectively scored. The audience were so pleased with it that they twice recalled the composer.

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DEDICATED, BY GRACIOUS PERMISSION, TO HER MAJESTY THE QUEEN.

Produced with the greatest success at the Royal Choral Society's Commemoration Concert, Royal Albert Hall, May 6, 1897.

THE FLAG OF ENGLAND

BALLAD

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

The Words by RUDYARD KIPLING

THE MUSIC BY

SIR J. FREDERICK BRIDGE.

Price One Shilling and Sixpence.

Tonic Sol-fa, 9d. Words only, 12s. 6d. per 100. String Parts, 4s. 6d. Wind Parts and Full Score, MS.

THE TIMES.

The vocal writing is decidedly effective. The work is undeniably above the average of "occasional" compositions, and is indeed worthy to rank with the composer's best efforts.

DAILY TELEGRAPH.

Dr. Bridge was well advised in selecting the poem as a text for his Jubilee Song. Good judgment equally appears in the musical treatment. Manifestly a work designed for the purpose here in view should be distinguished by features which recommend it to popular taste and feeling—that is to say, it should be tuneful, rhythmical, and simple. These are precisely the qualities that recommend the work under notice, and they are quite compatible with a large measure of picturesque effect and varied expression. . . . The picturesque poem and its happy setting, so full of spirit and fitness, at once pleased the public. The performance was indeed excellent, making quite justifiable the "ovation" promptly tendered to the principal singer and the composer-conductor. Dr. Bridge was thrice called to the platform.

STANDARD.

It opens with a martial figure on the dominant of F major, and this is heard again and again throughout the brief work. The "Winds of the World" are to declare "What is the Flag of England?" and they perform their task, Professor Bridge's music well illustrating, with all requisite variety of effect and musicianly feeling, the contrasts between the soft southern zephyrs and the wild north-easter. In the final section the vocal forces, including the soprano soloist, are divided into nine parts, and the climax is as stirring as it is musicianly instructive. The "Flag of England" is certain to prove popular with choral societies, for Professor Bridge's music is grateful for the voices, and the words are not more applicable to this than to any other year, being patriotic in a general sense.

DAILY NEWS.

The music, strictly choral, is of a descriptive character, admirably suited to the dramatic lines, while in the song of the South Wind, the soprano soloist (last night, Madame Albani) has a melodious solo supported by the female chorus, and the whole closes with a short but massive double chorus. The choir had evidently taken the greatest interest in the music of their chief, and the performance was well worthy the fame of our leading choral society. Four times was Professor Bridge called to the platform.

MORNING POST.

The finest portion of the work is undoubtedly the illustration of the words of the North Wind, and the music here attains very great expressive power, particularly in the setting of the line "And they died, but the flag of England blew free ere the spirit passed." . . . No little of the success of the work is due to the effectiveness of the scoring, which is always picturesque, and often most suggestive of the spirit of the text. . . . Few new works have had a more hearty reception.

DAILY CHRONICLE.

It may at once be said that the composer has thoroughly caught the spirit of the stirring and picturesque poem. . . . It is a thoroughly musicianlike production, and of its effectiveness there can be no question. That it will speedily be in demand by choral societies is certain, for it is marked by a freshness and energy not always apparent in compositions of this description. The large force of brass and percussion employed last night is not absolutely necessary to do justice to a work that has far more valid claims to attention than is indicated by liberal orchestral adjuncts. The choralists did their very best for their conductor's latest production, and the result was a great success.

DAILY GRAPHIC.

The recurrent themes are marked by breadth and simplicity rather than distinction or nobility, but some of the episodes, notably the setting of the splendid lines "Never the lotus closes, never the wild fowl wake, But a soul goes out on the East wind that died for England's sake"—are decidedly happy. The work was finely performed and was received with great enthusiasm.

PALL MALL GAZETTE.

The setting has spirit, intelligence, and a fine literary instinct. It has movement and spirit; it is, on the whole, well scored, and if it does not ever touch you into any sudden surprise of beauty—which is, let it fairly be said, the final test of great art—it is at all events sound, musicianly and inspiriting, and not unworthy of the poem.

WESTMINSTER GAZETTE.

Dr. Bridge is to be cordially congratulated upon his capital setting of Rudyard Kipling's fine ballad "The Flag of England." It was no light undertaking, indeed, to find the musical equivalent of Mr. Kipling's noble and stirring verses; but Dr. Bridge may certainly be felicitated upon the fashion in which he has accomplished his task. The utterances of the rough North wind, anon of the languorous southern breezes, and so on, he has illustrated with much picturesque and effective scoring. The work was admirably performed, and was received with the utmost enthusiasm by a very large audience.

GLOBE.

The composer has evidently put forth all his strength in setting the fine verses of the poem. . . . His music is always vigorous and full of spirit, and every bar shows the intelligence of a thorough musician. In his setting of the fine lines beginning "Never the lotus closes," Dr. Bridge has succeeded in catching some of the pathos of the poem; this passage was perhaps the best of a work in which, if space allowed, there would be much to praise at length.

ATHENÆUM.

This brief and invigorating cantata, written for soprano solo, chorus, and orchestra, will certainly be popular for years, as it is impressive in effect and not by any means difficult, though the music is as varied in style as it is energetic.

SUNDAY TIMES.

Dr. Bridge could have adopted no more fitting model for a work of this description than Stanford's "Revenge," the popularity of which it ought certainly to rival for a time at any rate. The music is full of rhythmical energy, and its tuneful swing catches the ear forthwith.

WEEKLY DISPATCH.

Dr. Bridge's setting of Rudyard Kipling's stirring ballad, "The Flag of England," was an immense success, and the composer was recalled time after time to the orchestra to bow his acknowledgments.

WORLD.

I venture to say that this musical ballad will win wide success, and that the choral societies of the two Isles will fall upon it with one accord. They can't do better.

TRUTH.

Professor Bridge's setting of "The Flag of England" quite roused the Albert Hall audience to enthusiasm.

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Entrance Examination, Friday, September 24, at 11.
The CHRISTMAS TERM will commence on Monday, September 27.
A JUNIOR DEPARTMENT is now open for young Students at reduced fees, in which the Classes will be so arranged as to interfere as little as possible with the general education of the Pupils.
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The Solo Playing tests are Sonata, No. 4, in B flat—Mendelssohn; Prelude and Fugue in B minor—Bach (Peters, Vol. 2, No. 10; Novello and Co., Book 7); and Introduction and Fugue, Suite in E major—Emile Bernard (Novello and Co.).
The A.R.C.O. Examination commences on Jan. 10.
The College Library will be open daily from 10 a.m. to 5 p.m.; also on Tuesdays and Thursdays, from 5 p.m. to 7 p.m., but will be closed in August, as duly announced.
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BIRMINGHAM MUSICAL FESTIVAL, 1897,

OCTOBER 5, 6, 7, and 8.

Principal Vocalists:
Madame ALBANI. Miss EVANGELINE FLORENCE.
AND
Miss ANNA WILLIAMS
(Her farewell appearances in Birmingham).
Miss MARIE BREMA and Miss ADA CROSSLEY.
Mr. EDWARD LLOYD and Mr. BEN DAVIES.
Mr. ANDREW BLACK, Mr. PLUNKET GREENE,
AND
Mr. BISPHAM.

OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING: ELIJAH. TUESDAY EVENING: Brahms's SONG OF DESTINY; Mr. Edward German's NEW ORCHESTRAL WORK (composed expressly for this Festival); Beethoven's C MINOR SYMPHONY, No. 5; Wagner's MEISTERSINGER OVERTURE; Scene 3, Act III., of DIE WALKÜRE; Schumann's MANFRED OVERTURE.

WEDNESDAY MORNING: Professor Stanford's new REQUIEM MASS (first time of performance); Bach's Cantata O LIGHT EVERLASTING; Brahms's SYMPHONY, No. 1. WEDNESDAY EVENING: Purcell's KING ARTHUR MUSIC (as specially edited by Mr. J. A. Fuller Maitland for this Festival); Cherubini's MEDEA OVERTURE; Beethoven's LEONORA OVERTURE, No. 3.

THURSDAY MORNING: MESSIAH. THURSDAY EVENING: Gluck's IPHIGENIA IN AULIS OVERTURE; Arthur Somervell's new Cantata, ODE TO THE SEA (composed expressly for this Festival); Wagner's SIEGFRIED IDYLL; Mozart's G MINOR SYMPHONY; Dvorák's CARNIVAL OVERTURE.

FRIDAY MORNING: Schubert's MASS IN E FLAT; Tschaïkowsky's SYMPHONY (PATHETIQUE); Dr. Hubert Parry's JOB. FRIDAY EVENING: Berlioz's FAUST.

Conductor .. .. Dr. HANS RICHTER.

Detailed Programmes may be obtained on application to
WALTER CHARLTON, Secretary.
95, Colmore Row, Birmingham.

HEREFORD MUSICAL FESTIVAL,

SEPTEMBER 12, 14, 15, 16, 17.

Principal Vocalists: Madame Albani, Miss Anna Williams, Madame Medora Henson, Miss Hilda Wilson, Miss Marie Brema, Miss Jessie King, Miss Marian Blinkhorn, Mr. Edward Lloyd, Mr. Lloyd Chandos, Mr. Watkin Mills, Mr. Plunket Greene, Mr. Daniel Price.
Sept. 12.—Grand opening Service in Cathedral.
Sept. 14.—Coronation Anthem, "Hymn of Thanksgiving" (C. H. Lloyd); "The Heavens declare" (C. Saint-Saëns); "Hymn of Praise." Evening: Grand Concert in Shirehall.
Sept. 15.—"A Stronghold Sure" (Bach), Magnificat (Hubert Parry), Selection from "Parsifal" (Wagner). "Last Judgment" (Spohr). Evening: "Elijah."
Sept. 16.—Mass in D (Beethoven), Symphony, B minor (Tschaïkowsky), "Creation" (Part I.). Evening: "Redemption."
Sept. 17.—"Messiah." Evening: Chamber Concert in Shirehall.

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Full particulars, with copies of former papers, of Dr. Armes, The Bailey, Durham.

NONCONFORMIST CHOIR UNION.—The Committee invite Composers (all of whom must be either an Organist, Choirmaster, or other member of a Nonconformist Church or Congregation) to send in MS. ORIGINAL COMPOSITIONS (either Sacred or Secular) for performance, if possible, at the TENTH ANNUAL FESTIVAL, to be held at the Crystal Palace next summer. Particulars may be had from the Hon. Secretary, Mr. T. R. Croger, 114, Wood Street, London, E.C.

3-GUINEA PRIZE for best setting (Tune, not Anthem) of "JESUS, LORD OF LIFE," Hy. A. & M., 287. Send, with P.O. 1s., to Editor, 64, Berwick St., Oxford St., before Aug. 20.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1897.

SIR FREDERICK BRIDGE.

Westminster Abbey, with its rich historic associations, the noble splendour of its stately architecture, the fragrant memory of its illustrious dead, and the affecting strains of its echoing music, is ever a source of magnetic attraction and delightful contemplation. The ordinary visitor to the "hallowed fane" rarely seeks out those pleasant nooks and corners of the venerable pile which exercise such a fascinating spell upon those who can appreciate their characteristic quaintness. One such secluded spot is known as the "Little Cloisters," which, with its fountain-centred and tree-shaded quadrangle, is environed with an old-world charm of peculiar interest. Here, in the days that are long past, was the Monks' Infirmary. Dr. John Wilson (1594-1673), a Professor of Music at Oxford, is buried in its east walk; and tradition here assigns the place of sepulture of Henry Lawes, Milton's "tuneful Harry," though the exact spot of his interment is unknown. Charles Kingsley's house is on the south side, and adjoining it is the official residence of the organist of the Abbey. Entering, from the dark cloister, the narrow doorway of the ancient Litlington Tower (named after the Abbot of that name, who died in 1386), we are within the pleasant habitation of the Abbey's "chief musician." We are at once struck with the tower staircase, upon the walls of which are hung portraits of former Abbey organists—from Purcell to Turle—which Sir Frederick Bridge has assiduously collected. A relic of the past is the hole in the massive wall, having a stone flue, its base scooped as a receptacle for oil and wick, which served to lighten weary monks on their way from refectory to dormitory. But we must turn from the dead past to the living present, and, in the cosy study overlooking the fountain (the lower window on the left of our illustration), learn from his own lips some of the life incidents of the present organist of Westminster Abbey.

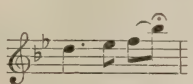
John Frederick Bridge was born at Oldbury, near Birmingham, December 5, 1844. Six years later his father became a Vicar-Choral of Rochester, at the munificent salary of £50 per annum! and thither the family removed. Very shortly after, at the tender age of six, little Frederick was admitted into the Cathedral choir as a "practising boy" (*i.e.*, a probationer). The organist was then the late and kindly Dr. J. L. Hopkins, afterwards of Trinity College, Cambridge, who many years after said to him, "Ah! perhaps if I had rejected you then, how different would have been your career." The education, both musical and general, of chorister boys is very different now from what it was fifty years ago. At Rochester, the rudiments were taught by one of the vicars-choral, who corrected all faults, even of bad vocal production, by pulling the boys' ears, and "pretty hard he pulled." The general education of the boys was anything but wide in its scope. However, "You'll learn enough to carry you through the world," said the master to those Rochester choristers, who at that time and shortly after included the future organists of the Cathedrals of Durham (Professor Armes), Ripon (Dr. Crow), Exeter (Dr. Wood), Chester



MASTER J. F. BRIDGE. AGED 9.

(Dr. Joseph C. Bridge), and of Westminster Abbey (Sir Frederick Bridge). Many boyish pranks, of which the cane invariably formed a striking *coda*, could be related did space permit. Sir Frederick speaks with affection of his first master, Dr. J. L. Hopkins, an old Westminster Abbey chorister, whose cousins, the veterans Dr. E. J. Hopkins, of the Temple Church, and Mr. John Hopkins, of Rochester, are still active, and whose nephew is Mr. Edward Lloyd, the eminent tenor. Dr. J. L. Hopkins had a horror of "bawling," and was very angry when the wife of one of the canons said that the boys "bawled." This lady was a terror to Master Bridge when he began to play part of the service, as she always complained of the "noise" he made; but she took the precaution to send the verger to make sure that it *was* Bridge, and not his master, who was playing, before she uttered her complaint.

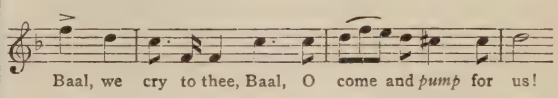
Sir Frederick Bridge has played a prominent part in the obsequies of great men, such as Darwin, Browning, and Tennyson, and at memorial services of many other distinguished personages. His first experience in the way of paying honour to the great dead occurred in 1852, when he assisted to toll the Cathedral bell at the death of the Duke of Wellington. "I should like to be able to say that I helped to toll for the Duke of Wellington," said the little eight-year-old chorister to the blind bell-ringer of Rochester Cathedral; and who could refuse such a request? Bridge, being a junior boy, to his great regret was not one of the two Rochester choristers selected to sing at the great Duke's funeral at St. Paul's; but the music which Goss composed for the occasion was rehearsed at Rochester. So vivid was the impression made on that young mind by the dirge "Know ye not that a Prince and a great man is fallen this day in Israel?" that when, twenty-nine years later, he had to prepare the music for the memorial service of Lord Beaconsfield, he suggested this anthem to Dean Stanley. Upon being told for what occasion it had been composed, the Dean observed that the death of Lord Beaconsfield had made a greater impression on the public mind than the death of any great man since Wellington. It is also interesting to record that this most appropriate dirge was sung at the Dean's own funeral in the Abbey, July 25, 1881. When he was nine years old, Master Bridge and his father sang under Costa at the opening, by the Queen, of the Crystal Palace on June 10, 1854. Clara Novello sang the solo in the National Anthem, and, confirming the testimony of Sir George Grove, Sir Frederick says that "her clear, beautiful voice still seems to ring in my ears." She added an ornamental note on the word "us"—



and as she lingered on the high B flat, an old gentleman sitting behind the young chorister enthusiastically exclaimed, "That's a beauty!"

But to return to Rochester. One of Bridge's fellow choristers and most attached friends was the lamented Joseph Maas, whose premature death robbed us of a lovely tenor voice and a charming man. Maas was very fond of fishing, and it was from him that Bridge first gained that love of piscatorial sport to which he is now so keenly devoted and in which he is so skilful. Maas possessed a singularly beautiful boy's voice. He, with Bridge as his accompanist, would often sing at a canon's dinner party, one of his favourite songs being the setting of Tennyson's "The Brook," by Dolores, the rippling accompaniment of which Master Bridge was very proud of playing.

Sir Frederick's first acquaintance with the organ was in the humble capacity of organ-blower! His fellow chorister, Armes (now the distinguished organist of Durham Cathedral), used to practise Bach's "St. Ann's" Fugue, and, by way of variety, "Baal, we cry to thee," from Mendelssohn's "Elijah." On such occasions the blower—or shall we say the future conductor of the Royal Albert Hall Choral Society—and his assistant would, while still blowing, sing—



The next step in the organic ladder was when he sat by Master Armes while the future Durham organist nervously played a Cathedral service. When Armes nodded his head Bridge had to push in the pedal coupler, and when he nodded again, Bridge had to pull it out! Soon after he was fourteen, young Bridge, who had not a strong voice, left the choir and was articled to Mr. John Hopkins, the present veteran organist of Rochester, for whom he would occasionally take the service.

Sir Frederick Bridge's first organ appointment was at Shorne, a village between Rochester and Gravesend. He had to walk both ways, and in all weathers, the intervening five miles on Sundays, and used to eat his dinner in the vestry. Gad's Hill Place was on the high road to Shorne, and the young organist would often meet Charles Dickens walking along with his dogs. How little either of them thought, as they passed one another on that quiet country road, that in after years the great novelist would repose in Westminster Abbey, and that its "pealing organ" would be manipulated by the fingers of the boy organist who gazed upon the author of "Pickwick" with feelings of admiration and curiosity. In 1862, after a year's experience of a village church, Bridge became organist of Strood Parish Church, he being then eighteen years of age. His vicar was the Ven. J. W. Sheringham, now Archdeacon of Gloucester, of whom Sir Frederick has pleasant recollections.

After three years at Strood, "Mr." Bridge determined to leave home, which he did on obtaining (in 1865) the appointment of organist at Holy Trinity Church, Windsor. He then became conscious of how little he knew about composition, and placed himself under the tuition of John Goss. "Very happy and improving lessons they were," says Sir Frederick, "and it is impossible for me to over-estimate the value of the instruction given by that dear, simple-minded musician." Musically speaking, Sir Frederick is a great grandson of Mozart! Here is the pupilage pedigree: Mozart — Attwood — Goss — Bridge. It is, therefore, in the natural order of things that Attwood's harmony exercises, endorsed with

Mozart's interesting and amusing corrections, should have passed, through the late Lady Goss, into the hands of the Abbey organist. Need we say that they are amongst his most precious possessions?

During his Windsor period Sir Frederick passed the examination for the Fellowship of the Royal College of Organists in 1867, and in the following year took his Mus. Bac. degree at Oxford. The charms of a residence in the Royal Borough were not even sufficient to satisfy the ambitions of this young enthusiast. He desired above all else to become a Cathedral organist. With perfect frankness he relates how that some expected appointments became *dis*appointments. At last he obtained his heart's desire when, at the age of twenty-four, he successfully competed for the organistship of Manchester Cathedral. "I shall never forget," he says, "the feeling of joy I experienced when I opened the telegram conveying the welcome news that I had a Cathedral!" He commenced his duties at Manchester on April 16, 1869; and during the six years' tenure of his office he took his Mus. Doc. degree at Oxford (in 1874), besides being Professor of Harmony at Owens College. Cottonopolis was exchanged for the metropolis in 1875, when, at the age of thirty, the organist of Manchester Cathedral was appointed Permanent Deputy-Organist of Westminster Abbey. It should be distinctly understood that from that time he was practically organist and master of the choristers, though he could not assume the full title of organist until the death of his predecessor, Mr. James Turle, which occurred in 1882. We may recall the words relating to Sir Frederick's appointment which appeared at the time (September, 1875) in the pages of this journal:

The appointment of Dr. Bridge to the post of organist at Westminster Abbey—vacant by the retirement of Mr. Turle—will be welcomed by all interested in the cause of church music. The improvement in the services at Manchester Cathedral since Dr. Bridge has held the position of organist, may be regarded as a proof that in the responsible office which he has now accepted he will do his utmost to advance the character of the music in the Abbey; and we sincerely hope that the Dean and Chapter will allow him that unlimited power over the choir which may enable him to raise it to the high state of efficiency which the public has a right to expect.



SIR FREDERICK BRIDGE'S HOUSE IN THE "LITTLE CLOISTERS," WESTMINSTER ABBEY.

With a seat at the Abbey organ and his doctor's degree, it might be thought that Dr. Bridge, as he was then called, had no more worlds to conquer. But he has since been appointed Professor of Harmony and

Counterpoint at the Royal College of Music; Gresham Professor of Music (in 1890); and, more recently (in 1896), conductor of the Royal Albert Hall Choral Society. In acknowledgment of the important services he rendered at the Queen's Jubilee Service in Westminster Abbey, June 21, 1887—on which occasion he arranged all the music and composed a special anthem—Sir Frederick received the Jubilee medal; and the Queen has recently sent him the clasp, on which is inscribed "1897," to commemorate her Diamond Jubilee. His latest distinction—that of knighthood, conferred upon him by Her Majesty the Queen—comes as a fitting reward for a life well and industriously spent in the cause of music.

Sir Frederick Bridge is a musician of remarkable versatility. His daily work at the Abbey is too well known to be described. As a teacher it is sufficient to state that he has trained a number of young men who, in occupying important spheres of work, have done him infinite credit. As a lecturer he has had remarkable success, and many thousands of people have derived keen enjoyment and not a little information at his popular Gresham lectures, where the episodes—the professor's jokes, even the bad ones!—have not been the least attractive feature. We must also refer to his excellent work in the examination-room of the Royal College of Organists, the Universities of Oxford, Cambridge, London, and Durham; and this year he is an examiner for Oxford, Durham, and Victoria Universities.

Sir Frederick has not been idle with his pen. His compositions include the oratorio "Mount Moriah" (composed for his degree of Doctor of Music); the "Repentance of Nineveh," a dramatic oratorio; "Rock of Ages," set to a Latin version by Mr. Gladstone; the "Cradle of Christ," a canticle for Christmas; "Hymn to the Creator"; the "Lord's Prayer"; the cantatas "Boadicea," "Callirhoë," and "The Inchcape Rock"; an overture, "Morte d'Arthur"; and many anthems, services, part-songs, (including his successful setting of Tennyson's "Crossing the Bar"), songs, &c. His "Counterpoint" and other primers have had extraordinary success, many thousands having been sold. His latest work, "The Flag of England," set to Mr. Rudyard Kipling's stirring poem, was enthusiastically received on the occasion of its first performance, at the Royal Albert Hall, on May 6 last, at a Concert in commemoration of the Queen's Diamond Jubilee, for which it was specially composed.

It is not easy to portray Sir Frederick's interesting personality. Quick, shrewd, highly strung, intensely practical, and resourceful to a degree, bubbling over with genial humour—these are some of the characteristics of this successful musician. He is a veritable Sydney Smith in his profession, and it is impossible to be in his presence very long without being amused at his ready wit and his clever powers of caricature. But below this surface vivacity there runs a strong undercurrent of deep feeling, indicative that "Westminster Bridge"—as he is often playfully called—is a right good-hearted fellow. May his career furnish an incentive to many a young musical student, and may he live long to enjoy the regard of his friends and the success which he has so deservedly won.

HANDEL AND HIS LIBRETTIST.

Dr. Thomas Morell (1703-1784), the great classical scholar, was one of Handel's friends. "His knowledge of music," says the "Dictionary of National Biography," "was considerable, and he played the organ with some skill." He preached a sermon on "The Use and Importance of Music in the Sacrifice of Thanksgiving," at Worcester, September 3, 1746, at the Anniversary Meeting of the Three Choirs. In it he declares that: "To know Music, is to know the natural Order of Things: For all Nature, or the Universe, is perfect Harmony." According to the "Dictionary" named above, "Morell supplied the libretti for 'Judas Maccabæus,' 1746; 'Alexander Balus,' 1748; 'Joshua,' 1748; 'Solomon,' 1749; 'Theodora,' 1750; 'Jephtha,' 1752; 'Gideon,' 1754; and 'The Triumph of Time and Truth,' 1758."

Now "Gideon," as will be seen from the subjoined letter, was apparently prepared, not for Handel, but for J. C. Smith. Schoelcher speaks of the work as having been produced in 1769. And, again, according to this letter the worthy Doctor seems scarcely to have written the text of "Joshua" and of "Solomon." Had he done so, one would expect to find them named. "Nabal, an Oratorio, 4to, London, 1764. It was performed at Covent Garden, the words being adapted to several compositions of Handel," is another quotation from the "Dictionary," concerning a work to which reference is made. The text was printed in 1764 for Benjamin Dod, at the *Bible and Key*, in Ave-Mary-Lane, Ludgate St.

"*Circa* 1764," a long letter was written by Dr. Morell to some person not mentioned. It has been published only this year by the Historical Manuscripts Commission in their Fifteenth Report, Appendix, Part II., in which are printed the manuscripts of J. Eliot Hodgkin, Esq., F.S.A., of Richmond, Surrey. In the opening lines reference is made to another "Three Choirs" sermon, preached at Hereford in 1747, and then the letter continues thus:—

"And now as to Oratorio's:—'There was a 'time (says Mr. Addison), when it was laid 'down as a maxim, that nothing was capable 'of being well set to musick, that was not 'nonsense.' And this I think, though it might be wrote before Oratorio's were in fashion, supplies an Oratorio-writer (if he may be called

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a writer) with some sort of apology; especially if it be considered, what alterations he must submit to, if the Composer be of an haughty disposition, and has but an imperfect acquaintance with the English language. As to myself, great a lover as I am of music, I should never have thought of such an undertaking (in which, for the reasons above, little or no credit is to be gained), had not Mr. Handell applied to me, when at Kew, in 1746, and added to his request the honour of a recommendation from Prince Frederic. Upon this I thought I could do as well as some who had gone before me, and within 2 or three days carried him the first Act of *Judas Macchabæus*, which he approved of. 'Well,' says he, 'and how are you to go on?' 'Why, we are to suppose an engagement, and 'that the Israelites have conquered, and so 'begin with a chorus as

'Fallen is the Foe

'or, something like it.' 'No, I will have this,' and began working it, as it is, upon the Harpsichord. 'Well, go on.' 'I will bring you more to-morrow.' 'No, something now,

'So fall thy Foes, O Lord,

'that will do,' and immediately carried on the composition as we have it in that most admirable chorus.

"That incomparable Air, *Wise men, flattering, may deceive us* (which was the last he composed, as *Sion now his head shall raise*, was his last chorus) was designed for *Belshazzar*, but that not being perform'd, he happily flung it into *Judas Macchabæus*. N.B. The plan of *Judas Macchabæus* was designed as a compliment to the Duke of Cumberland, upon his returning victorious from Scotland. I had introduced several incidents more apropos, but it was thought they would make it too long, and were therefore omitted. The Duke however made me a handsome present by the hands of Mr. Poyntz. The success of this Oratorio was very great. And I have often wished, that at first I had ask'd in jest, for the benefit of the 30th Night, instead of a 3d. I am sure he would have given it me: on which night the [re] was above 400*l.* in the House. He left me a legacy however of 200*l.*

"The next year he desired another, and I gave him *Alexander Belus*, which follows the history of the foregoing in the *Macchabees*. In the first part there is a very pleasing Air, accompanied with the harp, *Hark, Hark, he strikes the Golden Lyre*. In the 2d, two charming duets, *O What pleasure past expressing*, and *Hail, wedded Love, mysterious Law*. The 3d begins with an incomparable Air, in the affettuoso style, intermixed with the chorus Recitative that follows it. And as to the last Air, I cannot help telling you, that, when Mr. Handell first read it, he cried out *D——n* your Iambics. 'Dont put yourself in a passion, they are easily Trochees.' *Trochees, what are Trochees?* 'Why the very reverse of Iambics,' by leaving out a syllable in every line, as instead of

'*Convey me to some peacefull shore,*
'*Lead me to some peacefull shore.*'

'That is what I want.' 'I will step into the parlour, and alter them immediately.' I went down, and returned with them altered in about 3 minutes; when he would have them as they were, and had set them, most delightfully accompanied with only a quaver, and a rest of 3 quavers.

"The next I wrote was *Theodora* (in 1749), which Mr. Handell himself valued more than any Performance of the kind; and when I once ask'd him, whether he did not look upon the Grand Chorus in the Messiah as his Master Piece? '*No*,' says he, '*I think the Chorus at the end of the 2d part in Theodora far beyond it*, He saw the lovely youth, &c.

"The 2d night of *Theodora* was very thin indeed, tho' the Princess Amelia was there. I guessed it a losing night, so did not go to Mr. Handell as usual; but seeing him smile, I ventured, when, 'Will you be there next Friday night,' says he, 'and I will play it to you? I told him I had just seen Sir T. Hankey, and he desired me to tell you, that if you would have it again, he would engage for all the Boxes. *He is a fool; the Jews will not come to it (as to Judas) because it is a Christian story; and the Ladies will not come, because it [is] a virtuous one.*

"My own favourite is *Jeptha*, which I wrote in 1751, and in composing of which Mr. Handell fell blind. I had the pleasure to hear it finely perform'd at Salisbury under Mr. Harris; and in much greater perfection, as to the vocal part, at the Concert in Tottenham Court Road.

"The *Triumph of Time and Truth*—in 1757. The words were entirely adapted to the music of *Il Trionfo del Tempo*, composed at Rome in about 1707.

"To oblige Mr. Smith, Mr. Handell's successor, I wrote *Nabal* in 1764, and *Gideon*. The music of both are entirely taken from some old genuine pieces of Mr. Handell. In the latter is an inimitable Chorus—*Gloria Patri, Gloria filio*, which at first sight I despaired of setting with proper words; but at last struck out *Glorious Patron, glorious Hero*, &c., which did mighty well. . . ."

This letter of Dr. Morell throws interesting light on the services rendered to Handel in the matter of libretti. It certainly seems from it as if "Judas Maccabæus" was the Doctor's *first* attempt; and yet he has even been credited with having written the "Saul" book, of which Handel wrote the music in 1738. Dr. Chrysander, however, considers the author of the "Saul" book to have been Newburgh Hamilton, to whom Handel left £200 in his will for having "assisted me in adjusting words for

some of my compositions." Dr. Morell mentions "Theodora" as his third attempt, yet neither Schoelcher nor Rockstro gives the name of the librettist. Both, however, refer to Handel's high opinion of the oratorio and to the comparison which the composer made between the chorus "He saw the lovely youth" and the "Grand Chorus" in "The Messiah." Schoelcher gives the "Biographica Dramatica" as his source. That work certainly gives this anecdote and also another mentioned below. The original source, however, is not named. The first is said to be given "from undoubted authority." The words in the "Biographica Drammatica" are practically the same as those in the above letter. From the reference to the "Triumph of Time and Truth," I certainly conclude that Dr. Morell was the author of the translation of Cardinal Panfili's poem. Rockstro, in his "Life of Handel" (p. 365), speaks of the "English version by an unknown author." The well-known story of the Jews and the ladies in connection with "Theodora" is mentioned by Schoelcher, and again his source is the "Biographica Dramatica." In the Handel Society edition Dr. Morell is said to have also written the libretto of "Solomon."

The references to Mr. Smith's oratorios are interesting. The way in which such works were made up by this worthy man, after the death of his master and friend, may be further illustrated from the preface to an oratorio entitled "Israel in Babylon," which preface is, indeed, attributed to Dr. Morell himself. The text is in a collection of libretti in the British Museum (7897, i. 24). Underneath is written in ink:—

"This preface bears internal evidence of having been written by Dr. Morell."

W. A.

The W. A. is undoubtedly William Ayrton. Here is a quotation from that preface:—

"The music (except some of the Recitatives) is selected from the works of the late Mr. Handel: To give the Public a Collection that is not common I have taken but two Movements from his Oratorios; one of which has been long disused; the other is an instrumental piece, which appears here in Duetto; the other parts of the Collection are from his Anthems, several of which were never printed, and are only to be found in the possession of the Curious; from his Operas, now little known; and some favourite Fuges and Airs in his Concertos, etc., which will appear in a new, and, I hope, an acceptable Light."

In the same collection there is an old Sacred Harmonic Society book of the words of "Samson" with following comment: "This compilation appears to have been made by Dr. Morell, the celebrated lexicographer, who supplied the words for most of Handel's oratorios."

J. S. S.

FROM MY STUDY.

Wishing to emphasise the change from Kerry's barren rocks and dark, cold lakes to the freshness and beauty of Glengariff, Dean Hole (*vide* his delightful book, "A Little Tour in Ireland") makes a sudden sally, after his bright fashion, and remarks:

"You, my general readers, you, who, with that refinement of taste for which you are remarkable above all other readers, go to concerts at the Hanover Square Rooms in the season, and, out of it, to dingy County Halls, whenever the Italians sing—you, too, must help me with an analogy, and say—can you not recall how, amid all that severe and stately music, some plaintive ballad, quaint madrigal, or hearty glee refreshed your weary spirit and won the sole encore? It was so, at all events, when last I went to an operatic meeting in the Halls of Crystal; and Alboni sang; and Giuglini sang; and of *Inis* and *Icos* good store; and we beat time, and wasn't it delicious? but no song went home to our English hearts, roused us from our lethargic and drear gentility, and made us clap our English hands, save the song of 'The Hardy Norsemen.'"

Dean Hole—Under-Graduate Hole, as he was then—should, of course, have written, "The Hardy Norseman"; a fact which some former possessor of my copy draws attention to on the margin. But that is neither here nor there. I am not to be turned from the passage by a wrong vowel, and I contend that it is as true now as when London Society gathered, on Saturdays, under the palms of the Sydenham tropics, and operatic song-birds warbled, and poor Bowley, looking upon all, pronounced it very good. Taking "The Hardy Norseman" as typical of that which lies nearer to the heart of Mother Nature than, say, a music-drama by Wagner, do not we long to hear and applaud it? especially when London pavements are hot, and the sea calls to us from distant shores, and there passes before the mind's eye a vision of waving wheat. I am told of people who really are content all the long year with the artificialities of town, and even of some musical critics who complain that during autumnal weeks they have no work to do. Cherishing great respect for the memory of Dr. Johnson, I am not going to blame these my brethren. I only listen and wonder. Town-born, mayhap, are they, and cling to the breast of their mother. Doubtless they are happy in their way, as I in mine when, at an appointed season, instinct and opportunity hurry the children of fields and hedge-rows back to their native haunts. Many such take music with them, and sonatas of Beethoven and nocturnes of Chopin have come to me often through the open windows of rose-clad cottages, bespeaking the presence of some migrant from the distant city. But the country has a music of its own, and one form of it is that which Othello was willing to tolerate—"music that may not be heard." I know no

finer music at certain seasons than that of silence. Sweetly and soothingly it falls upon the jaded sense of the town-weary man, and he drinks it in as a parched plain the long-delayed shower. His brother, perhaps, goes to Margate and becomes a follower of Uncle Bones, by whose inspiration he is removed far enough from lofty and much-vexed regions of art, and placed upon the humble level of "Kail-yard stories" and the vernacular. That is something. Were I a Margate visitor, I should probably be there or thereabout what time Uncle Bones lifts up his voice on the sands and sings:

Down in ole Wurginny,
Oh, Roley, Boley!
A gun dat massa gib me,
To go and shoot a coon.
Wid a hida ka dink, ah! ah!
Oh, Roley, Boley!
Wid a hida ka dink—who dere?
Good mornin', ladies all.

Thus warbling, Uncle Bones is as intelligible as some composers, but in any case let us touch earth now and then, we soaring ones.

I am fond of touching earth myself—as much of it as I cover when lying under a tree in some rural solitude. True, I hear nothing of the banjo, nor is the coon among the branches above. Other strains come to mind, and from the sweet influences of the place I draw the music desired by one of our English poets:

Come then, a song—a winding gentle song
To lead me into sleep. Let it be low
As zephyr telling secrets to his rose,
For I would hear the murmuring of my thoughts;
And more of voice than of that other music
That grows around the strings of quivering lutes,
But most of thought; for with my mind I listen.
And when the leaves of sound are shed upon it,
If there's no seed, remembrance grows not there.
So life, so death: a song and then a dream.

If the music lull me to sleep under the tree, it is good. When John Ella saw a M.P. deeply slumbering at one of his Musical Union concerts, he proclaimed, in his next analytical leaflet, that the fact illustrated the blessed influence of art upon the weary brain-worker. Sleep, then, weary brain-workers, lulled by the grasshopper's chirp and the hum of the wild bee.

How I wander on, forgetting that I am still in my study! But even here, the piping boy of Sidney's "Arcadia" pipes to me from the shelves, and he is own brother to the minstrels of the fields and woods.

Shortly after the death of Rowlandson, the caricaturist, Ackerman brought out an annual entitled "The Humourist, a Companion for the Christmas Fireside," for which W. H. Harrison provided letterpress in the form of short poems, tales, and sketches. The book contained fifty engravings by Rowlandson and a number of vignettes; the illustrations being the real stuff and Harrison's work the padding. Harrison, in point of fact, had to write up to the wood blocks in his publisher's possession—a duty not entirely unknown at the present time. Among the blocks in question was one representing a blind piper led by a little girl, who is receiving alms at a cottage door. Another shows a clergyman, in surplice and hood, beating time while a group of young men and women sing with wide-open mouths. Harrison had to work in some verses for which these engravings would serve, and the result was a piece called "The Musical Prodigy." There is the very smallest possible connection between the poetry and the pictures, but I am not concerned with that so much as with the fact that the story of the "Prodigy" might have been written at the present day and with reference to recent specimens of the wonder-child. After two introductory stanzas, the poet comes to business:

But, of modern musicians of note,
There was one who gained riches and glory
So quickly that, Sir, I'll devote
A stanza or two to his story.

We are then told of this hero's infantine achievements in the direction of the divine art:

His Pandeans he made, flat and sharp,
With the pipes of the housekeeper's keys,
And, by way of Æolian harp,
Hung the gridiron up in the trees.

His fond mother thought him good enough for the metropolis:

So her pet on her knee, by the stage,
With his hair interestingly curl'd,
Reached London, which is, I'll engage,
The best prodigy mart in the world.

She laid out, of course, the first week,
A few guineas in puffs paragraphic,
Describing his touch *magnifique*,
And his voice absolutely seraphic.
. . . . . .

In the course of a fortnight or so,
All London was perfectly wild,
And by dozens the sight-hunters go
To look at the "Wonderful Child."

And patrons in all ranks and stations,
On our hero looked smilingly down,
And he got, every night, invitations
From the first lion-feeders in town.
. . . . . .

From this rout to that he was lugg'd,
With sweetmeats and sugarplums fed,
By young and old duchesses hugged,
While royalty patted his head.

For some time, among nobles and kings,
Our musician made no little racket,
Till, at last, in the nature of things,
He outgrew both his fame and his jacket.

So his business got slack, not, forsooth,
That he was one whit the less clever,
But because they couldn't keep the poor youth
In the same pair of breeches for ever.
. . . . . .

So he made the best use of his knowledge,
And, by means of an adequate fee,
Imported, from some foreign college,
A doctor of music degree.

Then he set up as professor of singing, married a rich pupil—

and the lady, 'tis said,
Forgetting duet and cantata,
Sings "Lullaby, baby," instead.

At present there appears to be a "slump" in prodigies, the result, perhaps, of over-production, not of any change in the English nature from what it was when Shakespeare wrote "The Tempest."

I do not boast of never having given attention to the literature of the Variety Stage, now that I have read the preface to Messrs. Charles

Douglas Stuart and A. J. Park's "History of the Music Halls from the earliest period to the present time." Here is a passage from the foreword in question: "As a factor in the domestic life of the masses, its influence (that of the Variety Stage) can hardly be over-estimated; while the hold which it retains to-day on the suffrage of the people is as remarkable as it is conspicuous. Indeed, few other forms of public entertainment command so large a share of popular support as that presented by the modern Music Hall, which constitutes in itself the most formidable rival in the patronage of the populace which the legitimate stage has ever possessed. Within recent years its prominence has become still more evident. All that wealth, art, and taste could yield have been enlisted in its service. Capital, representing an aggregate of many hundreds of thousands, has been invested in its ventures and recouped by phenomenal returns; veritable Temples of Variety, designed by the leading artists of the day, and upholstered, appointed, and embellished in a style rivalling in magnificence and display the palace of an Eastern potentate, have sprung up in all the principal cities of the kingdom, and *entrepreneurs* of European celebrity have ransacked the globe in their insatiable thirst for novelties of every description." I do not dispute either the truth of these statements or the importance of the subject to observers of social changes, but it is not my purpose to review Messrs. Stuart and Park's book farther than the opening chapters, which are devoted to the precursors of the modern music hall. These, according to our authors, were of three kinds. First, the Song and Supper Rooms, of which one, Evans's, survived till a recent time. Second, the Saloons, such as the once famous Grecian in the City Road; and, third, the Variety Concert-rooms, which were a development of the casual harmonic meetings promoted by publicans. The book before me gives an interesting account of these primitive institutions; nevertheless I lay it down, and take up "The Pickwick Songster," a work edited by "Sam Weller," and issued in penny numbers, eleven of which have survived for the benefit of my collection. Incidentally, this song-book is a witness to the wonderful popularity of Dickens's most famous story. The yellow front cover shows a classic peristyle, supported on one side by "Samivel" in the act of cleaning a boot; on the other by Mr. Pickwick himself, in Greek costume and strumming lyre-wise upon a gridiron. Each number is illustrated in the manner of the Cruickshanks ("Universal Songster," "London Singers' Magazine," &c.); but the special feature of the publication, or rather of certain of its numbers, is an excursion into the regions of criticism. The editor, looking round upon the "London Concerts" (by which he means the entertainments given in saloons and public houses), saw much to condemn. He espied "ignorant pretenders" and "scamps of the profession," and he made up his mind to go for them, remarking, in No. 4, "next week we shall commence our task with great spirit." Never was promise more fully redeemed, especially when dealing with a saloon called the Mogul in Drury Lane. For the purpose of this notice, "Sam Weller" borrowed the style of the rival editors at Eatanswill, and gave the world a peculiarly forcible description of a Drury Lane song-temple sixty years ago:

"The Mogul is situated in the filthiest and most blackguard part of Drury Lane, and is opened every evening in the week for a vocal display, the charge for admittance being 2d., which same 2d. is consigned to the pocket of the money-scraping, professional-grinding Cook, who is the presiding genius of the establishment. The room is rather a large one, and partakes of all the beauties and chaste architecture of a cow-house and a ranter's chapel. At one end of the room is a stage, on which are the instruments of torture—the terrific organ and the discordant pianoforte. The other portion of the place is divided into rows of boxes, of the real tap-room order, and, as a stronger recommendation to it, it stands on the site of that elegant apartment where, years past, the costermongers and their ladies nightly assembled to enjoy the luxuries of a general fight, seasoned by a hop."

Some of the performers are shown to us, among them "a most extraordinary-looking being, who wears a very short Scotch kilt, dirty fleshings, a battered bonnet, and a cockatoo's feather. This is Mr. May, whom we candidly confess we at first mistook for Grimston's wooden Scotchman, which we had missed from the door of that celebrated snuff merchant; but Mr. May kindly undeceived us by opening his lips, and we were certain it could be nobody else but Mr. May, no other person being capable of making a noise so awful." High talent could hardly be expected on "old Cook's" terms, which are thus scheduled: "For a first-rate sentimental singer per night—One shilling, one pint of beer, and a pipe of tobacco. For a comic singer per night—Sixpence, no pipe, and a smell of the swipes. For a lady—Fifteenpence, and find her own gin and bread and cheese. Casual professional visitors—One pint of beer among six."

Further, it is said, as to Mr. Cook: "Unfortunately for old Cook of the above vocal dust-hole, whom we slightly roasted in our first article, we heard, a week or more ago, of his having in his utter despair at the overwhelming chastisement of our rod, given ten shillings for the insertion of an article to cut us up to mince-meat in a dirty and obscure work called the 'Penny Town,' whose beastly proprietor will unquestionably, ere many weeks are over, be dancing on the treadmill and fattening on

skilly in the House of Correction." This pace was much too hot to last, and I am not surprised when, a few numbers later, the Editor says that in compliance with several requests, Sam Weller's Review will appear occasionally only. In point of fact, it did not appear at all thereafter.

From the Mogul to the music hall is a change indeed! X.

NEW LIGHTS UPON OLD TUNES.

No. VIII.

"The Campbells are coming."

Many writers on the subject of British Folk-music have been, and still are, I fancy, much too apt to assign a definite birthplace to the particular airs they write about. If a writer is forming a collection of Scottish, Irish, Welsh, or English tunes, he appears to make it a point of honour to include in his survey such airs as lie upon the debatable line of origin; and frequently, without setting forth all that is known of the tune, will appropriate it to the country whose folk-music he is editing. One class of writers who have neither sympathy with nor understanding of Scottish music will allow nothing to have birth North of the Tweed save a few "Sniggering pibrochs and jiggetty reels"; while a certain Northern part of England sticks fast to a group of folk-tunes claimed both by the Scotch and the Irish, all being quite oblivious of the fact that most of the airs see the light first in old London dance books, and for that reason some might as easily claim them for the South country.

Again, in regard to Irish airs, the accidental circumstance that Irish harpers have in some cases fitted existing tunes with variations which, having come down traditionally, have been inserted in Irish collections, has sufficed to class these as belonging purely to Ireland. Carolan's "Bumpers, Squire Jones," is an instance in point, for old John Playford published the tune at an early date in his Dancing Master as the "Rummer," and most probably it is the composition of a London dancing master.

Again, the old Irish harper Lyons, having composed variations to "A lovely lass to a Friar came," and this having been published by Bunting, has caused the whole tune to be considered Irish, while Moore's adoption of "The Girl I left behind me" has produced the same result. A search through Welsh collections will reveal several airs having equal English claims.

It is unfortunate that this mistaken patriotism or partiality has led collectors and editors of national music astray, for a good melody is surely cosmopolitan, and it matters little from what source it has sprung or how it has grown, so long as we have it to enjoy.

But besides this partiality, it is to be deplored that many writers will not take the trouble to investigate the matters they write about, but are content to copy and re-copy from the standard text-books, instead of adding to or correcting by their own individual research. In respect to British national music, owing to the avidity with which old musical works are bought up and stored in our public and private libraries, facilities exist to-day which were absent forty or fifty years ago, when such hard-working pioneers as Chappell, Rimbault, Bunting, Petrie, and others worked.

There can surely be no more difficult task for a musical antiquary than the accurate settlement of the place of origin of folk-tunes; as, in ninety-nine cases out of a hundred, they are the production of "some mute inglorious" individual whose name has probably never been heard out of his native parish. Many of our sweetest airs have had their birth at the plough-tail or in the milking byre, or perhaps they first trembled into life on the strings of a rustic fiddle.

These first germs have travelled afield, carried by journeymen, tinkers, or general wanderers who may have heard the tune or the ditty roared out in chorus at the fireside of a village ale-house, again to be repeated by them at other rustic meeting-places. The pedlars, too, were but half accomplished if they could not carry the songs as well as the gossip of a country-side. Pedlars, from almost the very birth of printing (for the press gave forth ballads and broadsides soon after) down to our own day, had always a stock of flimsy ballad-sheets in the corner of their boxes, adapted to the varying tastes of their clients.

Autolycus himself would have had but scant patronage if he could not have sung the tune for that ballad of the "strange fish" or borne a part in the vocalisation of "Two Maids wooing a man."*

Taking thus into consideration how old tunes travelled almost (if not entirely) by ear, it is not wonderful that so many versions of the same air are found in different parts of the country, each having such antiquity of popularity in a district as to render its claim for origin there almost a certainty. Many pages have been printed and much laborious argument set forth in the attempt to prove the antiquity or birthplace of an air by the presence or absence in it of a particular interval. The pentatonic scale theory has been broached and applied to both Irish and Scotch folk-music, and every tune which did not fit this has been condemned as either not old or, if age is indisputable, having suffered modern alteration. The dogma of the pentatonic scale having for its groundwork the imperfection of the musical instruments in Ireland and Scotland, is futile when we recollect that the old Irish harp

* "Winter's Tale," Act IV., Scene iii.

of thirty strings had been in existence from the dawn of civilization, and was either (as some people contend) native to Scotland or constantly to be seen and heard by the frequent passage of Irish harpers. In Scottish music the omission of the fourth and seventh is undoubtedly a characteristic feature of one class of airs, and Bunting, in the case of Irish music, dismisses the imperfect scale argument, but advances the theory that the presence of the emphatic major sixth is the test for the music of his country. Unfortunately, however, for all these propositions they are by no means conclusive; there are purely Scotch melodies having the fourth and seventh intervals, and other melodies which have the "emphatic major sixth" are as certainly not Irish. I think it will be found practically impossible to definitely settle the origin of an air by any rules such as these.

As the melodies were not composed by method, no hard and fast test can be applied. An air is English, Irish, or Scotch by its general structure, and its nationality is to be pronounced in the same manner as an expert would judge the painter of a picture—by the handling, the subject, or the colour; and as in this case the judgment might, after all, be wrong!

An air which has travelled by ear from one district to another has most certainly the character of the music of the district it has travelled into impressed upon it; for the singer or the player either consciously or unconsciously makes this change in it, and it is astonishing what can be done with a tune without altering a note.

Some time ago it was reported that the natives of the West Coast of Africa were dancing and singing "Tar-ra-ra-boom-de-ay" with the same mad delight that it inspired in a more intellectual race. I strongly suspect that if the tune were now noted down from a native singer, we should find a certain West African flavour imparted to it which the composer never dreamt of.

This is rather a long prelude to the introduction of an early example of an air which, while claimed as purely Scottish, is found at prior dates in English books and under an English name, attention to which is, I believe, now for the first time directed. I have spoken above of the futility of attempting to settle in a hard and fast manner the nationality of tunes, and having given my reasons against hasty judgments in such cases, I therefore by no means claim an English origin. It must be remembered there were not the facilities for the publication of music in Scotland as in England, and till at least 1780 Scotland was very backward in this respect.

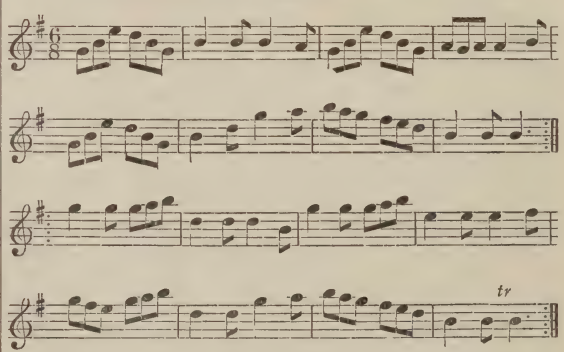
The air known as "The Campbells are coming," it is said, was the ancient gathering tune of the clan Campbell, and in the index to Johnson's Museum, Vol. III., 1790, it is stated that the tune was composed on the imprisonment of Mary Queen of Scots in Loch Leven, 1567.

William Stenhouse, the annotator of the Museum, gives the more likely suggestion that it was written about the time of the Highland rising in 1715. The first appearance of the tune in print under the title "The Campbells are coming," is in Oswald's Caledonian Pocket Companion, Book III., which was probably published about 1750-2, though the dates of the several books of this very important work have hitherto baffled my enquiries. Under the Campbell title, Bremner gives it in No. 11 of his "Reels," *circa* 1760, and later in the century it became frequent in Scottish publications. When Miss Kitty Stephens and the Waverley Novels had their day it became universal.

It is curious to find it under another title thus:—

"HOB OR NOB."

From "Jno. Johnson's 200 Country Dances," Vol. IV., 1748.



This tune, under the name "Hob or Nob," is found in the following old country dance books: "Walsh's Caledonian* Country Dances," Book I., *circa* 1740: "Jno. Johnson's 200 Country Dances," Vol. IV., 1748; "David Rutherford's 24 Dances" for 1750; and "Peter Thompson's 200 Country Dances," *circa* 1758.

The air has been so long associated as a bagpipe tune for military marching that it is difficult to conceive it as an eighteenth century country dance.

The famous incident of Jessie MacGregor hearing it at Lucknow when almost all hope was gone has, like all romances, been severely attacked; it is, however, easy of belief.

PASTIMES FOR MUSICIANS.

The subject of musicians' pastimes can obviously be treated in several ways, and we have no doubt that the most popular method of handling it would be to develop the brief information given under the heading "Recreations" in the new edition of "Who's who," on the lines of the personal paragraphs

* The "Caledonian" refers more to the steps of the dances, as English titles predominate in the book.

in the penny weekly papers. As thus: "Mdlle. Corisande Stockdolloger, the beautiful blue-eyed pianist from Tipperusalem (Ga.), is passionately fond of the catapult, and has been known to floor a bobolink at a hundred yards." Or again: "M. Vladimir Tchitchikoff, the great Siberian basso, keeps himself in training for the arduous *rôle* of *Bulbo*, in the 'Blind Boxer of Batoum,' by punching the ball for three hours daily." Or, once more: "Signor Salamandro Squarcione, by way of getting local colour for his next one-act opera, has applied for and obtained the post of electrocutionist to the State of Arkansas." This method, as we have already admitted, has divided attractions. There is something indescribably soothing to the ordinary person in being thus, as it were, led behind the scenes and confronted with the spectacle of Apollo with his bow unbent, of genius at play. One can cheerfully dispense with a knowledge of Verdi's music, so long as one knows, on the authority of *Great Snips*, that he is an adept at spillikins. It matters little whether one has heard Signor Tam-Tamagnifico or not provided one has the assurance of the *Keyhole* that he measures nineteen inches round the biceps and always practises with dumb-bells before entering his matutinal tub. But tempting as this field of inquiry unquestionably is, we must reluctantly leave it to writers better equipped than ourselves for the collection of these thrilling personalia, and confine ourselves to a general discussion of the pastimes best suited to the members of the various branches of the musical profession.

That it is desirable for musicians to alternate the labours of their calling with indulgence in recreative pastimes, is a proposition which commands universal assent. To say nothing of the venerable maxim relative, as the lions of Peterborough Court might phrase it, to the intellectual hebetude engendered by a too assiduous devotion to study, we live in so athletic an age that no self-respecting individual can venture to assert his insensibility to the fascinations of out-door recreation. Apart from which it is notorious that one large and important class of musicians—we refer to the tribe of vocalists—are inconveniently prone to the accumulation of adipose tissue. On both of these grounds exercise is to be commended, and exercise is seldom so agreeable as when it involves the participation in a game or pastime. Descending from generalities to particulars, we are naturally confronted at the outset by the claims of the national game *par excellence*, cricket. And, on the face of it, there is a peculiar affinity between the disciples of St. Cecilia and the votaries of the great summer game, seeing that both are intimately concerned with "scores." Further investigation, however, proves this connection to be somewhat misleading. Cricket is all very well for the composers or compilers of scores, but it is eminently unsuitable for the interpreters thereof. Any one who has examined the hands of a great professional or amateur wicket-keeper will speedily come to the conclusion that this post is not fitted for a Sarasate or a Paderewski, or, in fine, for any aspirant to instrumental virtuosity. And the same remarks, with some modification, apply to batting, fielding, and even umpiring. There is no reason why singers should not play cricket in moderation, but as for instrumentalists, the only function in connection with the game which they can fill with impunity is that of scorer. Even umpires are liable to be "cut over" by a hard return or a hit to square leg. Rugby football, again, is, we fear, out of the question, though the Association game ought to be useful in developing the agility of organists in the department of pedal playing, while lawn tennis ought to afford ample opportunities for distinction to the same class of musicians, owing to their experience in taking all manner of "services." But the two games which above all others seem to lend themselves most happily to the requirements and limitations of musicians are golf and croquet. On the merits and beauties and infinite variety of the "Royal and Ancient Game" it is unnecessary to expatiate at this time of day. From the point of view of the musician, however, it has the advantage that it does not involve any violent strain, and is practically free from the element of danger. Professor Karl Pearson, the eminent mathematician and philosopher, has recently discussed the chances of death in an elaborate essay, and no doubt would be prepared to supply a formula suited to the requirements of the timorous aspirant to golfing honours. We feel sure that it would be a highly reassuring formula. People have been killed at golf, but, if we mistake not, they have been more often spectators than participants in the game. For the rest, the use of the clubs is not likely to interfere with the suppleness of hand so essential to the executant; while the vicissitudes of the game afford splendid scope for the indulgence by vocalists in impassioned declamation. We can imagine no better preparation for the ideal rendering of a part which calls for a display of fury, despair, or indignation than a few minutes spent in ineffectual efforts to lift the ball out of a bunker. Finally, there remains croquet, which, whatever may be its intrinsic merits as a pastime, is at all points irreproachable as a recreation for musicians of all branches and ages. The infant prodigy, the *prima donna*, and the double-bassoonist can all take part in this blameless and innocuous pastime, with the knowledge that the utmost risk which is run is that of hitting your partner or your opponent instead of the ball. And there are moments when the latter calamity is positively calculated to inspire satisfaction rather than sorrow in the striker.

The dinner, which might be called a banquet, given by Mr. George M. Smith, the well-known publisher, to the editor of and the contributors to the "Dictionary of National Biography," on the 8th ult., was a very brilliant function. Within the walls of the Whitehall Rooms, Hôtel Métropole, were gathered together a distinguished company, which included the Bishops of London and Oxford, Mr. John Morley, Mr. Lecky, and many other eminent workers in the paths of historical and biographical literature. Mr. Leslie Stephen, the first editor, referred to the fact that the "Dictionary"—which Lord Rosebery designates "the monumental literary work of Her Majesty's reign"—had inaugurated an improved standard of research and accuracy in biographical study. Nowhere is this more needed than in musical books of reference, where writers, by shirking original research, have too often been content merely to copy from their predecessors, inaccuracies included. The Master of the Temple (Canon Ainger) made the hit of the evening when he epitomised the rule laid down for the guidance of contributors, by saying, "No flowers, by request." The musical contributors to the "Dictionary" were represented on this interesting occasion by Mr. J. A. Fuller Maitland, Mr. Henry Davey, and Mr. F. G. Edwards.

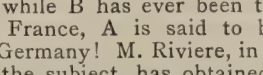
A similar function, though of a more private nature, should also be recorded by reason of its interesting and unique nature. Mr. and Mrs. Alfred Littleton entertained at dinner, on the 16th ult., at 19, Devonshire Place, W., the Cathedral organists, "to meet Sir Frederick Bridge, organist of Westminster Abbey, and Sir George Martin, organist of St. Paul's Cathedral," who were accompanied by Lady Bridge and Lady Martin. The other Cathedral organists present were Dr. G. B. Arnold (Winchester), Dr. F. Bates (Norwich), Mr. G. G. Beale (Llandaff), Dr. G. J. Bennett (Lincoln), Mr. A. H. Brewer (Gloucester), Mr. T. H. Collinson (St. Mary's, Edinburgh), Mr. J. E. Jeffries (Newcastle), Dr. Haydn Keeton (Peterborough), Mr. R. W. Liddle (Southwell), Mr. C. G. Marchant (St. Patrick's, Dublin), Mr. H. C. Morris (St. David's), Mr. T. Tertius Noble (Ely), Dr. F. J. Read (Chichester), Mr. George Riseley (Bristol), Mr. G. R. Sinclair (Hereford), Mr. C. F. South (Salisbury), and Mr. T. Westlake-Morgan (Bangor).

The other guests were Sir John Stainer, Professor of Music at the University of Oxford and late organist of St. Paul's Cathedral; Dr. E. J. Hopkins, organist of the Temple Church and "the father of English organists"; Dr. E. H. Turpin, hon. secretary of the Royal College of Organists; Dr. C. Harford Lloyd, Precentor of Eton and formerly organist of Gloucester and Oxford Cathedrals; Dr. Creser, organist of the Chapel Royal, St. James's; Mr. Battison Haynes, organist of the Chapel Royal, Savoy; Mr. F. G. Edwards (Editor of The Musical Times), Mr. Augustus Littleton, and the two eldest sons of Mr. Alfred Littleton. The host, in welcoming his guests, who came from such distant places as Dublin and Edinburgh, mentioned that the inception of that pleasant gathering of Cathedral organists, the first of its kind, was due to "one of our leading Cathedral organists." Some capital and highly amusing speeches were given by Sir George Martin, Sir Frederick Bridge, Sir John Stainer, Dr. E. J. Hopkins (now in his eightieth year), Mr. George Riseley (representing the provincial organists), and Mr. C. G. Marchant, of Dublin. Several gentlemen wrote expressing extreme regret at their unavoidable absence.

The utterances of Sir John Stainer always command respect and attention. The title of his last terminal lecture in the Sheldonian Theatre, Oxford, "Music as a branch of education," is a subject naturally congenial to the genial Professor, and one on which he is fully qualified to discourse. Speaking of the teaching of music in schools of all classes, Sir John defended instruction in the art of sight reading on the ground that it did not hinder children from singing school-songs by ear, but that it had the advantage of enabling the more gifted children to show their talents so that they might be improved. The Professor then referred with gratification to the improved attitude of both masters and pupils towards music in secondary and public schools, and showed from experience how useful some training in the art was to all. After treating of the position held by music in the University, and sketching out an "ideal Oxford School of Music," Sir John Stainer advised, where it was possible, that when a boy left school he should devote two years to the study of music, either at home or abroad, before coming up to Oxford. The Arts course, as well as a Musical Degree, was the ideal education to aim at. Lastly, the Professor did not consider a Continental musical education to be essential, as some appear to think necessary. The lecture, of which the above is the briefest summary, should be printed, as it was full of many suggestive thoughts admirably expressed.

The Royal Academy of Music is well represented at the Victorian Era Exhibition by some interesting exhibits. There are portraits of the eleventh Earl of Westmoreland, who, as Lord Burghersh, practically founded the Academy, and of all the principals—viz., Dr. Crotch, Cipriani Potter, Charles Lucas, Sir William Sterndale Bennett, Sir George Macfarren, and Sir Alexander Mackenzie. Specimens of the productive powers of these six "chief musicians" at Tenterden Street are shown in autograph scores of "The Lord is King," by Crotch; a Symphony in G minor, by Potter; three symphonies, by Lucas; the well-known Caprice in E for pianoforte and orchestra (Op. 22), by Bennett; the cantata "May Day," by Macfarren; and the "Rose of Sharon," by the present holder of the office. Mr. Walter Macfarren, the *doyen* professor at the Academy, to whom we are indebted for calling our attention to this excellent collection, lends an oil portrait of his eminent brother, Sir George Macfarren, and a replica, painted by the great artist himself, of the well-known picture of Mendelssohn, by Magnus, of Berlin. The latter was presented to Sterndale Bennett by Mendelssohn's family, and after Bennett's death, in 1875, it passed into Mr. Macfarren's possession. The Exhibition is well worth a visit.
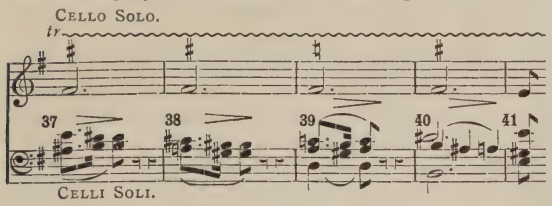
"Is it A or B?" That is the semiquaver question which M. Jules Riviere, the well-known *chef d'orchestre*, asks in regard to the last note in the thirty-second bar of the famous *Ranz des Vaches* in Rossini's "William Tell" overture. The passage stands thus in the autograph score, dating from before 1829:—



The last note stands as B; but, strangely enough, it has always been, and still is, printed A. Moreover, it appears that while B has ever been the traditional rendering in France, A is said to be adopted in England and Germany! M. Riviere, in an exhaustive pamphlet on the subject, has obtained the opinions of several eminent French conductors—including

MM. Lamoureux and Colonne—as well as oboeists and others, who all unhesitatingly affirm that B, and not A, is the right note. But why such a misprint—if it is a misprint—has been suffered to remain in the printed copies all these years is a mystery.

M. Colonne records that, in 1861, Rossini, who was then nearly seventy years of age, attended the rehearsal of a ballet at the Paris Opera House, when, in honour of the Maëstro, his "William Tell" overture was played. He made no remark about the aforesaid B in the *Ranz des Vaches;* but, as showing that he kept his aged ears open, he wished the upper note of the violoncello trill in bar thirty-nine of the overture to be played G *natural*, not G sharp, thus:—



It is very interesting to find that so modern a master as Rossini upheld the traditions characteristic of Bach's time, of treating ornaments diatonically. Much "false doctrine" has been disseminated upon an arbitrary performance of embellishments, regardless of their natural environment.

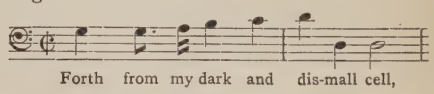
Mr. J. S. Shedlock's valuable book "The Pianoforte Sonata" has appeared in a German translation with the title "Die Klavier-Sonate" (Carl Habel, Berlin). In a brief preface the author refers to his omission, in the original English version, of Mendelssohn, to which Professor Prout and other reviewers called attention. Mr. Shedlock promises in a second edition of his book to make mention of Mendelssohn's Pianoforte Sonata in E (Op. 6). Fräulein Olga Stieglitz, in addition to providing an excellent translation, has, in this German edition, added various notes and enlarged the index of a very interesting contribution to musical literature.

Who wrote the words and who wrote the music of the song known as "Mad Tom," or "Tom of Bedlam"? The words were for many years attributed to Tom d'Urfey. Isaac Walton, however, in his "Compleat Angler," speaks of "Mr. William Basse, one that has made the choice songs of 'The Hunter in his career' and of 'Tom of Bedlam,' and many others of note." Bas, or Basse, died in or about 1653, the year in which D'Urfey was born. The earliest book we have been able to find containing the poem is one entitled "Le Prince d'Amour | or the | Prince of Love | with a | Collection | of several Ingenious | Poems | & | Songs | By the Wits of the Age." | This was published in 1660. If this version be compared with the one generally sung, curious differences, apart from orthography, will be found. The line, for instance, in the modern version, "Through the *world* I wander night and day," reads in the old, "Through the *woods*," &c; and the modern "Pentateuch of Tenses" appears to have been evolved from "Pentarchy of tences."

The music at a very early date was attributed to Henry Purcell. The melody only is said to have been included in a collection of Purcell's works, published by Walsh a few years after the composer's death; and in Ritson's "Select Collection of English Songs," published in 1783, the song is given as "Set by mr Purcell." The supposed earliest copy of "Mad Tom of Bedlam" is to be found in "Choice Songs and Ayres for One Voice, to sing to a Theorbo-Lute, or Bass-Viol," sold by John Playford, near the Temple Church, 1673. These songs are stated on the title-page to have been "composed by several Gentlemen of His Majesties Musick." Here it is entitled merely "Mad Tom. For a Bass alone." It ends with the section in 3-4 time, of which the concluding words are—

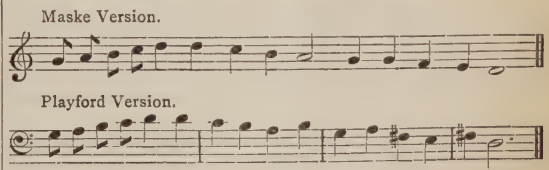
Bid Charles make ready his wain,
To bring me my senses again.

The song commences thus:—



There is no further index to the composers of the various songs in this volume beyond the "several Gentlemen" of the title-page. Hawkins, by the way, attributes the music of "Mad Tom" to Henry Lawes.

Chappell, in his "Popular Music of the Olden Time" (Vol. I., p. 328), states that the "earliest printed copy hitherto discovered of the music of this celebrated song" is to be found in the first edition of "The English Dancing-Master" (1650-51), under the title "Gray's-Inne-Maske" (the first word, however, ought to be spelt thus: *Graies*). Either the Playford version was evolved from this, or both versions were evolved from some still earlier one. This "Graies-Inne-Maske" tune differs at times from the Playford in the notes; further, the one is written in an old mode, the latter practically in a modern key. Then the words of the poem as found in the Playford version will not fit the "Maske" tune as it stands written. So that it has been altered to fit the words. Is it not just possible this might have been done by young Purcell? Certain portions have been repeated, evidently for the sake of the words. And here is a phrase to show how the "Maske" tune has been altered—



About the beginning of the last century an addition was made to "Mad Tom," and apparently by an organist named George Hayden, the composer of "As I saw fair Chlora." There are various versions of this "Hayden" setting. In an old volume of songs by Henry and Daniel Purcell, Eccles, Carey, &c. (the copy in the British Museum was presented by George Noble and Elizabeth Morgan in 1731), there is a "Mad Tom set by Mr. Hayden." In another collection of English Ballads, published in 1790, there is a "New Mad Tom, set by Mr. Hayden." A few pages before is to be found a song entitled "Old Mad Tom," but it bears no name. In an old Dublin edition of "Mad Tom" it is described as "An admir'd Song by the celebrated Purcell, lately revis'd." This consists of the old song as in the Playford volume, continued by the "Hayden" song in shortened form.

Chappell, in his "Popular Music of the Olden Time," speaks of yet another version, "having a 9-4 movement at the close." To describe in detail the

various "Hayden" versions would be useless. But the fact is worth noting that the "Mad Tom," published in modern times under the name of Purcell, has very little, if anything, of Purcell's in it. The song was even sung by Mr. David Bispham, January 14, 1895, at a Monday Popular Concert, and marked with Purcell's name! "Mad Tom," it should be stated, is *not* in "Orpheus Britannicus," published by Purcell's widow shortly after the composer's death.

The Wagner Museum has at length been opened at Eisenach, on June 20, and the unique collection will now be accessible to students of the life and works of the Bayreuth master, and to the public generally. The collection, it will be remembered, owes its existence to the intelligent zeal and energy of Herr Nicolaus Oesterlein, a Viennese amateur, who has compiled a most interesting and exhaustive catalogue of its contents, and by whom it was opened to the public some ten years ago in the Austrian capital. But the undertaking was of too gigantic a nature to be long carried on by a single individual, however energetic, and efforts made on the part of the collector to hand over the museum to some German municipality for a reasonable sum having proved fruitless, there was a probability of its contents, gathered together with such painstaking care, being again dispersed and hidden away in the portfolios of the omnivorous private collector. It is owing to the munificent liberality of Commerzienrath L. Leichner, of Berlin, Dr. Obrist, the Stuttgart conductor, and a few others, that this most regrettable eventuality has been avoided, and the collection, carefully and conveniently arranged, is now safely housed at the historical Villa Reuter, near Eisenach, which has been considerably enlarged for the purpose and which is the property of the municipality of the town. An interesting *brochure*, setting forth in detail the history of the Institution, has been published by Professor Kürschner, the honorary custodian.

Dieppe was the scene, on the 18th ult., of quite a series of public demonstrations in honour of M. Saint-Saëns, who is a frequent and highly popular visitor to the famous holiday resort. A lunch was given at the grand saloon of the Hôtel de Ville, when M. Thaulow, the Norwegian painter, proposed the health of the honoured guest, followed by an official visit to the new museum, containing some rare and interesting gifts presented by the composer; after which the assembled company proceeded to the Place de la Comédie, which was there and then solemnly re-named "Place Camille Saint-Saëns," a ceremony which the composer, who is not devoid of a sense of humour, doubtless keenly enjoyed. The proceedings terminated with a concert in the evening at the Casino, at which an enthusiastic audience of some fifteen hundred persons offered a series of ovations to the distinguished musician.

A well-founded protest is offered by a writer in *The Times*, of the 21st ult., against the conspicuous neglect of British music shown by the military authorities at the recent commemoration festivities. The *reductio ad absurdum* of this method was reached at the review of Colonial troops, at Buckingham Palace, when the programme was exclusively composed of French and German music, and might have served as an appropriate selection for a military review in Paris or Berlin. The writer is far from contending that nothing but British music should be performed on such occasions: he merely submits that at great national celebrations it is not unreasonable to expect that the public should be reminded that British tunes do exist. It is probably only a survival of the old view of music as an imported and exotic luxury that renders such solecisms possible. Certainly in no other part of the civilised world could such an anomaly be perpetrated without provoking the most violent explosion of patriotic sentiment.

Following upon the preliminary announcement, made in our last issue, of Dr. E. J. Hopkins's forthcoming "Hand-Book on the Organ," we are enabled to state that a more detailed prospectus of the plan and scope of the new book has now been prepared, copies of which may be obtained on application to the publishers, Messrs. Novello, Ewer and Co.

The mortal remains of Johannes Brahms were, on June 12, conveyed to their definite resting-place in the Central Cemetery, Vienna. The ceremony was witnessed, amongst others, by Secretary von Koch, Herren Faber, Mandiczeosky, Miller von Aichholz, and R. von Perger, of the Gesellschaft der Musikfreunde. It has been decided in the Hamburg Law Courts that the Viennese authorities are alone competent to deal with the property left by Brahms. It is therefore probable that, in accordance with the informal will of the master, his valuable collection of manuscripts, as well as a legacy in money, will be handed over to the Gesellschaft der Musikfreunde.

FACTS, RUMOURS, AND REMARKS.

The Pope is said to have pronounced against the violin in church, and that instrument is now, I suppose, placed on the Index, along with the voices of women. His Holiness is a well-meaning gentleman, and does nothing from mere whim, we may be sure; but it passes me to conceive what there is of improper sensuousness in the tones of a fiddle. However, the Pope judges according to his lights, and the Catholic world will doubtless obey.

The musical composer seems to take it as a mere matter of course that his honours will be *post mortem*. Some days ago I asked Professor Stanford when we were likely to hear again his fine Elegiac Ode. "After I am dead," was the answer. So Mr. Saint-Saëns, talked to about his "glory," exclaimed, "Don't bother about my glory; let us drink to music. Glory cannot come without death."

Success to the Feis Ceoil, and may it wake the harp of Tara to pure and primitive song. Irishmen who are worth their salt will strain every nerve to that end. Englishman, as I am, I cannot read without emotion Thomas Furlong's lines on the spirit of Irish song:

Loved land of the Bards and Saints! to me
There's nought so dear as thy minstrelsy;
Bright is Nature in every dress,
Rich in unborrow'd loveliness;
Winning is every shape she wears,
Winning she is in thine own sweet airs;
What to the spirit more cheering can be
Than the lay whose lingering notes recall
The thoughts of the holy, the fair, the free,
Beloved in life, or deplored in their fall?
Fling, fling the forms of art aside;
Dull is the ear that these forms enthral;
Let the simple songs of our sires be tried,
They go to the heart, and the heart is all.
Give me the full responsive sigh,
The glowing cheek and the moistened eye;
Let these the minstrel's might attest,
And the vain and the idle may share the rest.

Somewhat *àpropos* to the foregoing is a passage in R. L. Stevenson's "Across the Plains." He describes a journey from New York to San Francisco in an emigrant train: "It was a troubled, uncomfortable evening in the cars. There was thunder in the air, which helped to keep us restless. A man played many airs upon the cornet, and none of them were much attended to until he came to 'Home, sweet home.' It was truly strange to note how the talk ceased at that, and the faces began to lengthen. I have no idea whether, musically, this air is to be considered good or bad; but it belongs to that class of art which may be best described as a brutal assault upon the feelings. Pathos must be relieved by dignity of treatment. If you wallow naked in the pathetic, like the author of 'Home, sweet home,' you make your hearers weep in an unmanly fashion, and even while yet they are moved, they despise themselves and hate the occasion of their weakness. It did not come to tears that night, for the experiment was interrupted. An elderly, hard-looking man, with a goatee beard, and about as much appearance of sentiment as you would expect from a retired slaver, turned with a start and bade the performer to stop that 'damned thing.' 'I've heard about enough of that,' he added; 'give us something about the good country we're going too.' A murmur of adhesion ran round the car; the performer took the instrument from his lips, laughed and nodded, and then struck into a dancing measure, and, like a new Timotheus, stilled immediately the emotion he had raised." I like the testimony of the hard-looking man's expletive better than Stevenson's affected criticism.

The following has been "communicated":—

The success of the recent Musical Festival held in Dublin has encouraged its promoters to form an association, to be called the Feis Ceoil, for the purpose of carrying on the work so well begun. The constitution of the new body is modelled on the lines of the Welsh Eisteddfod, which this year, in sympathy with the Irish movement, has offered a prize for the best rendering of an Irish song, open for competition at the coming gathering at Newport to all natives of Ireland. The primal aim of the Feis Ceoil is to promote the study and general cultivation of Irish music, and at the same time to preserve, by publication, the old National airs of the land. The new association has no political or sectarian bias. It is intended that the annual festivals be held for the most part in Dublin, but it is not improbable that Belfast and Cork will from time to time be chosen as the meeting-place.

Mr. Philip Hale has been reviewing some very modern books on art subjects in the *Musical Courier*. Finding hard sayings, and getting a-weary, he picked up a volume of Walpole's Letters, and found that the people of 1753 were nearer to him than those of our own day. And far more entertaining, I should add. In one of the modern books, Mr. Hale read that the true critic will "provoke the shudder of the Ideal," and "undergo, as the artist, in naïve stupor the powerful suggestions of life." In Walpole he read that Lord Granville was about to marry Lady Juliana Collier: "There are not above two or three and forty years difference in their ages, and not above three bottles difference in their drinking in a day." Mr. Hale preferred Walpole, and I am with him.

The following words of truth and soberness are taken from the *Musical Courier*, where they appear to be a translation from the *Neue Freie Presse:*

The fact is the public looks for what it ought not to look—namely, sensation, and hence the rival conductors seek to overtrump each other in their "conceptions" and "intentions," without much regard to the true conception of the piece; they bring forward one detail and suppress another till there is nothing else but details left in the score. The members of the orchestra, at the same time, by being compelled to follow the whims of every new conductor, become merely mechanical instruments. The performer can only play with enthusiasm and freedom when he feels himself an individual. With the countless, uninterrupted variations of *tempi* of the rubato conductors, with the capricious gestures they make which are supposed not to indicate the best, but the "melos," all individuality is lost, and the player is a mere slave. But there is injury done to the conductors themselves through the prominence given to them. The great attention paid them compels them to assume picturesque poses, as beautiful objects for the eye. Hence come many charming but purposeless gestures, which are better fitted for the ballet. The conductor, whom really it would be best not to see, thus becomes a dark body intercepting the rays of art.

Mr. W. J. Henderson, of the *New York Times*, has been lecturing on "The Music Critic—What he is and Why he is." Mr. Henderson's words are always well worth weighing, but I must be content now to make a single extract:

I now come to the consideration of certain charges against amusement critics which, in the minds of managers, actors, and musicians, are extremely grave. The first of these can be dismissed very briefly. It is the charge that the critics do not always sit out the performance. The accusation is true. They do not. They would be altogether too stupid for daily journalism if they did. The final answer to this censure of the critics was made by Mr. William Winter, when he said: "It is not necessary to eat the whole of an egg to know that it is bad."

May this be regarded as putting the matter in an egg-shell?

Mr. Sousa, the American bandmaster, has written a March entitled: "The Stars and Stripes for Ever." He did this when in Europe, finishing the work when returning home under a foreign flag. Mr. Sousa told a reporter: "One never feels so patriotic as when under a foreign flag, you know. I have often heard people say that, when in a foreign country, the sight of the Stars and Stripes seems the most glorious in the world." There is something in this, no doubt, for, when in America, I went myself down to the harbour of San Francisco to get sight of the Union Jack after a long course of the other thing. Mr. Sousa's March has three themes—one representing the North, a broad, sweeping subject; another the South, with its languorous beauty and romance; another the West, a strong, pushing melody, carrying all before it.

There has been an American discussion on woman's work in music, and the chairwoman, Mrs. Sutro, delivered an address, from which I take these lines: "Many men, great and little, have denied the possibility of original musical composition to women until this came to be almost a generally accepted axiom. Time, however, will demonstrate what women can do. Work by women will eventually rank as great and immortal as that by men. They will become more skilled in musical composition, because the field of their activity in all other departments has been greatly enlarged." I am sorry for Mrs. Sutro in that this branch of her subject restricted her to the doubtful region of prophecy.

A new horror threatens life. "As you step on the mat to enter Mr. T. J. Armstrong's cosey apartments in Philadelphia, the familiar strains of 'Auld Lang Syne' are heard overhead. The music ceases as

you step off the mat. A tiny electric motor, run by battery power, nailed on the wall above the door, runs a small musical box. The pulley on the music box is a home-made affair, and the motor and music box are coupled together with string belting. Yet the little motor is ever ready to move, and the music starts up at once to welcome your entrance." What must the engineer of this device think of his friends when preparing for them such a reception?

In the programme of the Music Teachers' National Association meeting, lately held in New York, was a "Model Church Service by boy choirs, arranged by Entertainment Committee; Miss Laura Sedgwick Collins, chairman."

Joseph Bennett.

CHURCH MUSIC.

Whatever may be our doctrinal positions in the vast army of the "Church militant," we are all agreed that the great ecclesiastical movement of the past sixty years or so has been fruitful in good results in many, and in some respects unexpected directions. In no given department of Church life has the fervent craving for the growth of the spirit which loves reverence, order, and beauty been more remarkable than in connection with sacred music.

The members of our Nonconformist bodies have not been backward in this regard. The recent festival of the Nonconformist Choir Union supplied ample evidence of the truth of this assertion. Some of the competing choirs were of the best quality. A good performance by combined choirs numbering about 4,000 singers, admirably directed by Mr. E. Minshall; orchestral pieces by the efficient orchestra of the Union, excellently conducted by Mr. T. R. Croger; and an enormous audience abundantly evidenced the real life dominating this great movement in our Nonconformist churches.

The choirs were "mixed," with the voices of both men and women. The utilisation of the latter is one of the Church music questions of the day. The numerous renderings of oratorios in our cathedrals and churches have accentuated this question with marked force. Curious to say, the judicious employment of the voices of women is no new departure in the Christian Church; and its antiquity has been asserted on the strength of documents said to be in existence in France, in which some allusion is made to the singing of women in church, and the performance of trained vocalists "singing from parchments." The question, broadly speaking, has two aspects: the existence of a ritual or chancel choir, and the presence of a choir of unsurpliced singers taking part in music less immediately connected with the "Offices of the Church," and with music of a congregational type. In our day the return of the oratorio to its original and true home, the Church, has brought into well-defined employment the musical powers of all worshippers endowed with "the sacred gift of song" and possessing some knowledge of music.

The researches and recommendations of the combined committee of well-known organists and architects, whose labours were alluded to in a recent letter in *The Times* from the pen of the Bishop of Chester, indicate the presence of a choral force in the nave or people's portion of a church, and acknowledge the existence of a chancel choir in large buildings, together with the possible employment of both chancel and nave organs. Our Cathedral festivals present evidence of the effective union of all organised musical forces; and the highest and most complete forms of musical expressions in church are to be finally realised when "with one mind and with one mouth," to quote the simple, eloquent words of the inspired writer, with all available and trained voices, and with both organ and orchestra, we attain more fully the grandeur of praiseful music.

Events move so rapidly that anything said of the Diamond Jubilee seems already out of date. Still this very thought gives force to the evident staying power of some of the music specially composed for that great occasion. Sir George Martin's Te Deum, for instance, produced a marked impression which has remained, and gives promise of an abiding place of usefulness in the future, for a notable setting of the great Church Hymn.

In connection with the 1,300th St. Augustine Commemoration at Canterbury, imposing choral services were held in the stately and venerable Cathedral on the 4th and 6th ult.; at the latter, being the Diocesan Choral Festival, a choir of 970 assembled, including fifty or sixty female singers. No new musical departure was taken—a wise condition in view of surrounding circumstances—and the vast choir sang with great effect such well-known pieces as Tours's Magnificat, Mendelssohn's "How lovely are the Messengers," and Handel's "Hallelujah," with Dr. Longhurst as organist and the Rev. Canon Hichens as conductor. On the 8th ult. Mendelssohn's "St. Paul" was the appropriately chosen oratorio, and this last of the great Church oratorios of the Bach pattern, with the practical conversion of listeners into worshippers by the medium of the introduced chorals, received an adequate rendering from principals, choir, and band. Sir Frederick Bridge, who gave an interesting organ recital in the Cathedral on the previous evening, and who also contributed a short anthem, entitled "Hosanna! Alleluia," to the Service, was the organist, and Dr. Longhurst conducted.

One interesting feature of the various commemorations of St. Augustine was the singing in the Abbeys of Ampleforth, Erdington, Fort Augustus, in Scotland, and elsewhere, of the Antiphon it is believed the Saint and his followers chanted as they approached Canterbury, to the same notes, found in a twelfth century MS. of the Venerable Bede's "Historiæ Ecclesiasticæ," now one of the Laudian MSS. at Oxford. One argument in favour of the employment of the ancient Plain-Song is the solemn reminder by its use of the worship of our forefathers ages ago; a touching thought-link analogous to, and equally eloquent with the spiritual suggestiveness of those "sermons in stones," our ancient minsters and churches. So must the sounds of this ancient chant have struck living minds, and linked through a vast space of time the souls of "the Saints departed" with the spirits of worshippers "in the Church militant here on earth."

In this connection the volume of "Early English Harmony from the Tenth to the Fifteenth Century," issued recently by the "Plain-Song and Mediæval Society," should command attention.

That Church music should naturally incline to the graver style of ancient times does not prohibit the existence and development of modern sacred art, which meets the requirements of religious thought, and, expressed in modern musical idioms, directly appeals to the emotional feelings of living worshippers. In order to secure the continuity of ecclesiastical gravity and to connect this form of musical eloquence with our present art impulses, the studies of our Church musicians should be characterised by a spirit of historical research as wide as their sympathy with all that is good in modern art is deep.

ORGAN MUSIC.

During the past month sundry excellent and important organs have been brought into use, or, as familiarly stated, "opened." To proceed by order of date, the new instrument at St. Margaret's, Westminster, was employed for the first time on Accession Sunday, June 20, upon a memorable occasion when the members of the House of Commons loyally attended their Parish Church.

The instrument, when completed, will have a great organ of fourteen stops, a swell of fourteen, a choir organ of ten, and a pedal of ten stops. In size and in character of tone, as secured by an admirable selection of "registers," the organ is well adapted for the excellent musical services of the church, and is suitable as regards size and power to the building; the last-named condition being a very satisfactory one. On the ample pedal organ an "open" thirty-two feet stop properly finds a place. To the sixteen-feet reed the name of Bombarde is given, one of the indications of the tendency to re-cast this stop. The eight-feet reed would now be more appropriately named trombone when a pedal register, as fulfilling pretty nearly the function of the orchestral instrument of that name.

An ample supply of coupling and other mechanical movements illustrates another feature of modern organ-building, the provision of the means whereby the tone qualities of any manual may be united with those of any other manual, exactly as any orchestral instrument or combination can be employed with any other tone medium or mediums; the ready manipulation of such effects being secured on the organ by a sufficient supply of composition pedals and pistons. Tubular pneumatic action is successfully applied throughout, and when it is added that the instrument comes from the hands of Messrs. J. W. Walker and Sons it will be recognised that this organ, as regards materials, voicing, and workmanship, is all that can be desired.

An important addition to the long list of fine concert-room organs is the new organ by Willis in the Town Hall at Hove, opened by Mr. H. L. Balfour, on June 30. Some thirty-six sounding stops are distributed over four manuals and pedal organ. The last-named department is somewhat wanting; perhaps through lack of space and from other reasons of economy; an open sixteen-feet stop, a Bourdon, with an eight-feet register somewhat indefinitely designated "octave," and a sixteen-feet trombone make up the list of "registers."

Surely it is high time that all important organs, having sixteen-feet manual stops, should be provided with pedal tone of the thirty-two feet bass foundation octave. Again, this scheme lacks that important eight-feet tone medium, the bass flute, whereby, with the Bourdon soft octave tones, a combination of sixteen and eight feet can be secured without coupling to any one of the manuals. This matter is more important than it looks at first sight, as in certain passages the presence of the bass flute, by securing the *piano* bass in octaves, leaves all the manuals free from pedal coupling for the preparation of distinct combinations—a special gain in slow movements calling for the employment of varied effects of the *piano* medium.

It is satisfactory to note the presence of the swell to choir coupler, not always to be found in the specifications of Mr. Willis, but absolutely necessary for the performance of a good deal of modern organ music. The district of Brighton is to be warmly congratulated upon such an important acquisition as a fine specimen of the masterly organ-building art of so eminent a firm as that of Messrs. Henry Willis and Sons.

A very interesting little *brochure* from the pen of the esteemed organist, Mr. W. H. Stocks, gives an account of the organ in Dulwich College Chapel, together with a description of the instrument as it now stands, with a compact scheme of some twenty-six stops, divided between three manuals and pedal organ. One point is too satisfactory not to be mentioned: the organ is tuned to the normal diapason. Happy choristers of Dulwich College!

The good people of Barnstaple have purchased an organ for concert use, and their Music Hall will be re-opened in October.

A four-manual organ of some fifty stops has been placed in St. Clement's Church, Oxford, the work of Mr. Martin of that city, from the specification of Dr. S. W. Dodds.

The venerable organist of the Temple Church, Dr. E. J. Hopkins, gives an account of the organ now being built for Lincoln Cathedral in the columns of the *Organist and Choirmaster*. The builders are the famous firm of Messrs. Henry Willis and Sons. With such a noble instrument as that described, the music in the glorious old Minster will receive a new impetus, and the very able Cathedral organist, Dr. G. J. Bennett, will be heard upon an organ worthy of his skill.

Of the month's recitals there is not much to note. Dr. G. H. Smith has given a series at Sculcoates Parish Church, his programmes including Rheinberger's Fantasia Sonata and Sir Frederick Bridge's effective work of the same type in D minor. Mr. J. E. Lord's programme at St. Paul's Presbyterian Church, Harrogate, included an Organ Sonata, by W. Volckmar, on popular German themes, and Berthold Tours's excellent Fantasia in C.

JUBILEE MUSIC.

(*Concluded from page* 458.)

The following information, received too late for insertion in our last issue, is now added to make the record of Jubilee music more complete.

At Chichester Cathedral, where Dr. F. J. Read is organist, Smart's Te Deum in F and Elvey's anthem "I was glad" were the chief features of the service on Jubilee Day, which was sung by all the city choirs. The music on Accession Day at St. Mary's (Protestant) Cathedral, Limerick, included Martin's Jubilee Te Deum and Antiphon, Bridge's "Blessed be the Lord thy God," and Handel's "Zadok the Priest." A full orchestra and choir, augmented by ladies and gentlemen of the city choirs, excellently rendered a memorable service, under the direction of Mr. Frank Muspratt, the organist. At Lincoln Cathedral, on Accession Day, Smart's Te Deum in F was sung by 400 voices, accompanied by the organ and the volunteer band; and on Jubilee Day Handel's "Zadok the Priest" was sung by an augmented choir of 250 voices, with the additional accompaniment of several brass bands. Dr. George J. Bennett, the Cathedral organist, conducted. Martin's Jubilee Te Deum in A, T. A. Walmisley's "Behold, O God, our Defender," and Handel's "Zadok the Priest" were sung at Newcastle-on-Tyne Cathedral, where Mr. J. E. Jeffries is organist. The evening service on Accession Day was made special at Salisbury, and included Smart in B flat and Handel's "Zadok the Priest," sung under the direction of Mr. C. F. South, the organist. At Ripon Cathedral, on Accession Day, "Thou shalt cause the trumpet of the Jubilee to sound" (Hopkins) and "Zadok the Priest" (Handel); and, on Jubilee Day, Martin's Te Deum and Antiphon and "Blessed be the Lord

thy God" (Bridge) were well rendered by an enlarged choir of nearly fifty voices. In the afternoon, 2,500 Sunday school children attended a special service in the nave, when the hymns, as at the above services, were accompanied by the volunteer band. Dr. E. J. Crow, the Cathedral organist, conducted throughout. Dr. Percy C. Buck, organist of Wells Cathedral, reports Stanford in B flat and "Zadok the Priest" (Handel) on Accession Day. The majority of these Jubilee services were attended by the Mayors and Corporations of the various cities, together with the local bodies; and the presence of the military, especially the aid given by their bands, was another feature which helped to make the Jubilee celebration a memorable event both spectacular and musical. We omitted to mention that Sir Herbert Oakeley's hymn "Regina" was sung at Westminster Abbey at the evening service on Accession Day.

CHESTER MUSICAL FESTIVAL.

(By our Special Correspondent.)

"The festivals began in 1772, continued till 1829, and were resumed in 1879." So runs a legend on the front page of the prospectus of the present meeting. I have not missed one of the festivals since their resumption; for the earlier doings, on the far side of the gap of fifty years, I can only say that it would be very pleasant to know something more about them than the scanty journalism of the period affords—pleasant, no doubt, because of a comparison favourable to the skill and resources of our own time. Handel went to his rest only thirteen years before the first Chester Festival took place, and could we know the conditions and effects of 1772, we should learn also what a Handelian oratorio performance was in gross and in detail. But our acquaintance with these things must remain of the scantiest, and, after all, we are more concerned with the present than the past, if only because it holds the key of the future in its hands.

The men who were chiefly instrumental in re-establishing the Chester Festival eighteen years ago — conspicuous among them being Dr. J. C. Bridge, then and now organist of the Cathedral, and the Rev. C. H. Hylton Stewart, at that time Cathedral precentor, but at present Vicar of New Brighton—must *feel* their action to be abundantly justified. Their initiative met with little or no opposition, and the record of the triennial meeting since that time runs on as a story of success. Long may it so continue, for thoroughly good work has been done in a right spirit and with the support of the entire community. In connection with the celebration which took place on the 21st, 22nd, and 23rd ult., no new features presented themselves for notice. Dr. Bridge again gathered round him an efficient body of soloists—Mesdames Anna Williams, Palliser, Hilda Foster, Muriel Foster, and Giulia Ravogli; Messrs. Lloyd, Hirwen Jones, Daniel Price, and Watkin Mills. I cannot pass some of these with mere mention. Miss Anna Williams, who is retiring from public life, appeared at these festivals for the last time, to the great regret of a community which has pleasant recollections of her services and great esteem for her personally. But the best of friends must part, and even parting is better than superfluous lingering on the stage. The Misses Foster are young Northumbrian ladies, who have on their side many engaging qualities, but the time is too soon for conclusion as to the prospects before them. Miss Ravogli made her first appearance in English sacred music, and the event was fraught with important results, seeing that success would almost certainly establish her in our concert-rooms as a contralto of the highest rank. The necessary "hit" was made and the consequences just indicated can hardly fail to ensue. There was no difficulty in obtaining a splendidly efficient chorus from Chester, Yorkshire, and Lancashire; while Manchester, Liverpool, London, and other centres were drawn upon for an excellent orchestra, with Mr. Willy Hess, of Cologne, as principal first violin. The festival executive was thus "furnished unto all good works," and many good works were done.

It is a Chester rule to hold a special service on the Sunday evening in Festival week. This was duly observed on the 18th ult.; the Cathedral being crowded in every part by a congregation which came from far as well as near—by train as well as road. Many persons were necessarily turned from the doors for want of room, so much did city and county desire to hear some good music without paying for it. The chief work performed was, as on former occasions, the "Hymn of Praise"—solos by Miss Anna Williams, Miss Hilda Foster, and Mr. Hirwen Jones. Details are unnecessary, but it may be said that the value of the executive resources received emphatic assertion, and set at rest any doubts as to competency in every department. A better chorus is seldom brought together; tone and attack were superb, and difficulties were so easily mastered that it seemed impossible even for accident to mar the work done.

The days of preparation—Monday and Tuesday—were not wasted. Truth to tell, Dr. J. C. Bridge is a severe task-master. Not sparing himself, neither does he spare others; and when the last rehearsal ended, everybody owned to having had about enough. Old hands probably confessed to more than enough. They could not see the use of going through "Elijah," which is one of the works supposed to take care of themselves. Dr. Bridge does not believe in *laissez faire*. He even rehearsed the National Anthem. The result was that on Wednesday morning, when the Cathedral bells rang in the first audience, principals, chorus, and orchestra were ready and confident, well aware that nothing had been left to chance. A diversified programme awaited attention. It was in part patriotic and festal; in other part, solemn, not to say funereal; while between these sections stood Part I. of the "Creation." National feeling found expression in "God save the Queen" and "Zadok the Priest," with Sullivan's "Festival Te Deum" as an appendix. I will not say that these things fell rather flat, because the arrangement of the first was new, and the second and third have an independent musical interest. But on the day after the fair cakes are apt to be stale, and appetite for them not very fresh. Anyhow there was a certain belatedness in echoes of the Jubilee. This, however, did not affect the stately character of Handel's anthem, which is to my mind the perfection of pageant music, nor did it make less acceptable the high qualities of Sullivan's Te Deum—a work far too much neglected on occasions of rejoicing. Were the *Finale* of this piece so changed as to remove the March originally intended for a military band, it would surely come into greater use, for the music is masterly and effective throughout; the beautiful and expressive soprano solo—sung admirably by Miss Palliser—touching the susceptibilities of its hearers even more than the powerful choruses with their jubilant clamour. The fragment of Haydn's oratorio was, so to speak, child's play to the performers, who appeared to enjoy it quite as much as did the audience. And how enjoyable this transparent music is, amid our gathering experience of dark sayings, vague meanings, and unsolvable riddles! Here was a composer who could say anything, and he spake simply, to the point, and with all the fascination of a man who tries to please and not to puzzle. The solos were entrusted to Miss Anna Williams, Mr. Hirwen Jones, and Mr. Daniel Price, each of whom did very well, Miss Williams so discharging her task as to make the idea of her retirement somewhat difficult to understand. Her rendering of "With verdure clad" had all the old merits and was as acceptable as ever. Mr. Hirwen Jones found the air "Now vanish" too low for him; otherwise he was happy in his work, while Mr. Daniel Price deeply impressed the audience by a show of qualities with which he could hardly have been credited beforehand. He surprised myself, for one, by the excellence of his "Rolling in foaming billows." This artist should oftener be heard in oratorio on important occasions. The choruses were brightly sung, with "The heavens are telling" as a splendid climax.

Graver themes were entered upon with Tschaïkowsky's inevitable "Symphonie Pathétique" and Gounod's "Messe Solennelle." The orchestra had its opportunity in the first-named and made good use thereof. That the work was thoroughly well played, after a short rehearsal, by instrumentalists gathered from various quarters, showed how familiar it has become since its production in this country

not long since. I am not going to discuss its qualities, but rather to suggest the symphony as an open book which should be studied by every aspiring composer; not to copy its letter or imitate its devices, but to discover, if possible, the fundamental qualities which in Tschaïkowsky made the work possible. Let Dr. Bridge and his orchestra take credit to themselves for the success of the performance. They are clearly entitled so to do. The Mass, of course, gained much by being heard in a Cathedral, where only it seems at home, and the effect of the solemnly sensuous strains was very great. Its solos were sung by the artists already named as engaged upon the "Creation," and, with their assistance, the morning's doings came to a happy end.

The second performance introduced a novelty in Adolf Jensen's descriptive scene for orchestra, "The Walk to Emmaus," not before heard in England, it is said. Jensen's best friend would hardly claim for him the distinction of having been a great or even a powerful composer. Within a limited sphere, and with restricted means, he succeeded fairly well, but, working with orchestra, he, apparently, could do little more than imitate Wagner. At any rate, we find little more in "The Walk to Emmaus." The main question suggested by this work is one of the fitness of music to describe a sequence of events without the aid of a key to the application of the themes. Apart from a key, Jensen's work is vague in the extreme—a chapter of the Bible told in an indefinite language which allows the meaning of the verses to escape us. As a description, therefore, it is useless and perplexing. I may be told to regard the music as "pure" and not as applied. Certainly that is possible, but in this case unsatisfactory, because the piece has no musical form. It seems to me that if a composer commits himself to a long description of occurrences, he should either provide us with a guide to his arbitrary meaning or put his music into some form which will enable it to stand alone. Jensen did neither, and the audience listened to a number of vague sounds, sometimes pleasant enough in themselves, and at other times somewhat suggestive of a special meaning, if we could only tell what. Works so constructed are at a serious disadvantage, but composers go on making them in the vain hope of overcoming an obstacle which, in the nature of things, is unsurmountable. Dr. Bridge gave the piece a most careful rendering, and if it failed, as I fear it did, the fault lay with the composer, not his interpreters.

"Judas Maccabæus" followed, with Miss Palliser, Miss Ravogli, Miss Hilda Foster, Mr. Lloyd, and Mr. Mills as representatives of the characters in that warlike oratorio. Handel, as usual, had a throng of votaries. His name remains one to conjure with, especially in connection with this particular work, which is full of songs and choruses permanently inscribed upon the public memory. "From mighty kings," "Father of Heaven," "O lovely peace," "Sound an alarm," "Arm, arm, ye brave," &c., what a roll-call they make, and how old Handelians stir to the sound of them like a war-horse at the blast of a trumpet! The performance was one which could only have come from executants moved to enthusiasm by the subject and its triumphant musical expression. Most notable of the successes was that of Miss Giulia Ravogli. Of course there never was a question concerning this accomplished artist's ability to give the music with effect. Everything turned on her pronunciation of the English text—a matter as to which our public have rightly learned to be exacting. To say that Miss Ravogli sings English like a native would not be true, but her pronunciation is sufficiently good for all practical purposes, and will become better as she gains experience and confidence. For the rest, her beautiful, sympathetic voice and artistic acquirements easily answered, making her *début* a success which, in effect, adds a first-rate contralto to our list of singers in English. Miss Palliser again outran anticipation. She is developing into an excellent oratorio artist, of which fact let festival managers and concert-givers take note. The repute of Mr. Lloyd and Mr. Mills sufficiently speaks on their behalf. Each vied with the other in calls upon patriotism, and if one was irresistible in sounding an alarm, the other as loudly trumpeted the fact that a noble cause demanded the zeal of Israel. Chorus and orchestra swung through the work with a will, so that again the festival scored a success all round. Well done, Dr. Bridge!

A beautiful morning on Thursday kept up the spirit of the occasion, and once more a goodly gathering occupied nave and aisles, alert to hear two such popular works as Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise." Concerning the last-named (second performance this week!) nothing need be said, save that Mr. Lloyd replaced Mr. Hirwen Jones, and made his accustomed effect in the great *scena*. The beautiful "Stabat" had a rendering worthy of its merits, and that is saying much. It will be assumed that with such artists as Miss Palliser, Miss Ravogli, Mr. Lloyd, and Mr. Watkin Mills engaged upon the work, its solos had every advantage of interpretation; but the general execution of this difficult music rose to a high standard. Scarcely a flaw, and none of a serious nature, marred the effect, which, by the way, proved once more that there is no place like a cathedral for solemn and moving sacred works; the solemnity being deepened four-fold and the appeal to emotion correspondingly strengthened.

In order to give the chorus a rest, and enable them to enjoy the hospitality of the Duke of Westminster at Eaton Hall, Thursday evening was occupied with a concert of orchestral pieces and songs in the Music Hall. The programme was drawn up to please as many amateurs as possible, and comprised Clay's "I'll sing thee songs of Araby"—called here a "vocal solo"—Gluck's "Che farò" (Miss Ravogli), Max Bruch's Violin Concerto, No. 1 (Mr. Willy Hess), Mackenzie's overture "Britannia," a Rhapsody by Liszt, and several selections from Wagner. These doings were mainly of interest to the local public, and I need not dwell upon them. The attendance was great, the enthusiasm sustained, and the heat almost overpowering. Cannot this festival city build a proper hall? If unable, there is, of course, no more to be said; but if able, the sooner the work is begun the better for Chester's credit.

There was much of interest in Friday morning's programme. To begin with, it included a couple of novelties—Dr. Bridge's "Resurgam" and Mr. Bantock's "symphonic overture" entitled "Saul." With these were associated Spohr's symphony for double orchestra, "The Earthly and the Divine in Human Life"; Schubert's Mass in E flat, and the Introduction and so-called "Love-Feast" from Wagner's "Parsifal." Taking these works in order of performance, Spohr's symphony claims prior attention. I am told—but have not verified the statement—that "The Earthly and the Divine in Human Life" had only twice previously been given in England—once in London, once at Liverpool, under the direction of Julius Benedict. I have heard the late J. W. Davison speak of the London rendering, which he received with more amusement than respect. There is, however, nothing to laugh at in the symphony, although in entering upon such a task, the composer mistook alike his powers and his vocation. How can two orchestras picture to us the earthly and divine in life, save, perhaps, in the grossest way? Spohr was not capable of grossness, and therefore he has pictured nothing to the point; simply giving us three movements in which some melodious themes are treated in an interesting way by a small orchestra (the Heavenly) and a large one (the Earthly). The *Finale*, perhaps, may be regarded as having most character, and certainly the closing section, where the Heavenly becomes, so to speak, all in all, strikes me as very beautiful and touching. The work is best heard apart from any questions arising out of its title, and then it appears quite worthy of revival. For myself, I am delighted to have heard music which has often been in my thoughts, without any attendant hope of making its acquaintance in the only satisfactory manner.

Mr. Granville Bantock's overture is styled "symphonic," I suppose, because it is planned and treated in a large way. The question, however, may be regarded as immaterial, the point being whether it indicated an advance on the part of the composer and ability to succeed in a task of high importance. From the title, "Saul," it is easy to conclude that the general character of the work is passionate and tragic. There is much to justify this deduction, but the overture has various episodes—one in which the organ

figures largely, as, it may be supposed, the representative of music; and another of a Spanish or Moorish character, the purport of which does not readily appear to an unaided listener. I must know much more of the overture before giving a decided opinion upon it, but I was impressed with a sense of power and command of resource such as bespoke respectful treatment for the essay and encouraged hope of a convincing success. Mr. Bantock conducted in person.

I come now to the new work contributed by the energetic musical chief of the festival, who, amid many preoccupations, found time to compose a work to a poem by the late Rev. Gerard Moultrie. The "argument" of the verses is indicated by their title, "Resurgam." It begins, like that of Brahms's German "Requiem," with affirming the blessedness of the dead who die in the Lord, "theirs is true peace." Then it contemplates the living who are still detained on earth, pointing out that Jesus also lived here His ordained time, and that His followers should not shrink from the struggle of life. Next follows a profession of faith in the Redeemer, and a lengthened ascription to Him of thanksgiving and praise. Dr. Bridge, who dedicates the work to the memory of his parents, has treated the subject in most sympathetic fashion. The music obviously comes from the heart, and this explains why, amid much that is simple and unpretending, it holds attention and excites feeling. Here is a case of happy effects produced by natural and unpretending means—a process rarely accomplished unless the composer is deeply moved. The music freely follows the words, and on every page I recognise some happy thought, some definite and distinctive touch which has nothing to do with commonplace. The every-day talk of a composer, flowing glibly from his lips, is not here, and, if space permitted a review of the work, I should have no difficulty in showing that, with all its simplicity, the music of "Resurgam" contains some of the best and finest qualities of the art. This report of the festival is already so long that I must refrain from particulars. Enough that Dr. Bridge's touching and comforting effusion, in pious recognition of honoured memories, deserves abundant good fortune, and, if there be justice in fate, will have it.

The festival closed on Friday evening with "Elijah." There remains only to congratulate all concerned upon a distinguished success. I have had experience of over eighty festivals in England, but can recall few that gave more uniform satisfaction than the one whose record I now close.

ROYAL OPERA, COVENT GARDEN.

The two most memorable events of the concluding portion of the Grand Opera season at Covent Garden have been the introduction to England, on the 2nd ult., of Dr. Kienzl's "Der Evangelimann" and the original production, on the 14th ult., of an opera in three acts and four scenes, entitled "Inès Mendo," by Fred. Regnal, the *nom de guerre* adopted by Mr. F. d'Erlanger to avoid being confused with another composer.

A *succès d'estime* was all that awaited the first of these novelties. The composer, Dr. Wilhelm Kienzl, is new to England and was all but unknown on the Continent till this Op. 45 of his, first produced at Berlin three years ago and, since then, at almost every German and Austrian theatre, brought him into notice. We are of opinion that Dr. Kienzl has been somewhat roughly handled by a portion of the London press. He modestly calls his work a "Musikalisches Schauspiel" (musical play), *not* "opera," nor "music-drama," and whoever expected a work answering to either of these latter descriptions was bound to be disappointed. We claim no manner of greatness for this latest popular success of the German lyric stage, but we confess that in spite of some startling reminiscences of other composers to be found in the music, the simple drama (based on fact), and the always appropriate and frequently impressive music interested and even touched us. For though we know our Wagner backwards and can rave about "Tristan" and the "Ring" and "Parsifal" with the youngest of our *confrères;* though Brahms can hardly be too deep, nor Richard Strauss, Max Schillings, Alfred Bruneau, or the modern Russians too daring or brilliant for our taste, still we are not yet sufficiently *blasé* to remain unmoved by such a very human tale as Dr. Kienzl unfolds to us, or not to listen with considerable pleasure to his music. The latter is not remarkable for its originality, yet it possesses the great advantage of being well-made and generally sounding charming in our ears! Originality is a precious gift, but not the one and only end a composer should strive to attain. Let him give us beautiful music, let him charm our wearied ears "with concords of sweet sound," and we will not expect him to have the genius of a Wagner, to invent a style of his own, and a new one for every work he may compose. We will even gladly forgive him if he occasionally helps himself from the inexhaustible gold mine of Wagner's imperishable masterpieces. As the work is not likely to be heard again after this season, being much too unsophisticated in its terribly sad plot, and too little exciting in its music to suit a Covent Garden audience, it is hardly worth while to describe it in detail. Suffice it to say that Dr. Kienzl can be equally effective, in a somewhat limited way, in such simple, homely scenes as that in Act I., where a comic tailor with a funny name, *Zitterbart* (delightfully played by Herr Lieban), wins a game of skittles by a fluke; and that in Act II., where the *Evangelimann* (*anglicé*, itinerant preacher) teaches a group of children a hymn; or in the charming, though (*longo intervallo*) Tristanesque love duet and the dramatically very powerful scene of reconciliation between the brothers. In this last-named scene the music is steeped in Wagner, but there is no denying its effectiveness or cleverness. Superbly was this scene played and sung by Mr. van Dyck and Mr. Bispham, and it impressed us very powerfully; so much so, indeed, that during its progress we hardly thought of analysing our own impressions of the music *per se*. Here we had a genuine instance of the music being subordinate to the play and yet helping it, as only music can, towards creating its greatest possible emotional effect. This scene bids us hope that Dr. Kienzl may yet produce a fine music-drama. Miss Marie Engle, Madame Schumann-Heink, and Mr. Lemprière Pringle were excellent in smaller *rôles*, and a capital performance was ably conducted by M. Flon.

The librettists of "Inès Mendo" are MM. Pierre Decourcelle and A. Liorat, who for their story have gone to Prosper Mérimée, and taken the tale of the hangman's daughter. As treated by them the incidents make some demands on the credulity of the audience, but they are in themselves rational outcomes of their premises and are cleverly contrived for effective musical illustration and dramatic contrast. The work opens gaily in the market place of Monclar, Galicia—time, the spring of 1640. The village folk are concluding their bargaining by singing drinking songs, and the *Notary* is entertaining the local priest and some friends under the verandah of the inn. The music is bright and sparkling, and the spirit of gaiety is intensified by the dainty embroideries by the orchestra of the vocal themes. *Inès* is the village belle, and in a merry trio she is joked by her companions concerning the destination of a sword knot she is working. The personage for whom it is intended is *Salvador*, the son of the *Duke of Mendoza*. The latter, however, does not object, as might have been expected, to the union, and when the lovers meet they sing the conventional duet of mutual bliss, upon which the curtain descends, the most memorable music being a pretty ballad, "C'est le printemps," sung by *Inès* on her first entrance. The scene of the next act is the garden of *Mendo's* house. No execution has taken place in Monclar for two generations, and no one (save the *Notary*) seems to know that *Mendo* is, by hereditary law, the public executioner. When, however, the *Duke* asks him to let *Salvador* marry *Inès*, *Mendo* decides to tell his daughter that night his unfortunate position. Before he does so a tragic event happens. As evening closes the *Notary's* nephew, *Carlos*, who has been smitten with the charms of *Inès*, sings a pretty serenade under her window. *Salvador*, apparently on like business intent, objects. Rapiers take

the place of guitars, and *Carlos* is killed. Villagers are heard singing a merry chorus as they return from a festive gathering, and to avoid them *Salvador* induces *Inès* to let him into her father's house. The finest music is heard in the subsequent scene. *Mendo* tells his daughter his real vocation, and *Inès* agrees with him that she ought not to disgrace *Salvador's* name; but *Salvador*, who had been hidden behind some curtains, refuses to agree to her sacrifice. The lovers, however, are interrupted by the arrival of the local police and apparently the entire populace of Monclar, and the curtain falls on the arrest of *Salvador*. The musical interest in the last act diminishes, one reason being the rapidity with which important events follow each other. *Salvador* is condemned to be beheaded, but is permitted to marry *Inès* in a side chapel conveniently adjoining his cell. The lovers are allowed a last duet, but the composer has failed to make this impressive. Finally *Mendo* is called upon to fulfil his duties, but prefers to stab himself, the wound being mortal or otherwise according to the decision of the management—the composer having provided an alternative conclusion—after which the *Duke* arrives with a free pardon for *Salvador*. Viewed in its entirety the music is deficient in originality. Its conception and character reflect the style of Gounod and Bizet, but it is always well written, pleasing, and refined, and in the second portion of the second act attains considerable expressive power. The orchestration is extremely vivacious in the lighter scenes, but lacks sonority and richness in the tragic portions. There is a well developed overture, in which the "fatality theme," subsequently associated with *Mendo's* anguish of mind at his hideous office, and other subjects, are deftly interwoven; but no complex contrapuntal devices are attempted, and the music is always easy to follow, a fact which contributed in considerable measure to the favourable reception which the opera received. The title *rôle* was sustained in a sympathetic manner by Madame Saville, and M. Alvarez was, as usual, an impassioned lover. As *Juan Mendo*, M. Renaud was earnest and refined, and Messrs. Bonnard, Jacques Bars, Gilibert, and Journet also gave efficient personations of their respective parts. M. Flon conducted.

The other performances are chiefly concerned with the re-appearances of well-known artists in familiar parts. Madame Melba has appeared several times and shown advance as an actress; but the management has had to depend, for the most part, on Madame Eames. With this artist's help and the assistance of the brothers De Reszke, M. Plançon, and Mr. David Bispham, a very fine performance was given on June 30 of "Die Meistersinger." This rendering was memorable for being begun at seven o'clock, with the result that the famous "Prize Song" was heard before eleven, probably for the first time at Covent Garden.

Some antiquarian interest was attached to the performances of Mozart's "Nozze di Figaro" and "Don Juan" by the use of a harpsichord, played by Mr. Dolmetsch in the *recitativo secco*; but taking into consideration the volume of tone of the modern orchestra as compared with that of Mozart's day, it would be more consistent to employ a pianoforte in such passages. At the rendering of the former work, on the 9th ult., the part of *Susanna* was successfully sustained by Madame Clementine de Vere, a well-trained vocalist possessing an agreeable voice and attractive presence. The title *rôle* of *Don Juan* was intelligently embodied, on the 13th ult., by M. Renaud, and an excellent personation of *Leporello* was presented by M. Fugère. It is to be regretted, however, that in the renderings of both these operas return was made to traditional absurdities which would be more honoured in the breach than in the observance.

Reviewing the season, the new management may be congratulated on having fairly overcome many difficulties, not the least of which has been the non-appearance of Mesdames Calvé and Nordica, and the apparent limitation to a small number of works. Commendable endeavour has been shown on several occasions to improve the scenic effects and to galvanize the choristers into actions suggestive of human beings in moments of excitement, and although in "Die Meistersinger" they stood placidly in a row during what should have been the street fight, on other occasions, as in the ball-room scene in "Don Juan," they showed timely vivacity.

PHILHARMONIC SOCIETY.

We have a suggestion to make to the directors of the Philharmonic Society. Seeing that they have just announced an autumn series of concerts, at which several eminent Continental musicians are to conduct some of their own compositions, we would suggest that at each of these concerts an important work by a British composer be also performed. We are of opinion that something should be done to acquaint foreign musicians visiting England of the enormous strides which we have made in our art within the last decade or two, and that our own native composers are producing works fit to hold their own by the side of some of the best that reach us from the Continent. For this purpose it would of course be necessary to select from the very best of our foremost composers' works, and secure the finest possible performances thereof. We were moved to make these remarks because at the society's last concert, on the 1st ult., the Russian composer, Alexander Glazounow, before conducting his own fourth Symphony, was regaled with an overture, "Spring and Youth," by Mr. Herbert Bunning, a clever young artist, whose music cannot, however, as yet lay any claim to great distinction. It is spirited, tuneful, and well-made, but hardly the sort of work to give a foreigner a very high idea of the quality of English music. This we consider a great pity. Mr. Glazounow's symphony is his Op. 48 and stands in the key of E flat. It is not so characteristically Russian as his No. 5, which Mr. Henry Wood produced some months ago, and we almost like it better for that reason, for we confess that we do not care one jot for the much vaunted "nationalism" in music unless that nationalism produces beautiful as well as "characteristic" music; and a great deal of the Russian music lately introduced to Londoners, though very characteristic, appears to us almost devoid of beauty We refuse to believe that Englishmen will ever become greatly attached to the effusions of the Russian school unless the latter assimilates Western ideas—*i.e.*, comes more strongly under the influence of the great classic masters of music. In this connection we may point out that what in England is considered the greatest achievement of the Russian school so far—viz., the stupendous first movement of Tschaïkowsky's "Pathetic" Symphony, is also the least essentially Russian of that master's pieces. It is great *not* because it is Russian, nor merely because it displays phenomenal strength, superb workmanship, gorgeous colour, &c., though these qualities go for much, but because it is heart-music in which a master speaks to us in accents of suffering and despair, hope and resignation, which go straight to the heart and move us to tears in spite of ourselves. This *is* beautiful, great music, and of such the Russians have given us all too little. They have, in fact, revealed to us next to nothing of the *heart* of their great people. When they begin to do so, they will produce beautiful music which will appeal with equal force to all music-lovers irrespective of nationality, for the human heart is the same all the world over. At present we are too frequently reminded of Bismarck's "Scratch a Russian and find a Tartar" when listening to the wild effusions which some Russian composers inflict upon us. There is little depth of feeling in Mr. Glazounow's symphony, and it almost seems as if we must not expect much from him in this respect, seeing that he has refrained (wisely, perhaps) from attempting a slow movement in this work, while that in his subsequent symphony (No. 5), though agreeably melodious, displays but a somewhat sentimental kind of passion. To compensate us for the absence of an *Adagio* in the work under notice, the composer precedes both his first and last movements by lengthy *Andantes*, that before the former containing the best theme in the work, a graceful, languorous, and charmingly melodious strain in E flat minor, of which much is made later on. The first *Allegro* is the most individual portion of the symphony, and full of fresh, attractive, and beautifully scored music. The *Scherzo* is a delightful *Allegro vivace*, one of those spontaneous, sprightly pieces which captivate an audience completely on a first hearing, and for all their apparent simplicity and rhythmic tunefulness "occur" only to exceptionally gifted composers. The *Finale* is the most important part of the symphony. Here M. Glazounow gives us a really astonishing display of strength and science. No

doubt he plumes himself on his polyphony, and we are bound to admire his masterfulness; yet our composer, like Keats's owl, "for all his feathers was a-cold." The music did not impress us at all, and we were not sorry when the long delayed final bar was at last reached. A second performance may cause us to alter our opinion, but at present we consider the *Finale* the least interesting part of the symphony. The composer conducted, and, after a capital performance, was warmly applauded by the audience. Mr. Alexander Siloti played Beethoven's E flat Pianoforte Concerto with fine technique but hardly sufficient expression; Mdlle. Camilla Landi, admirable artist that she is, did complete justice to the air "Printemps qui commence," from Saint-Saëns's "Samson et Delila," and two airs by Handel; and a pompous and pointed performance of the "Meistersinger" overture, conducted by Sir Alexander Mackenzie, completed the programme.

THE LEEDS FESTIVAL CHOIR IN LONDON.

One of the very best and most enjoyable concerts of the season was that given at the Queen's Hall, on the 8th ult., in honour of the foreign delegates to the International Congress of Naval Architects and Marine Engineers. We do not know who conceived the idea of giving this concert, but we take it that his or their object was threefold—viz., to give our guests a taste of the quality of modern British music; to show them what the "unmusical English" can do in the way of choral singing; and to demonstrate to them that the teaching imparted by our foremost music schools is productive of most excellent results, especially in regard to our splendid orchestral players. For this purpose the programme included compositions by Sir Alexander Mackenzie, Dr. C. Hubert H. Parry, Sir Arthur Sullivan, and Professor C. Villiers Stanford; a contingent of 225 members of the Leeds Festival Choir of 1895 was organised by Mr. Frederick R. Spark, J.P., Hon. Secretary to the Leeds Festival Committee, and specially brought to the metropolis; and the first-rate orchestra of 113 performers consisted, with the exception of nineteen, of present or former pupils of the Royal College of Music. To our guests, and to Londoners too, the chief attraction lay no doubt in the choir, than which a finer body of voices has never been heard in London. There were contingents from Leeds (seventy-seven), Bradford (thirty-nine), Huddersfield (thirty-seven), Halifax (forty-two), Dewsbury (nineteen), and Batley (eleven), and they formed a perfectly balanced, compact body of singers who thrilled us with their superb tone, sonorous and penetrating, yet mellow and charmful; by their splendid, fearless attack and well-sustained, swinging movement, suggestive of a plentiful, well-managed supply of breath and a good sense of rhythm. For breadth, sonority, gorgeous colour, nobility of style, and perfection of *ensemble* we can only compare the effect of their magnificent singing in Dr. Hubert Parry's ode "Blest Pair of Sirens"—still his greatest achievement, and, in our opinion, without a compeer in British music—to that produced by the playing of, say, Wagner's "Meistersinger" overture or "Kaisermarsch" by Dr. Hans Richter's orchestra. This supreme effort of the Yorkshire singers, right worthily assisted by the fine College orchestra, dwells in the memory as a great event: a perfect and unsurpassable performance of a noble masterpiece. We have heard nothing so splendid, so inspiriting and elevating since we sat under the spell of that magnificent *Finale* to Act III. of "Die Meistersinger" at Bayreuth some years ago. It was almost a pity that Dr. Parry's work was placed second in the programme, for all that came after it suffered by comparison. The concert opened with Sir Alexander C. Mackenzie's delightful "Britannia" overture, which was hardly played with sufficient spirit and rhythmic accuracy. Sir Arthur Sullivan was represented by the Prologue to his "Golden Legend," in which, strange to say, the tenors and basses all but missed an entry (and a very simple one too!), no doubt through misinterpreting the conductor's beat. The part of *Lucifer* was finely declaimed by Mr. Andrew Black, who was, however, heard to even greater advantage in Professor Stanford's vigorous and exhilarating settings for bass solo, male chorus, and orchestra of three "cavalier tunes" by Robert Browning, the third of which, "Marching along," had to be repeated. Out of compliment, we suppose, to the foreign delegates in whose honour the concert was given, the programme included four compositions, representing Italy, Germany (with Austria), Russia, and France respectively. The last-named supplied nothing more substantial than the pretty Waltz from Gounod's "Romeo and Juliet," while Russia had the largest share of the honours with Tschaïkowsky's "Francesca da Rimini" Fantasia for orchestra, which we believe the lamented composer considered one of his best works, but which we hold to be as ugly a nightmare as was ever committed to paper and called music. Italy contributed the long and impressive *Scena* for *Desdemona* from Act IV. of Verdi's "Otello," including the "Willow Song" and "Ave Maria," while Germany was represented by Brahms's jovial Academic Festival Overture, the performance of which possessed additional interest through the "Gaudeamus igitur" at the end, played by the wind instruments, being also *sung by the chorus* in four-part harmony to the following verse from the old German students' song, merely altering "qui" to "quæ" in the second line, to suit "this happy isle":—

||: Vivat et Respublica,
Et quæ illam regit, :||
Vivat nostra civitas,
Mæcenatum caritas,
||: Quæ nos hic protegit. :||

The idea is very felicitous and the effect was distinctly good, though the jubilantly rushing demisemiquaver scale passages for the fiddles were somewhat overwhelmed by those stentorian Yorkshire voices. Lest purists should object to this fresh case of "tampering with the classics," we may state that, according to a note in the programme, these choral parts were first sung *with the sanction of the composer*, at Cambridge, in 1892. The programme was completed by the choruses "The people shall hear" and "Sing ye to the Lord" (solo, Madame Albani) from Handel's "Israel in Egypt," in which all the fine qualities of the Yorkshire singers shone resplendent. It but remains for us to add that the orchestra distinguished itself greatly, especially in the very difficult Fantasia by Tschaïkowsky, which was splendidly played; that Madame Albani created much enthusiasm by her singing of the above-named selections from Gounod and Verdi; and that Professor Stanford conducted throughout with loving care and conspicuous ability. His effective arrangement of the National Anthem (solo, Madame Albani) closed a memorable concert. The original version of the words was sung, *although* the specially invited audience included so many foreigners. No doubt in this year of Jubilee, and at the end of such a concert, even they were quite ready to join in the cry of "God save the Queen."

THE HANDEL SOCIETY.

The concert at the Queen's Hall on Tuesday, June 29, was one of the most successful ever given by this association, which for the present prefers to give invitation concerts and not to appeal to the general public. There was nothing composed by Handel in the first part of the programme, which commenced with Schumann's rarely-heard "New Year's Song." This effective choral composition was an outcome of the master's career in Dresden when he was conductor of two societies, one for men only and the other for mixed voices. The "New Year's Song" is partly sacred and partly secular; it ends with a version of the Lutheran choral "Now thank we all our God." Next came Schubert's "Song of Miriam," written in 1828, the last year of the composer's life, when he worked as if he had a premonition that the night was coming when no man can work. The soprano solo part was nicely sung by Miss Helen Jaxon. Mr. Edward German's picturesque overture to "Richard III." followed, and the first section of the programme concluded with Professor Villiers Stanford's clever choral ballad "Phaudrig Crohoore," conducted by the composer and very well rendered. The second part was devoted to the master after whom the society is named, and commenced with the Organ Concerto (No. 2, in A, from the third set), published by Walsh after Handel's death. Mr. E. G. Croager was

an efficient soloist and added a capital cadenza from his own pen. The concert ended with the familiar Coronation anthem "The King shall rejoice," and the conductor, Mr. G. S. Liddle, may be congratulated on his successful efforts.

VARIOUS RECITALS.

One of the first pianoforte recitals claiming mention this month is that of Miss Annie Burghes, which took place at the Salle Erard on Saturday afternoon, June 26. The young lady continues to improve in manipulative dexterity and artistic feeling, and it says much for her talent that she was at her best in pieces by Chopin, including the famous Polonaise in A flat (Op. 47) and the Study in G flat from the second book.

A pianoforte recital was given at the Queen's (Small) Hall by Miss Edie Barnett, a pupil of Miss Fanny Davies, on Friday afternoon, the 2nd ult. The juvenile executant is stated to be only twelve years of age, and therefore her efforts are scarcely amenable to criticism. It may be said, however, that she has dawning ability of no mean order, and that in the first movement of Bach's Clavier Concerto in D minor and Mendelssohn's Capriccio Brillant in B minor (Op. 22) Miss Barnett had the aid of Miss Davies, who played on a second pianoforte an arrangement of the orchestral accompaniments. The solos included some pieces by Schumann, Sterndale Bennett, and Stephen Heller.

Miss Gertrude Palmer, who gave a pianoforte recital in the Queen's (Small) Hall on Saturday afternoon, the 3rd ult., comes from Sydney, New South Wales. "Advance, Australia," seems to be the motto of many young and aspiring musicians hailing from the Antipodes, and there is no reason whatever why Miss Gertrude Palmer should not eventually take a leading place in her profession, as she has unquestionable ability. Her programme included a number of minor pieces by Schütt, Chopin, Heller, Liszt, and Brahms, besides Beethoven's Sonata in D (Op. 10, No. 3) and Chopin's Rondo in C for two pianofortes (Op. 73), in which she was assisted by Mr. Algernon Ashton.

Miss Edith A. Greenhill was responsible for a pianoforte recital at the Salle Erard on Tuesday evening, the 6th ult. A pianoforte recital in the evening is somewhat of a novelty, but Miss Greenhill secured a large and fashionable audience. Commencing with preludes by Bach, Handel, and Mendelssohn, she passed to Brahms's fine Variations on a theme by Schumann (Op. 9), to which she did much justice. Beethoven's Sonata in D minor (Op. 31, No. 2) was well played, the lovely *Adagio* in B flat being especially interpreted with the taste it demands. Pieces by Field, Chopin, Liszt, Cramer, Steibelt, Henselt, and Rubinstein brought the performance to a conclusion.

ROYAL COLLEGE OF MUSIC.

The 246th concert, given on June 23, was orchestral and commenced very appropriately with the National Anthem (Professor Stanford's arrangement). A note on the programme invited the audience to join in the last verse. Needless to say the audience was much too shy, or "respectable," or *blasé*, or unmusical—we cannot divine which—to do anything so calculated to let its every individual member make an exhibition of him or herself. We noticed the same lack of patriotic sentiment, as it *should* show itself on such occasions, at the Jubilee and final concerts of the Philharmonic Society, when Sir Alexander C. Mackenzie turned to the audience, and, with unmistakable signs, urged them to join in the National Anthem. A few people near us, like *Ralph Rackstraw* in "H.M.S. Pinafore," "hummed a little," and the writer and his friend were stared at for chiming in lustily, but beyond these weak efforts the experiments were ghastly failures. Why this reluctance to sing on such conspicuous occasions? What would not a Yorkshire or a German audience do under similar circumstances? Are we, after all, still *un*musical, or getting *too* musical? Which is it? To return to our College concert: After the very heavy fare of the previous orchestral concert, when only works by Brahms were played, it was no doubt thought advisable to have a thorough change. Hence we had the funniest of dear "Papa" Haydn's symphonies—viz., the mock heroic "Military"—Cherubini's ever fresh "Anacreon" and Auber's jolly "Le Cheval de Bronze" overtures. That the young players enjoyed them, their smiling faces seemed to prove, yet we fancy their smiles had something of superiority about them. At any rate, we have heard the orchestra play much better on occasions when much more difficult and deeper works were before them. Ivor Foster's resonant baritone voice did full justice to the dramatically declaimed air, "Woo thou thy snowflake," from Sir Arthur Sullivan's "Ivanhoe" (surely a strangely unfit song to sing before a roomful of young people!), while Katherine Kips essayed with some success the hackneyed though beautiful "Mon cœur s'ouvre à ta voix," from Saint-Saëns's "Samson et Dalila." An important novelty was Tschaïkowsky's third Pianoforte Concerto in E flat (Op. 75), a work which, in its one movement, seemed to us to inflict as much "harsh din" and wanton ugliness upon a long-suffering audience as the much maligned Liszt never dreamt of in *his* philosophy! We should like to recommend this so-called concerto by the terribly unequal composer of the magnificent "Pathetic" symphony and the exquisitely refined "Nutcracker" ballet music to those superior persons who still call Liszt's concertos "ugly." Why, they are things of beauty and a joy for ever by the side of this effusion of Tschaïkowsky's. We were particularly disenchanted by the ineffective, uncouth scoring, which displayed all Tschaïkowsky's weaknesses and mannerisms and scarcely any of his great gifts in this branch of his art. Maud Gay played the strange work very well though, with excellent technique and considerable *aplomb*.

At the following concert, on June 30, a new Quintet for pianoforte, flute, clarinet, horn, and bassoon, by a scholar, William Hurlstone, was produced by the composer, Eli Hudson, Frederick Moss, Herbert Thornton, and Edwin Cox, and proved an effective little work. The thematic material is fresh and attractive, its treatment concise, spirited, and interesting, while the "tone colour" produced by the beautiful combination of instruments is always chaste, though rich, and sufficiently varied throughout the course of the three movements not to weary the ear by monotony. The clever work deserves to be performed in public, and we herewith recommend it to those gentlemen to whom we look for wind instrument chamber concerts. Otie Chew gave a dashing, temperamentful (to anglicise an expressive German adjective) performance of Wieniawski's Polonaise Brillante for violin (Op. 21, No. 2), and William Read, C. B. Squire, Edward Behr, and R. Purcell Jones did ample justice to Borodine's second String Quartet in D, a work which cannot lay the least claim to greatness or even distinction, *though* it contains a pretty Notturno with an effective little canon, two in one at the octave and at a beat's distance.

Another chamber concert, on the 14th ult., proved one of the best we have ever attended at the College. This was chiefly due to the excellent, tuneful, expressive, and well-rehearsed performances given by Herbert Hamilton, William Read, Edward Behr, and Robert Grimson of Brahms's noble Pianoforte Quartet in G minor; and by Samuel Grimson, Ethel Rooke, Edward Behr, and R. Purcell Jones of Tschaïkowsky's E flat minor String Quartet (Op. 30), a fine work of high aim and genuine achievement, which stands head and shoulders above the same composer's more favourite D major Quartet. Mary Noverre proved herself another addition to the long list of gifted violin pupils of the College, by her excellent playing of Saint-Saëns's fine (and strangely German!) Concertstück in one movement, to the great difficulties and varying moods of which she did full justice. Edgar Bainton's teacher had set him an appalling task in Schumann's great Pianoforte Sonata in G minor (Op. 22), but by his capital performance, displaying a good technique, considerable feeling, and careful thought, he proved himself not unworthy of the trust put in him. Wallace Kennedy, a refined, light lyric tenor; James McInnes, a promising sonorous bass-baritone; and Mabel Bond, a light soprano, requiring yet a good deal of further training, sang Schubert's "Der Neugierige," Lully's "Bois épais," and Purcell's quaint Knotting Song respectively.

At the final concert of the term, on the 23rd ult., the orchestra gave excellent performances of Weber's "Oberon" Overture, Grieg's second "Peer Gynt" Suite, and Glazounow's fifth Symphony. Robert Grimson played Saint-Saëns's Violoncello Concerto with good tone and technique, and Agnes Nicholls and Thos. Thomas sang the beautiful love duet from Verdi's "Otello" (Act II.) in capital style. We have now heard M. Glazounow's Symphony twice and we do not hesitate to protest against a work with such an ugly movement as the *Finale* being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of "nationalism" will tell us that this is the best movement in the work, because it is the most Russian and "so characteristic"; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professional strong man. If we are wrong, if this is the coming art and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounow with a *Morituri te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the "Götterdämmerung."

The fourteenth annual general meeting was held on the 17th ult., at Marlborough House. The Prince of Wales (President) occupied the chair.

Mr. Charles Morley, M.P. (Hon. Secretary), read the annual report of the Council to the Corporation, which showed the number of pupils (scholars and paying students) on the registers at the close of the last term to be 347. The Report mentions, among other details, the successful opening of a junior department for young pupils at reduced fees; also the introduction of a reduced fee for pupils who have studied at the College for a period of three years, and who were desirous of remaining for the special cultivation of their principal study; the adoption of the low pitch, the founding of various prizes and exhibitions, and various valuable appointments obtained by pupils during the past year.

The Prince of Wales, in moving "That the report of the Council be received and adopted," said: "I think it must be patent to everybody that the College is in a most satisfactory condition. We are very much indebted to Dr. Parry, the director, for the great energy he has shown ever since he has been in office, and I hope that he will continue in office for a long time to come, so that the College may occupy the position that such an important institution should hold. In conclusion, I cannot omit reference to a painful subject, the loss we have sustained by the death of Lord Charles Bruce. A more charming and amiable man I have never met, and I do not think anybody could have taken a deeper interest in the College, or have been more anxious for its welfare. It is a matter of sincere regret that he has been taken from us."

The Prince of Wales afterwards presented the Hopkinson Gold Medal for pianoforte playing to Miss Beatrice Cerasoli, and the Challen and Son Gold Medal for pianoforte playing to Mr. William Morgan.

A competition for the Joseph Maas Memorial Prize took place on the 7th ult., the winner being Mr. Thos. Thomas, Cefnmawr, North Wales; commended, Mr. Kennedy (Australian scholar).

ROYAL ACADEMY OF MUSIC.

The concluding students' concert of the summer term of the Royal Academy of Music took place on the 21st ult., at St. James's Hall, and gave abundant proof of good teaching. The programme was opened with two movements from Brahms's Pianoforte Quartet in G minor (Op. 25), which were meritoriously interpreted by Miss Marion White, Mr. Aldo Antonietti, Mr. Vernon Addison, and Miss May Mukle. The last-named executant subsequently played two violoncello solos with much acceptance, and Mr. Bernard C. Flanders and Mr. Claude F. Pollard gave a brilliant rendering of Moscheles's duet for two pianofortes, "Hommage à Handel." The most memorable feature of the concert was an admirable reading, by Miss Gertrude Drinkwater, Miss Gertrude Booth, Mr. R. Whitworth Mitton, and Mr. Ford Waltham, of Madame Liza Lehmann's song-cycle, "In a Persian Garden," the singing of the soprano and bass vocalists showing most promising abilities. Two MS. songs, well sung by Mr. Mitton, and severally entitled "My lady's face is fair" and "To the cold, dark night," by Mr. Percy Hilder Miles, proved clever and sympathetic settings of some depressing lines, and the composer may be encouraged to persevere. Miss Isabel Jay sang with much feeling a carefully-written MS. lyric by Mr. Aldo Antonietti, and Miss Margaret Drysdale evinced dramatic perception in her delivery of *Rebecca's* prayer from Sullivan's "Ivanhoe."

The following afternoon, in the same hall, the Princess of Wales, accompanied by the Prince of Wales, distributed the awards to the successful candidates of the Institution. Sir Alexander Mackenzie, in making his usual remarks, referred to the prosperous condition of the Academy, and said that with regard to the events of the past year the Institution found itself, save for the presence that afternoon of their Royal Highnesses, in the happy position believed to be enjoyed by the nation that had no history. They were, however, about to lose the services of a valued sister professor, Madame Sherrington, who had chosen to seek that repose which she richly deserved after a long and brilliant career. Two new scholarships, named after their donors, Dove and Mence Smith, for violin and singing respectively, were to be presented for the first time on that occasion. Among the recently added prizes were the Betjemann gold medal, in memory of a lost son, for operatic singing; the Sauret prize, a gift of their distinguished professor of the violin; two annual prizes for elocution, from an ex-pupil (Miss Charlotte Walters); and two gold medals for the best performances in the highest section of the pianoforte classes at the annual examination, the gift of Mr. Walter Macfarren, in commemoration of his professional jubilee. He was pleased also to say that Mr. Threlfall's gift last year of £100 to the Students' Aid Fund had induced others to contribute to the extent of £415. After the Princess had distributed the awards, and Lord Herschell had proposed a vote of thanks to the Prince and Princess, which was seconded by Mr. Thomas Threlfall, the Prince of Wales, in returning thanks, expressed his and the Princess's satisfaction at the gratifying account they had heard of the progress of the Academy, and said that after the admirable, though short, vocal and instrumental concert they had listened to, it must have been recognised how very efficient the pupils were, how carefully they were taught, and what pains they took in acquiring an art which was becoming more and more appreciated by every country. He stood there in a somewhat peculiar position, for he had the honour of being the president of the Royal College of Music. There might be rivalry between the institutions, but he felt sure it was only of a friendly description, and that the desire and wish of both institutions were to promote the art of music in all its branches, and in doing so to merit the approbation of the country. The proceedings were terminated with the National Anthem, and three ringing cheers from the young musicians followed the Prince and Princess as they left the hall. Previous to the distribution M. Sauret conducted a spirited rendering, by the violin *ensemble* class, of an arrangement of Paganini's "Moto perpetuo," the female choir sang the chorus "The mistress we adore," from Sir Alexander Mackenzie's comic opera "His Majesty," and the select choir of mixed voices gave a finished interpretation of G. A. Macfarren's part-song "The cuckoo sings in the poplar tree," the choral music being directed by Mr. H. R. Eyers.

The students of the operatic class, under the direction of Mr. Betjemann, gave their usual stage performance before the summer holidays on the 20th ult., in the concert-room of the Academy. The work chosen was Mozart's "Don Giovanni," omitting the last act. Decided dramatic talent was shown by Miss Gertrude Drinkwater, as *Donna Anna*, and Miss Lizzie Austin evinced intelligent appreciation of the character of *Zerlina*. Mr. Maengwyn Davies and Mr. T. Haigh Jackson sang well as *Don Giovanni* and *Leporello* respectively, but the most successful of the male exponents was Mr. Ford Waltham, who

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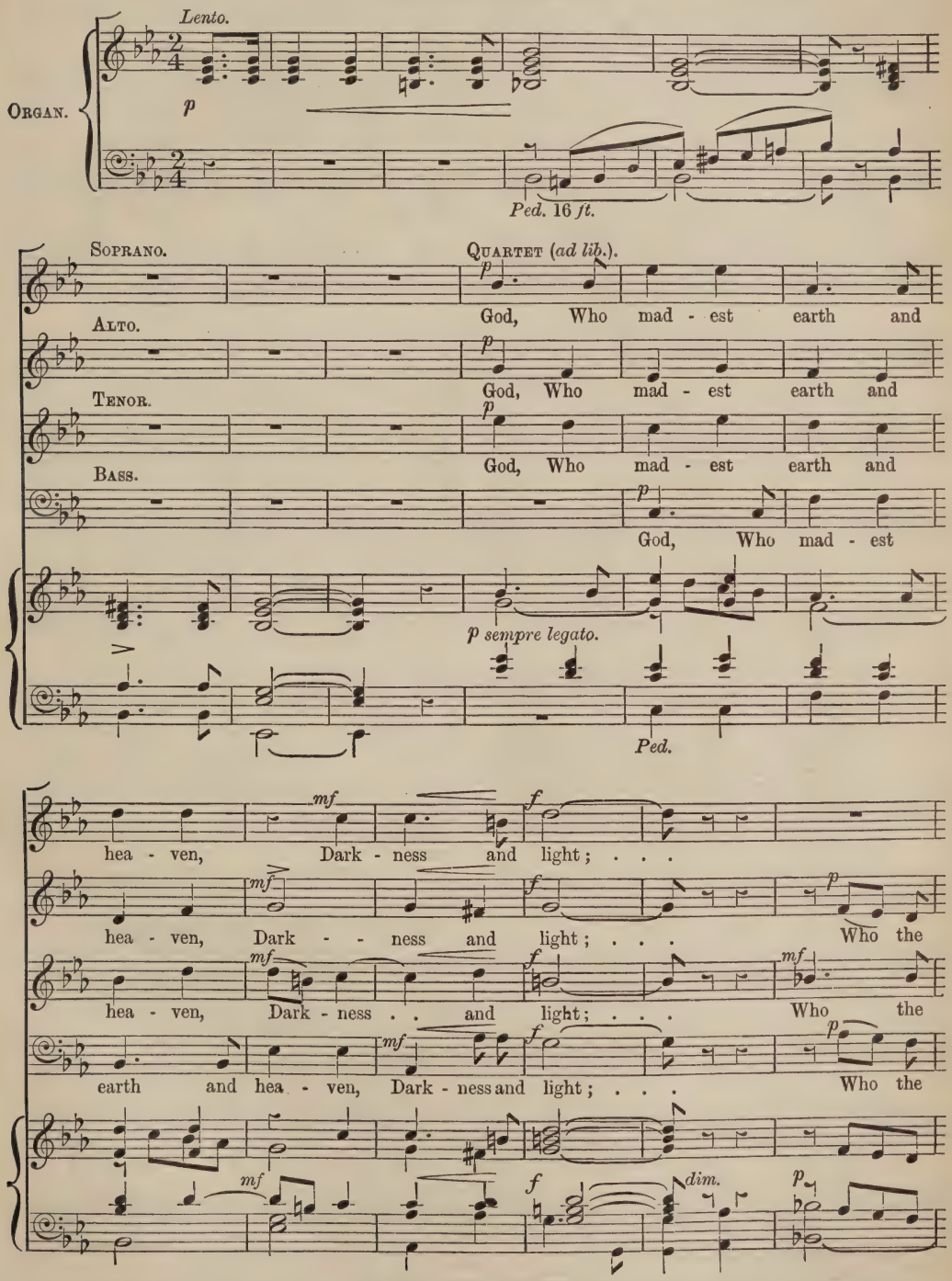
God, Who madest Earth and Heaven.

ANTHEM FOR QUARTET AND CHORUS.

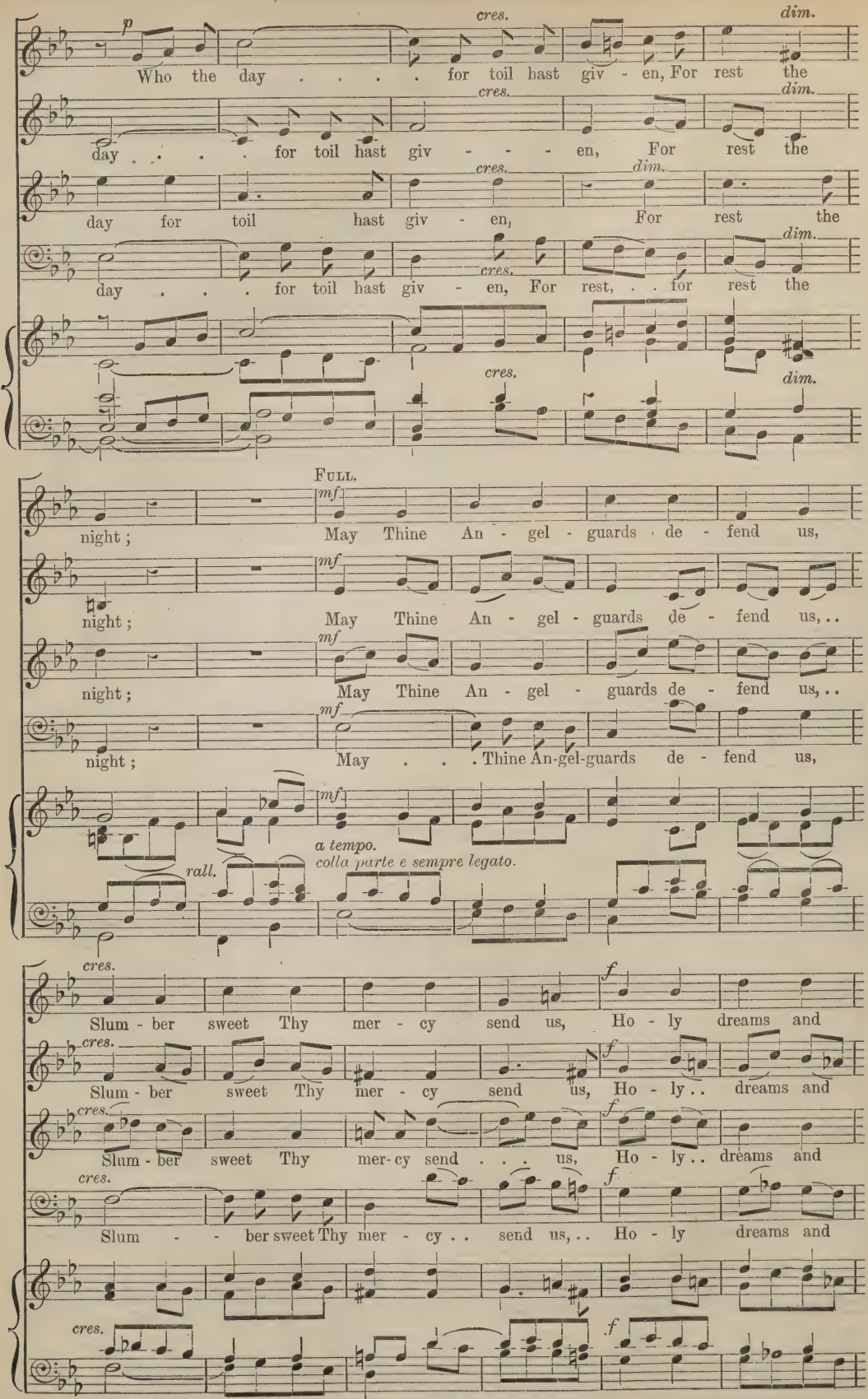
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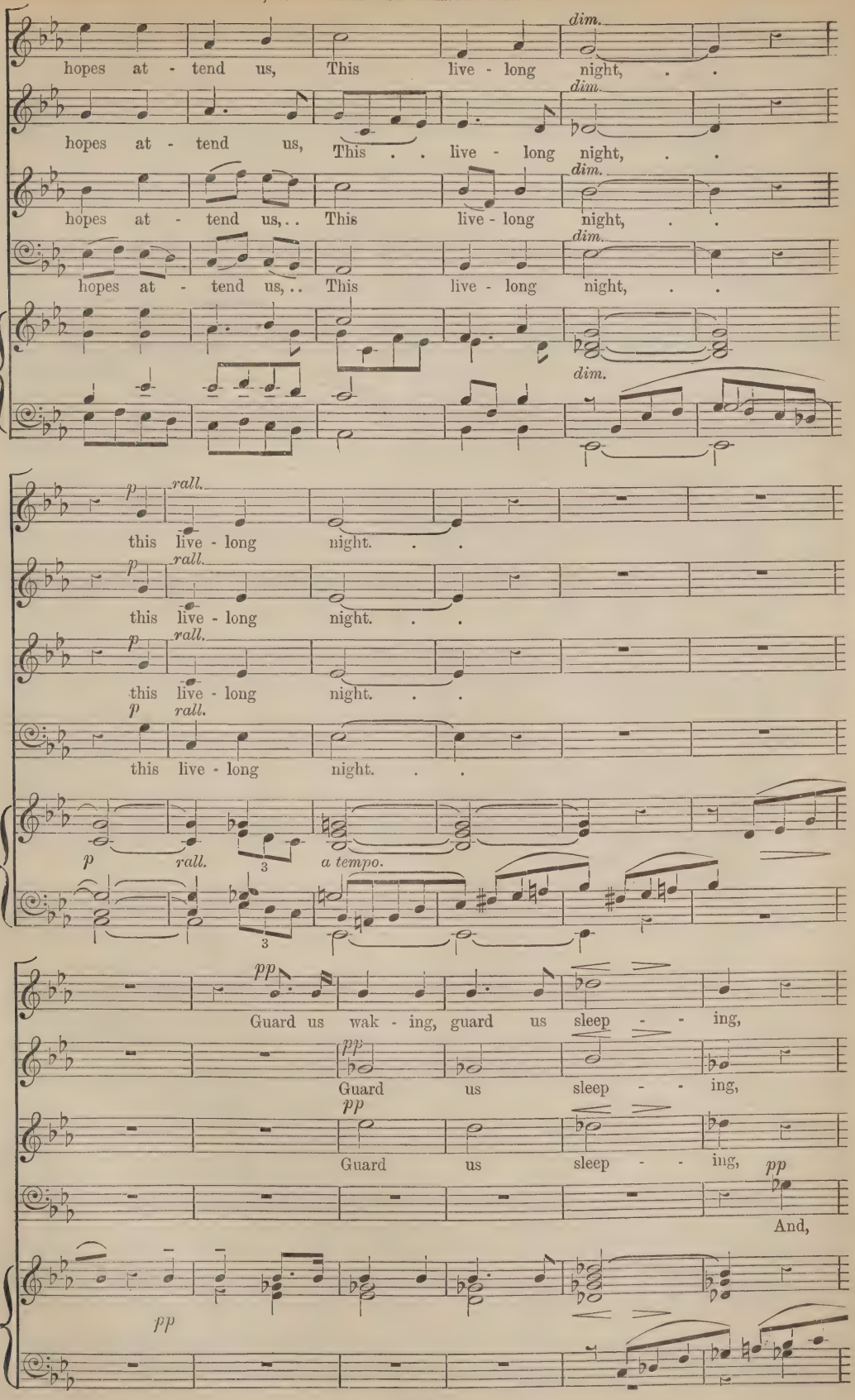
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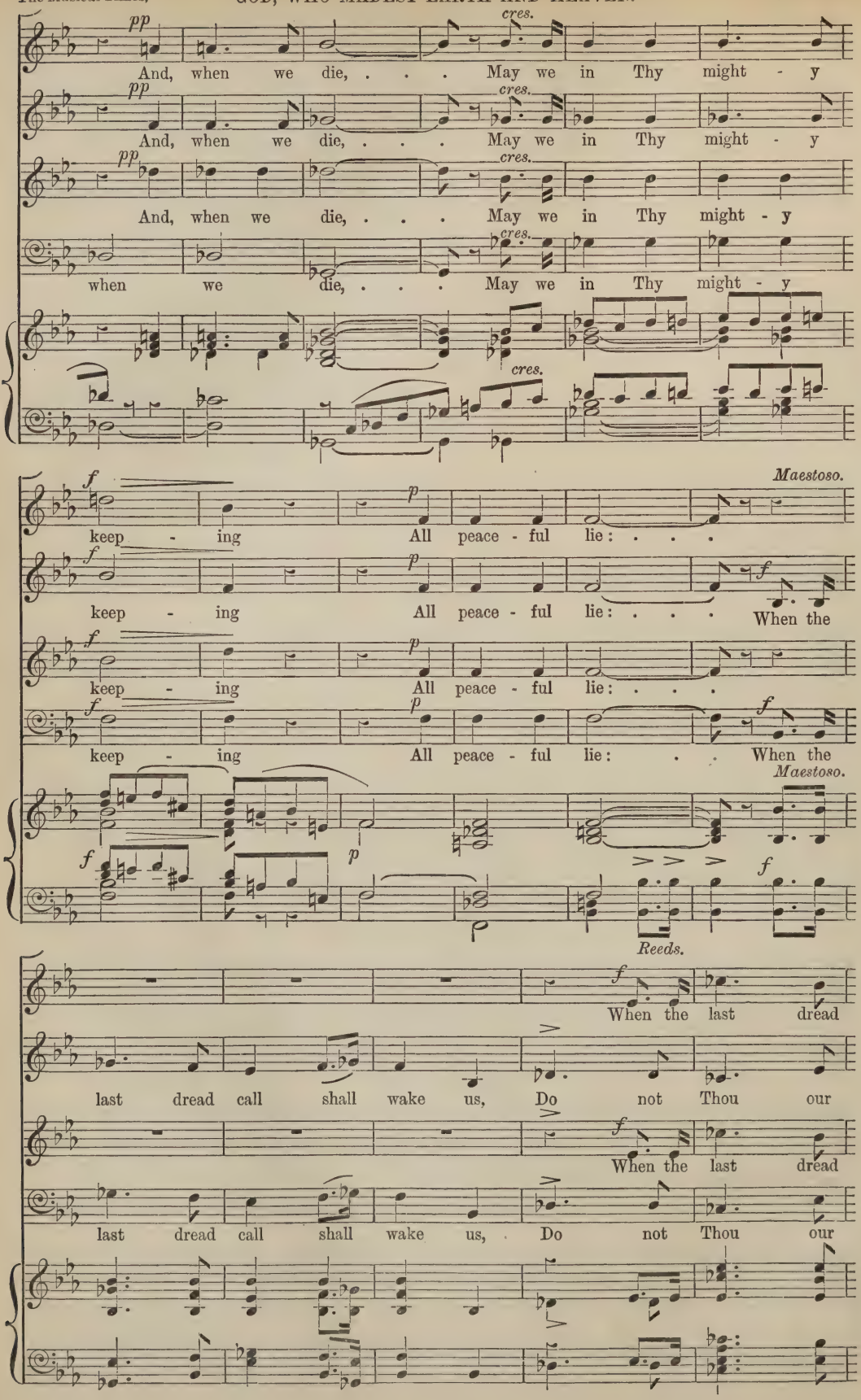
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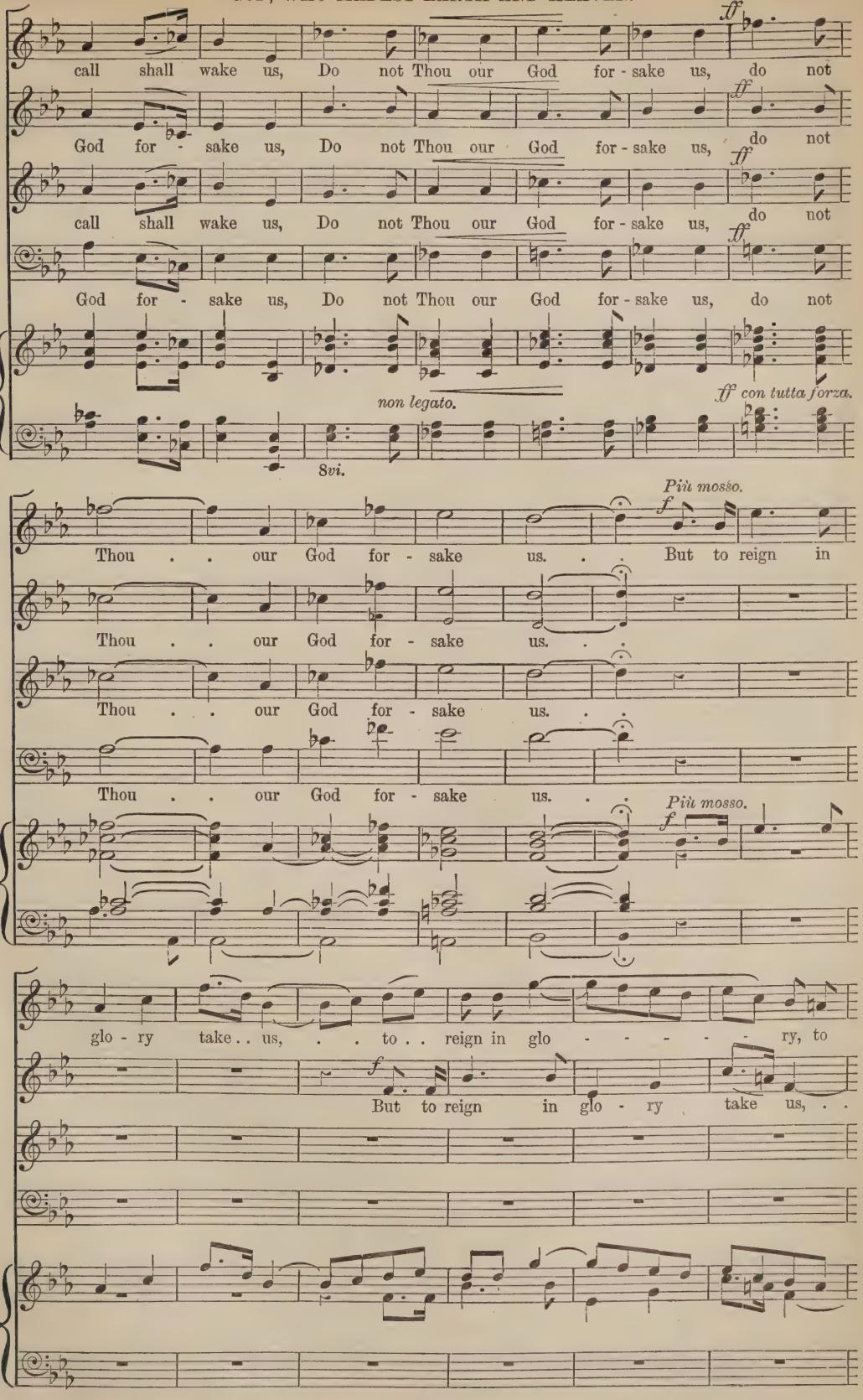


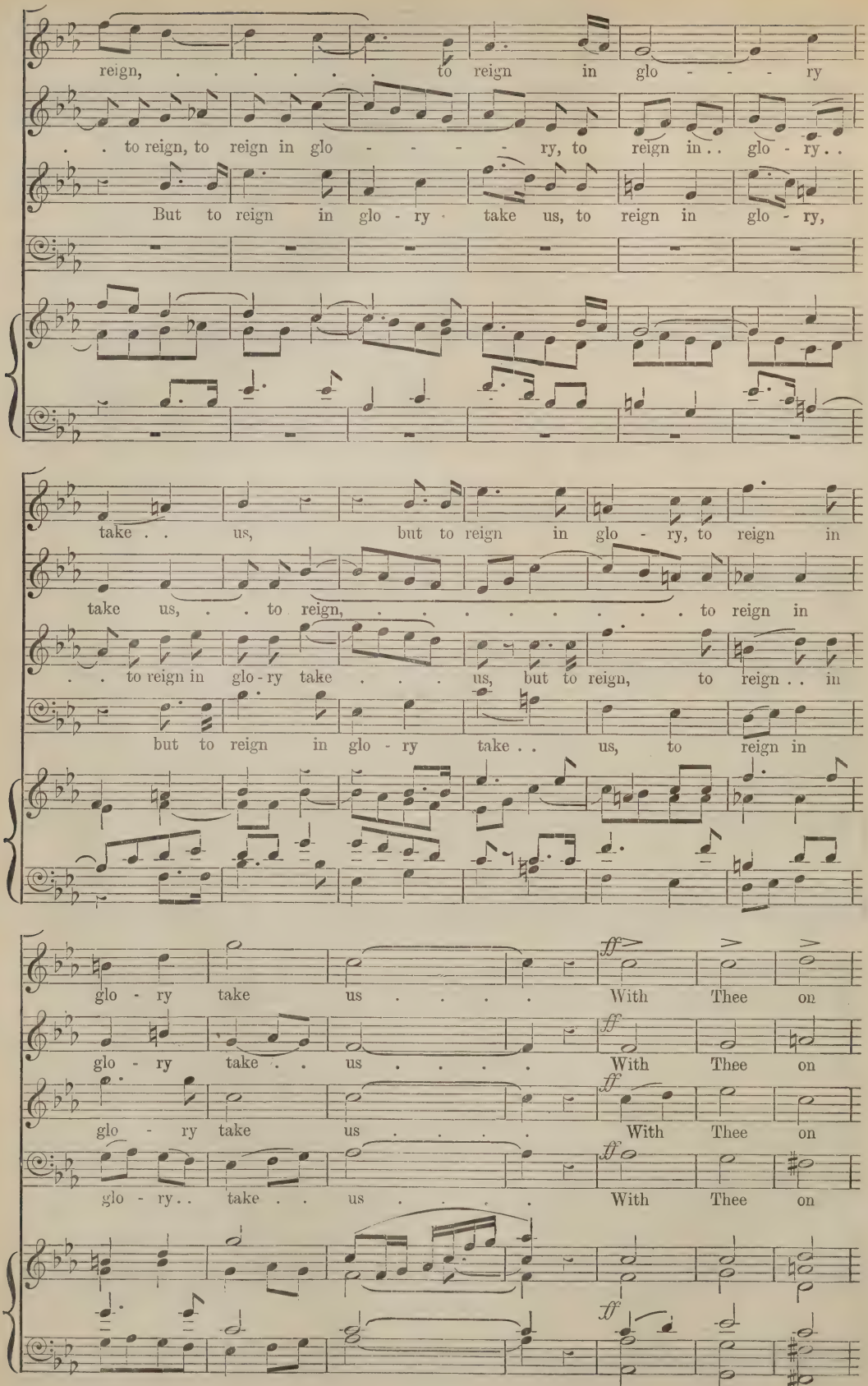
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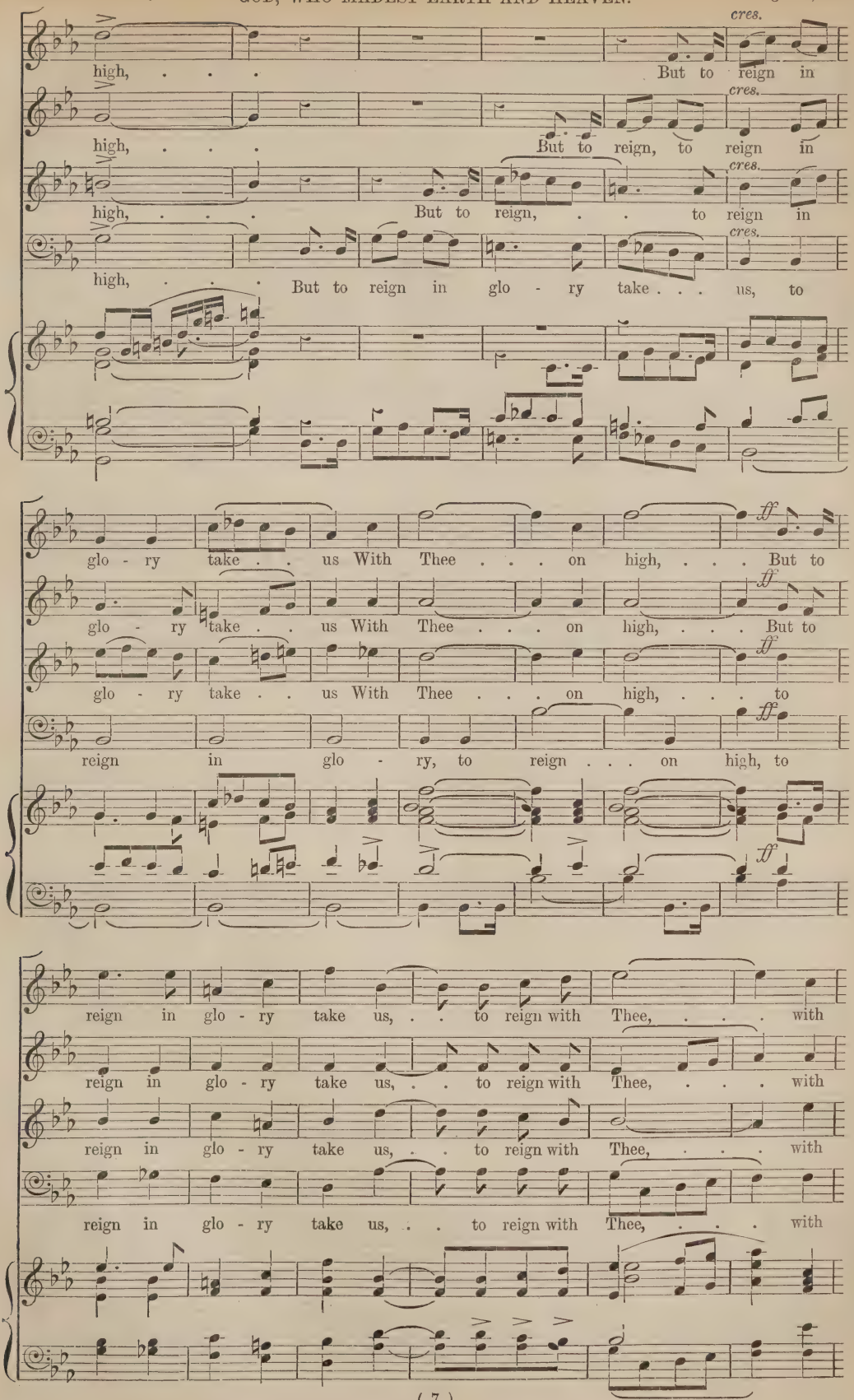

p
cres.
dim.
Who the day . . . . for toil hast giv - en, For rest the
day . . . . for toil hast giv - - - - en, For rest the
day for toil hast giv - en, For rest the
day . . . for toil hast giv - en, For rest, . . for rest the
FULL.
mf
night;
May Thine An - gel - guards de - fend us,
May Thine An - gel - guards de - fend us, . .
May Thine An - gel - guards de - fend us, . .
May . . . Thine An-gel-guards de - fend us,
a tempo.
colla parte e sempre legato.
rall.
f
Slum - ber sweet Thy mer - cy send us, Ho - ly dreams and
Slum - ber sweet Thy mer - cy send us, Ho - ly . . dreams and
Slum - ber sweet Thy mer-cy send . . . us, Ho - ly . . dreams and
Slum - - ber sweet Thy mer - cy . . send us, . . Ho - ly dreams and

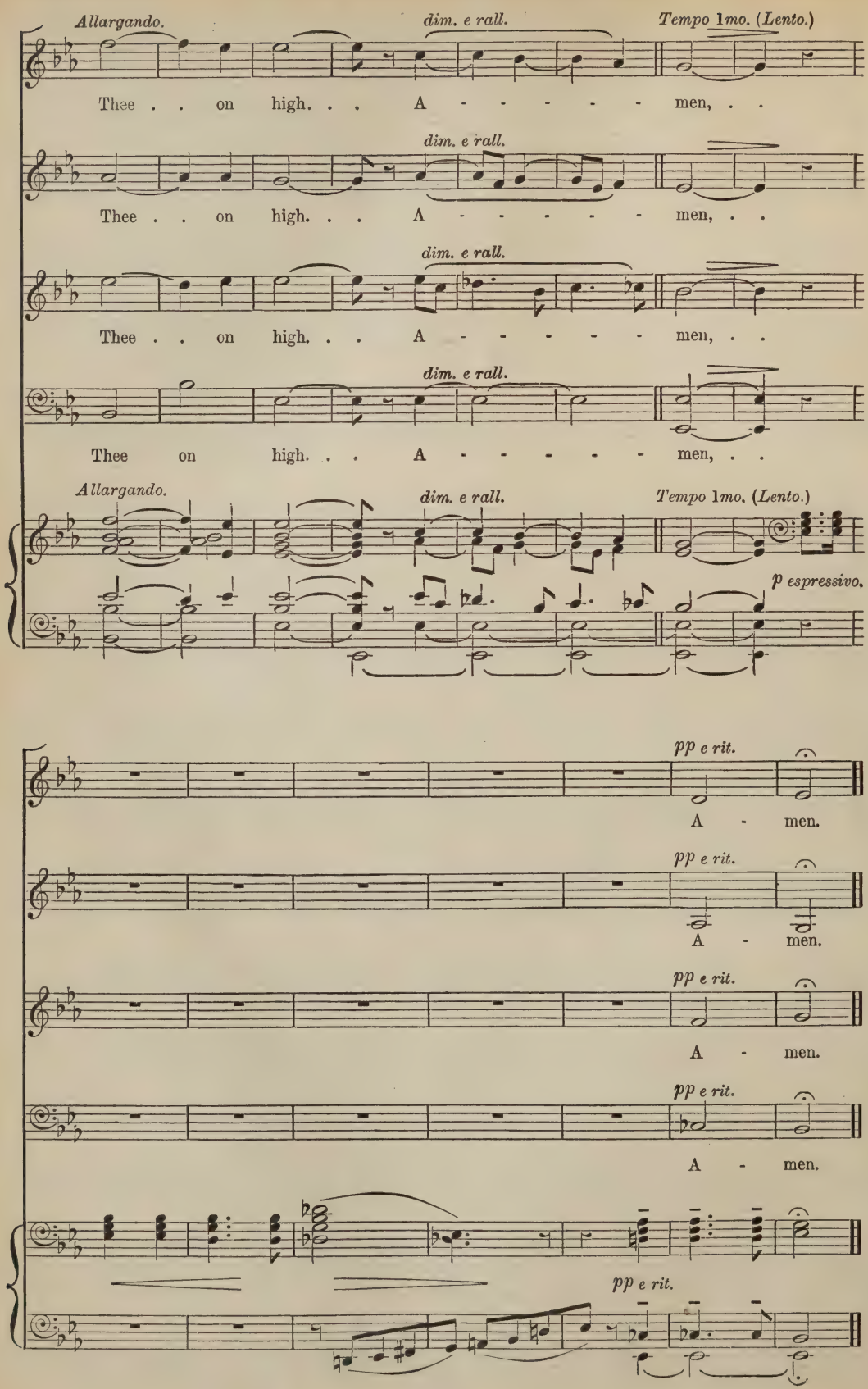

hopes at - tend us, This live - long night, . .
dim.
hopes at - tend us, This . . live - long night, . .
dim.
hopes at - tend us, . . This live - long night, . .
dim.
hopes at - tend us, . . This live - long night, . .
dim.
p rall.
this live - long night. . .
p rall.
this live - long night. . .
p rall.
this live - long night. . .
p rall.
this live - long night. . .
p rall. 3 a tempo.
pp
Guard us wak - ing, guard us sleep - - ing,
pp
Guard us sleep - - ing,
pp
Guard us sleep - - ing, pp
And,
pp


pp
cres.
And, when we die, . . . May we in Thy might - y
pp
cres.
And, when we die, . . . May we in Thy might - y
pp
cres.
And, when we die, . . . May we in Thy might - y
cres.
when we die, . . . May we in Thy might - y
cres.
f
p
Maestoso.
keep - ing All peace - ful lie: . . .
f
p
f
keep - ing All peace - ful lie: . . . When the
f
p
f
keep - ing All peace - ful lie: . . When the
Maestoso.
f
p
f
Reeds.
f
When the last dread
last dread call shall wake us, Do not Thou our
f
When the last dread
last dread call shall wake us, Do not Thou our


call shall wake us, Do not Thou our God for - sake us, do not
God for - sake us, Do not Thou our God for - sake us, do not
call shall wake us, Do not Thou our God for - sake us, do not
God for - sake us, Do not Thou our God for - sake us, do not
ff
ff
ff
ff
non legato.
ff con tutta forza.
8vi.
Più mosso.
f
Thou . . our God for - sake us. . But to reign in
Thou . . our God for - sake us. .
Thou . . our God for - sake us. .
Più mosso.
f
glo - ry take . . us, . . to . . reign in glo - - - - - ry, to
f
But to reign in glo - ry take us, . .


reign, ... to reign in glo - - - - ry
. . to reign, to reign in glo - - - - - ry, to reign in . . glo - ry . .
But to reign in glo - ry take us, to reign in glo - ry,
take . . us, but to reign in glo - ry, to reign in
take us, . . to reign, ... to reign in
. . to reign in glo - ry take . . . us, but to reign, to reign . . in
but to reign in glo - ry take . . us, to reign in
glo - ry take us . . . . With Thee on
glo - ry take . . us . . . . With Thee on
glo - ry take us . . . . With Thee on
glo - ry . . take . . us . . . . With Thee on


cres.
high, . . . But to reign in
high, . . . But to reign, to reign in
high, . . . But to reign, . . to reign in
high, . . . But to reign in glo - ry take . . . us, to
glo - ry take . . us With Thee . . . on high, . . . But to
reign in glo - ry, to reign . . . on high, to
reign in glo - ry take us, . . to reign with Thee, . . . with


Allargando.
dim. e rall.
Tempo 1mo. (Lento.)
Thee . . on high. . . A - - - - - - men, . .
dim. e rall.
Thee . . on high. . . A - - - - - - men, . .
dim. e rall.
Thee . . on high. . . A - - - - - - men, . .
dim. e rall.
Thee on high. . . A - - - - - - men, . .
Allargando.
dim. e rall.
Tempo 1mo. (Lento.)
p espressivo.
pp e rit.
A - men.
pp e rit.
A - men.
pp e rit.
A - men.
pp e rit.
A - men.
pp e rit.

appeared as *Masetto* and made effective use of his fine bass voice. The following evening a performance was given of "The Merchant of Venice." The choice of this play was somewhat peculiar, seeing that there are only three female parts in it, and that the Academy presumably does not possess male students capable of acting. As a consequence all the characters were sustained by ladies, who, it must be admitted, acquitted themselves of their unusual task in a highly creditable manner. Miss Annie M. Child, in particular, showed dramatic intuition as *Shylock*, and the personations by Miss Clare Butler of *Bassanio* and Miss Margaret Chatwin of *Antonio* were intelligent efforts. *Portia* was embodied with notable elocutionary skill by Miss Ellen Bowick, and Miss Ernestine Handcock was commendably vivacious as *Gratiano*. Such performances, however, forcibly impress the urgent need at this Institution of an adequate concert-room or theatre.

The competition for the Robert Newman Prize took place on June 26, the Prize being awarded to Eustace Turner (Bromley, Kent). The examiners highly commended George D. Cunningham.

THE ASSOCIATED BOARD.

The annual general meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at Marlborough House on the 17th ult., under the presidency of the Prince of Wales. From the report it appeared that in 1897 the candidates entered for the Local Centre Examinations numbered 2,792, as against 2,775 in 1896. Of these 124 took two subjects. In the preliminary examination the failures in the senior grade were 9, as against 18 in 1896, and in the junior 23, as compared with 52. Of the 2,864 candidates who presented themselves at the final examination, 1,175 passed in the senior grade and 452 in the junior, as against 1,168 and 411 in those grades respectively in 1896. Of those who passed, honours were taken by 77 senior and 38 junior candidates, as against 97 and 43 in 1896. The senior medal, presented by the Mayor of Leicester (Mr. J. Herbert Marshall) in commemoration of the Diamond Jubilee of the Queen, was awarded to Miss Gertrude E. Miller, of Pevensey, who obtained the phenomenal distinction of gaining the maximum number of marks for pianoforte playing; and the junior medal to Miss Margaret C. Worth, Plymouth, who obtained 147 marks out of 150 for pianoforte playing, and 125 out of 150 for violin playing. Mr. Marshall also presented two silver medals to the best candidates in his own centre, which were won by Miss Eva Bradshaw, for singing, and Mr. Shirley North, jun., violin. The gold medal annually given by Messrs. Holder Brothers, of Hull, was awarded to Mr. William Hodge, who obtained in the senior grade an honours certificate in harmony, in addition to a certificate for pianoforte playing.

In the evening the Associated Board gave its annual dinner at the Hôtel Métropole, Mr. T. Threlfall (the Chairman of the Board) presiding. In proposing "Success to the Associated Board," Mr. J. W. Sidebotham, M.P., said he was glad to know that what had been done was highly appreciated in England, and that soon the examinations would be extended to the Colonies. One point must never be lost sight of, and that was to maintain the high character of the examination which they set for pupils.

The Chairman, in response, spoke of the devotion and zeal of the late Lord Charles Bruce, his predecessor. The alliance of the chartered bodies was doing a great work for musical education, and he hoped that their union would be more and more cemented in the future. Their work was progressive in character, and there were many indications in the direction of the extension of its field of usefulness, especially at the Cape, in Australia, British Columbia, New Zealand, Canada, and Gibraltar. In order to promote yet further the study of music, the Board had resolved to offer two free exhibitions for the scholars who had passed with honours at the recent examinations.

Other toasts were proposed and responded to by Sir A. C. Mackenzie, Dr. Hubert Parry, Mr. C. Morley, M.P., the Mayor of Leicester (Mr. J. H. Marshall), Canon Ryan (Thurles), Judge Meadows White, Q.C., Mr. Marcus Stone, and Mr. Forbes Robertson.

The Associated Board will give two exhibitions in 1898, each tenable for two years, one for pianoforte at the Royal Academy of Music, and one for singing at the Royal College of Music. Examinations will be held at the University of Adelaide in November. Mr. C. Lee Williams has been appointed examiner, and he will also conduct examinations for the Board in other parts of Australia, in Tasmania, New Zealand, Vancouver, and probably Canada.

TONIC SOL-FA FESTIVAL.

This annual gathering is generally one of the most interesting events of the summer season at the Crystal Palace, and that on the 17th ult. proved no exception to the rule. Juvenile and adult singers each gave a lengthy concert, and between them was a "Great Welsh Festival." This description was somewhat misleading, as, although the majority of the 3,000 executants came from several quarters of the Principality, the programme entirely consisted of works by Dr. Joseph Parry, an able musician, but not the only Welsh composer entitled to be heard on such an occasion. A novelty in this section was a tone-poem called "A Dream," written for two choirs, organ, orchestra, and four brass bands, a combination not more uncommon than the theme of the composition. The first movement, "Night and Sleep," is for orchestra alone, and here Dr. Joseph Parry (who conducted) demonstrates that he has no need to resort to exceptional means for the production of impressive effects. In the second division, "Dream—Visions of Hell," the chorus are employed to deliver "the moans of lost souls," the result of this union with the instrumental forces being scarcely worthy the trouble taken by the performers or the strain upon the attention of the listeners. More satisfactory is the third section, "Dream—Visions of Heaven," in which there is not so much appearance of effort. Chorally the performance was weak, not nearly so good as that of Dr. Parry's male chorus "The Pilgrims," or of the selection from his cantata "Cambria." The 5,000 juveniles, who at an earlier period occupied the Handel orchestra, sang Sir John Stainer's action song "A Soldier's Life," "The United Kingdom" (an arrangement by Mr. A. L. Cowley of national airs), and other pieces, sacred and secular, with remarkable animation and precision. Mr. S. Filmer Rook conducted. At the evening concert both the choral and instrumental pieces were of a more advanced order, and the performance was distinguished by excellent attack, fine tone, and general precision. In fact, we have rarely heard a better choir on the Crystal Palace orchestra. One of the most successful pieces in the programme was "Judge me, O God." Mr. L. C. Venables conducted.

NONCONFORMIST CHOIR UNION.

The Nonconformist Choir Union held its ninth annual festival at the Crystal Palace on June 26, under the conductorship of Mr. E. Minshall. The choir of about 4,000 voices represented nearly forty London and suburban and upwards of a hundred provincial societies, Yorkshire and Lancashire sending very large contingents. As a whole the singing was scarcely so commendable as usual, there being several instances of hesitancy of attack and general uncertainty. Professor Prout's setting of the Hundredth Psalm was among the works deserving closer attention to detail than it received. The soprano solo in this composition, "Be ye sure that the Lord He is God," was excellently sung by Miss Margaret Hoare. The programme also included Mr. J. H. Maunder's telling harvest anthem "While the earth remaineth," Orlando A. Mansfield's Christmas anthem "There shall come forth a star," several secular part-songs (including Arthur Berridge's setting of Edmund Spencer's "Every sweet with sour is tempered"), and orchestral pieces for the Nonconformist Union Band, conducted by Mr. T. R. Croger. In the competition for choirs numbering from twenty-six to forty, the best singing came from the Stacksteads

Wesleyan Choir, which defeated four rivals. On assembling upon the Handel orchestra to receive the prize awarded them by Dr. Turpin, they sang the test piece, Dudley Buck's "Hymn to Music," with admirable precision and impulse. Through lack of sufficient entries the competition for smaller choirs did not take place.

INTERNATIONAL MUSIC TRADES EXHIBITION.

The Exhibition at the Agricultural Hall, Islington, from the 9th to the 20th ult., if not quite so large as its predecessor, contained several interesting features in modern musical manufactures. Two or three of the ancient pianofortes attracted considerable attention, as also did the curious automatic instruments, of which there was a great variety. The series of vocal and instrumental competitions, extending almost throughout the period the exhibition was open, was ably carried through. The three prizes for violin playing were won by Mr. F. C. Topping, Miss E. Wilson, and Miss E. Hunter respectively; whilst at the head of the pianoforte division were Miss E. J. Medd-Hall, Miss E. Wilson, and Miss E. R. Johnson. In solo singing the following were successful: Miss M. Perrott, Miss C. Fuller, and Miss E. Kingsley (sopranos); Miss Florence Venning-Fox, Miss F. A. Hoskins, and Miss Winifred Marwood (contraltos); and Signor G. Maggi, Mr. T. J. Morgan, and Mr. L. R. Bowen (baritones). More attractive were the military band contests, to which two Saturdays were devoted. There was a goodly number of entries for prizes totalling nearly £350, and the judges were Colonel Farquhar Glennie, Captain F. H. Mahony, Lieutenant A. J. Stretton, Mr. C. Hall (2nd Life Guards), and Mr. J. Sommer (Royal Engineers). The maximum number of marks was 400, and the declaration of the prize list, on the 17th ult., showed that the contest was tolerably close. The first prize was gained by the 1st Battalion York and Lancaster (bandmaster, T. W. Wood), with 380 marks. Then came the 1st Battalion South Staffordshire (J. Matthews), 375 marks; 1st Battalion Lancashire Fusiliers (E. M. Rogers), 368 marks; 4th King's Royal Rifles (C. H. Hassell), 367 marks; 2nd Royal Berkshire Regiment (S. Dore), 364 marks; and 6th Dragoon Guards (A. E. Joiner), 360 marks.

The choral competitions were reserved for the 19th ult., when Dr. W. G. McNaught was the adjudicator. There were three divisions—namely, Sunday Schools and Bands of Hope, Day Schools (juniors and not over fifty voices), and adult choirs from twenty-five to fifty mixed voices. In the first-named class, with Franz Abt's "Softly roam, gentle night," as the test piece, the Chapman Road Mission, Victoria Park (conductor, Mr. George Lake), was first, and St. Andrew's, Fulham, Band of Hope (Miss G. Brown), second. Three day schools entered into competition, and Fleet Road, Hampstead (conductor, Mr. Jesse Harris), a choir that has been so frequently prominent in the annual London School Board contests, defeated Monteith Road, North Bow (A. E. Price) and Lauriston Road, South Hackney (W. E. Emerson), the test piece being Dr. McNaught's arrangement of Pearsall's "O, who will o'er the downs." There were also three entries of adult choirs, a very small number under the circumstances. The trial composition was Dr. Roland Rogers's effective setting of "Three fishers went sailing," the winners being the Polytechnic Select Choir (conductor, Mr. G. R. Egerton) and the Peckham Tonic Sol-fa Choir (Mr. T. R. Rayment). The other choir was Tonbridge Wesleyan (Mr. G. J. Kimmins). Dr. McNaught gave some very practical advice to the choirs. The exhibition was brought to a close on the 20th ult. with a concert by prize-winners.

MUSICAL FESTIVAL AT CARNARVON.

(From our own Correspondent.)

The excellent advice given on more than one occasion by English musicians on National Eisteddfod platforms is already bearing fruit. For the first time in the history of festivals of congregational music in the Northern half of the Principality, a full orchestra of about 100 performers was engaged to assist at a festival held by the Calvinistic Methodists of the Arvon division of Carnarvonshire, at the Pavilion, Carnarvon, on the 1st ult. The orchestra included a contingent from Liverpool, under the leadership of Mr. T. Shaw, and the members of the Bangor, Carnarvon, and Portmadoc orchestral bands. The choristers numbered over 5,000, and so great was the interest taken in the celebration that the Pavilion was overcrowded at the evening meeting. Mr. D. Jenkins conducted.

The Methodist Connexion has recently published a new Tune-book, admirably printed by Messrs. Novello, Ewer and Co., from which the festival committee had chosen thirty tunes and chants, together with two anthems, "O love the Lord" (Sullivan) and "See, my soul, the land of brightness" (J. H. Roberts), and two choruses, "Worthy is the Lamb" and "Hallelujah to the Father" (Beethoven), to be rendered at the meetings. The singing during both the afternoon and evening gatherings reached, on the whole, a high level of excellence, and this is the more remarkable as the choristers were unaccustomed to sing to orchestral accompaniment, and no previous united rehearsal had been held. The soprano voices were very fine, the tenor and bass good, but the altos were weak. The rendering of the various hymn-tunes was very effective. There was, however, a lack of that electrical religious fervour which often distinguishes Welsh congregational singing, and also of light and shade in the singing of the minor and lighter tunes. The great choir did not seem to enjoy the chant, which was due to the unsatisfactory printing of the words. The effect of "Worthy is the Lamb" was, however, impressive, and in precision of attack, quality of tone, and heartiness the singing was excellent. The performance of Beethoven's "Hallelujah" was very praiseworthy; the few blemishes which could be detected by the trained ear were comparatively trifling. Mr. J. H. Roberts conducted his own anthem. During the meetings Miss Kate Morgan, of Dowlais (winner of the gold medal at Chicago), also sang. The success of this festival should encourage Welsh musicians to persevere in their efforts to encourage orchestral music, and the next step should be the organisation of a united festival—say, in Carnarvon Castle—where "The Messiah" could be performed by choirs gathered together from all parts of North Wales.

"MORS ET VITA" IN ITALY.

Reference was made in our last number to the first production in Italy of Gounod's sacred trilogy "Mors et Vita," at the Church of the Annunciation at Genoa. The performance, which was an excellent one in every respect and immensely appreciated by a vast audience, was repeated on the following Sunday, with similar results. We subjoin a few extracts from criticisms contained in leading Italian journals:—

The *Secolo* says: "It was not an ordinary audience merely, but a vast multitude which assembled at the Church of the Annunciation yesterday. Already at Birmingham, where 'Mors et Vita' was first produced, and again at Paris, in the following year, the public had gathered in great numbers to hear it. We question, however, whether on these occasions that monumental work attracted so many-headed and enthusiastic a body of listeners as in the present instance.—The execution of this magnificent work, under the direction of the Maëstro, Del Signore, was highly satisfactory—nay, it may be characterised as truly excellent, seeing that the interpreters were for the greater part amateurs.—At the conclusion of the first part of the oratorio, the enthusiasm of the audience was such that, notwithstanding the sacred character of the place, some spontaneous applause would make itself heard. And it was indeed no easy matter to withhold such a tribute of admiration in presence of so fine an interpretation of the magnificent orchestral epilogue, which embodies, in a masterly manner, the typical melodies occurring in the Requiem, a truly sublime effort of the composer.—The 'Judex,' in the second part, one of the finest numbers in the score, was again most impressively rendered, and shone forth in all its splendour. The same may be said of the 'Judicium Electorum' and the

'Judicium Rejectaneorum,' with which the second part concludes, and in which the baritone, Signor Rolando, was heard to the greatest advantage, particularly in the majestic phrase 'Et congregabuntur,' which has in it something Michelangelesque; the choruses also in this section were most admirably rendered.—At the conclusion of the oratorio the enthusiasm of the audience was no longer to be restrained and found its expression in heartiest applause, which re-echoed through the church, as though the sacred edifice itself were joining in the general approbation of the master and his praiseworthy interpreters."

Il Cittadino says: "This marvellous music, owing alike to the loftiness of its conception, the exquisite form its composer has given it, and the religious and artistic feeling pervading it, cannot fail to call forth in the hearer sentiments at once religious and poetic, and be a source of the purest æsthetic enjoyment. The first part more especially abounds with beauties, moving contrasts, and passionate accents. A grand effect is produced in the second part by employment of the *canto fermo* in association with the choral numbers. Most impressive in its suave accents and holy calm is the third part, representing the felicity of the Beatified."

The *Caffaro* says: "Amongst the most beautiful numbers of the sacred trilogy must be placed the orchestral movement entitled 'Jerusalem cœlestis.' Again, the quartet 'Et absterget Deus,' the celestial chorus with its insistance on the *motive* of felicity, the haunting effect of the grand chorus 'Ecce tabernaculum,' as well as the final fugue of the 'Hosanna,' are pages which must be described as absolutely sublime."

Il Trovatore says: "The performance of 'Mors et Vita' was an enormous success and was enthusiastically applauded, although it took place in a church. The work had never before been produced in Italy."

CONVENTION OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

(From a Special Correspondent.)

The nineteenth annual convention of the Music Teachers' National Association took place in New York, on June 24, 25, 26, 27, and 28, when some fifty concerts, recitals, and lectures were held in the Grand Central Palace. Speaking generally, President H. W. Greene and his associates are to be congratulated on the success of the meeting. Since it was founded at Delaware by Theo. Presser, in 1876, the Music Teachers' National Association has had but two meetings in New York City during its varied and eventful career—in 1885 and this year—and perhaps this fact accounts for the large attendance throughout the week and the unusual interest taken in all the proceedings. Notwithstanding the strong opposition of a minority at the meeting for the election of officers on the last day of the convention, it was decided that New York should again be the scene of the convention next year. President Greene was re-elected, and it is to be hoped that under his vigorous leadership some method may be devised that will interest the thousands of musicians in the United States who have for years ignored this association to such an extent as to threaten its very existence.

It was a disappointment to the large number attending the opening meeting that Mr. Dudley Buck, owing to illness, was unable to conduct his "Marmion" overture, which, however, received a satisfactory rendering by the Permanent Metropolitan Orchestra, under the direction of Adolf Neuendorf. Following Mr. Buck's overture were speeches by Professor Hooper, of the Brooklyn Institute, President Greene, and others. Miss Marguerite Hall sang two songs written for her by the late A. Goring Thomas, and the morning session ended with Mr. Hadley's "Festival" march. The afternoon was devoted to a conference on public school music and popular sight reading, and pianoforte recitals by Miss Florence Terrell, pupil of Mr. Alexander Lambert; a song recital by Miss Effie Stewart, assisted by Mr. Richard Arnold, violinist; and an excellent concert by the Cantata Club, of Brooklyn, under the direction of Mr. Gérard-Thiers. The discussion on sight reading was opened by Mr. Waite, and papers were read by Mr. John Tagg, Mr. H. E. Holt, and Mr. J. Zobansky, an advocate of the Gallin-Chevé method. A "concert steriopticon lecture," delivered by Mr. Silas G. Pratt, and a lecture on "Visible Music" drew large attendances in the evening, and the day's doings concluded with a reception at the Murray Hill Hotel, where Miss Laura Sedgwick Collins discharged the duties of hostess, assisted by Miss Amy Fay, Miss Marguerite Hall, and others.

Among the fixtures for the second day may be mentioned an interesting lecture on a "Theory of Interpretation," by Mr. W. Sherwood; a lecture-recital on the Janko keyboard, by Madame Pupin; song recitals by Mrs. Blackmore, jun.; and a lecture on the "Basis of a Musical Touch in Pianoforte Playing," by Mr. Albert Ross Parsons, who defined the various touches employed by the pianist and admirably analysed tone and technique.

One of the most interesting papers read during the day was that on the training of choirboys, by Mr. Walter Henry Hall, organist and choirmaster of St. James's Church, New York. To illustrate his principles of tone production Mr. Hall had on the platform some dozen or fifteen of his choirboys, who sang exercises and anthems in such a manner as to elicit hearty applause from the large audience gathered to hear the latest ideas on the subject of tone production. Mr. Hall is an enthusiastic believer in that method of training which develops the "thin" or "head" as distinguished from the "thick" or "chest" register, and made a plea for more attention to be given to this important branch of a choirmaster's duties. The speaker also remarked upon, and deprecated, the temptation to a conscientious organist to give the "flesh-pots" of ear-tickling, sentimental novelties to the congregation instead of the "manna" of true standard works, and could see no reason why the emotional in our nature should not be appealed to through the music of the Church. The blemishes of sensational and mechanical organ playing were also commented on, and the speaker concluded by pointing out the great opportunities and responsibilities of choirmasters, and exhorted them to the adoption of the highest and best standards, and so, through their own example and influence, to influence the generations to come.

A "grand orchestral concert" was the evening attraction, and special mention must be made of Mr. Harry Rowe Shelley's new Symphony in E flat, the first of his instrumental compositions of such magnitude. This is a work of original ideas, although the influence of his master, Dvorák, and Beethoven, and a little of Wagner may be traced.

Saturday morning was given up to a Virgil Piano recital, a pianoforte recital by Mr. William H. Sherwood, a song recital by Mrs. Gerrit Smith, and a conference on "Musical Journalism," under the chairmanship of Mr. Louis C. Elson. Several replies were received to the questions contained in the circular issued by Mr. Elson in anticipation of the convention, and dealt with the subjects mostly in a general and more or less inconclusive manner. In respect of the third question, as to the possibility of training the critic professionally, the answers were nearly all in the negative. That of Mr. Marc A. Blumenberg raised the important preliminary question as to how it would be possible to fix a standard of criticism in the United States, and no other writer in any way dealt with this point. Mr. Elson, in his address on the subject of musical journalism, among other thoughtful remarks pointed out that the critic should himself select the concerts which he reviewed, and should be able to hold himself free from the influence of the advertising department—that he should hold to his own ideal and lead the public. He also referred to the mutability of an absolute standard of criticism from one period of time to another.

Special musical services occurred in several churches the following day, Sunday. These were arranged under the auspices of the American Guild of Organists. Among those who prepared special music were Mr. William C. Carl, Mr. Chas. H. Morse, Dr. Gerrit Smith, Mr. Everett E. Truette, Mr. W. H. Hall, Mr. W. R. Hedden, Mr. E. M. Bowman, and Mr. Leo Koffler.

The final important concert of the convention was held on Monday evening, June 28, the performance being

Mendelssohn's "Elijah," rendered by the Brooklyn Oratorio Society (augmented by members of New York societies), under the direction of Mr. Walter Henry Hall. There was a full orchestra and organ accompaniment, and the soloists were Miss Eleanore Meredith (soprano), Miss F. Roselle (contralto), Mr. Van Yorx (tenor), and Mr. Ericsson Bushnell (bass). Mr. Robert Gaylor presided at the organ. This performance drew by far the largest audience of the week, the spacious auditorium being filled with an enthusiastic crowd of music-lovers.

An important feature of the convention was the Trade Exhibition, comprising displays by leading publishing houses and manufacturers of pianofortes. Messrs. Novello, Ewer and Co. were prominent with a large selection of their publications bearing on subjects especially interesting to music teachers, who appeared fully to appreciate the opportunity of making themselves acquainted with the valuable educational works of this firm.

REVIEWS.

Novello's Parish Choir Book. Nos. 311—324.
[Novello, Ewer and Co.]

The numerous recent issues in this series indicate that the demand for Service music does not diminish. Nos. 311, 312, and 313, a Te Deum in E flat, another in C, and a Jubilate in C, all three by Dr. E. T. Chipp, are written pretty much on the same lines as the Canticles noticed in our previous issue. No. 314 consists of a Benedictus qui venit and Agnus Dei, by C. J. B. Meacham (for use with Dr. Dykes's Communion Service in F). The music, smooth and flowing, is written with skill and judgment. No. 315 contains a Cantate Domino and Deus Misereatur in D, by Sir George Elvey. The Cantate is rather a long number, but it is bright and in a way varied, though perhaps it does not contain quite enough modulation to satisfy modern ears. The same may be said of the Deus Misereatur, which, however, is shorter. No. 316, a Benedictus for solo voices or semi-chorus, by J. Baptiste Calkin, is somewhat light in style, but fairly pleasing. No. 317, Benedictus (to follow the Thanksgiving Te Deum) in D, by Sir John Goss, is a composition in which there is skill, dignity, and feeling. No. 318, Magnificat and Nunc dimittis in D, by Charles Macpherson, are interesting compositions. The voice parts are fairly simple. The well written organ accompaniment is bold and striking; in the *pp.* passage, "and Holy is His Name," the chords are distinctly impressive. In the Nunc dimittis at the close there is a well-considered reference to the "He hath shewed strength" section of the Magnificat. The music of No. 319, Magnificat and Nunc dimittis, by T. Tallis Trimnell, is quiet and expressive. The close of the Nunc dimittis seems somewhat weakened by the chromatic harmonies of the accompaniment; the contrary motion of the bass is, however, a redeeming feature. No. 320 is a plain monotone setting of the Apostles' Creed, by J. H. Cornell, supported by an effective organ accompaniment. No. 321, a simple and dignified setting of the Creed, by E. G. Monk, is a re-issue. No. 322, Benedictus in G, by James Turle, is in chant form. Nos. 323 and 324 are "Twelve Popular Hymns," by A. H. Mann. All the simple, melodious tunes of these two sets bear the name of some ancient Greek writer on music—Pythagoras, Euclid, &c., with, so far as is known, date and place birth. In adopting this curious plan the composer of the tunes had a double object in view: to induce "some few to look into musical histories and see what these great men did, and also to give other composers the wherewithal to distinguish their tunes.

The Glory of the Lord. By Charles Darnton.
[Nonconformist Musical Journal Office.]

This is a "prize anthem," and presumably the best of many competitive works. The constraint which is rarely absent when writing under such conditions is at times manifest in Mr. Darnton's composition, but it will be found suitable where vocal capacities are limited, and it provides sufficient variety of treatment to maintain the singers' interest.

How to Listen to Music. Hints and suggestions to untaught lovers of the art. By H. E. Krehbiel.
[John Murray.]

Most collectors of books on musical subjects possess a copy of the little volume by Fétis, entitled "La musique mise à la portée de tout le monde," which, published as long ago as 1830, was speedily translated into half-a-dozen languages, and must have enormously helped in spreading musical enlightenment throughout the Western world. Fétis also designed his volume specially for "untaught lovers of the art," and accomplished his task so well that his book is still read with pleasure and profit by those to whom it was addressed. So many things have happened to music since 1830, however, that it was time a work of the kind on more modern lines should appear, and we are glad this has been undertaken by so competent a writer as Mr. Krehbiel, who, as one of the best equipped and most gifted of American critics, has long ago won the esteem of his English colleagues. "How to listen to Music" will certainly prove a boon to many whose knowledge, falling short of their enthusiasm, is often unequal to the task of justly estimating the works and performances placed before them. It takes for granted, however, a very considerable amount of general culture among its readers. Mr. Krehbiel has not catered for the proverbial "man in the street"—otherwise, "*l'homme sensuel moyen*"—he speaks to ladies and gentlemen for whom musical notation has no longer any mysteries; who understand such expressions as "superfluous seconds" (*we* should have written "augmented"—but that is a detail); know what is implied by the terms "rhythm," "pitch," "time," and so on; and are accustomed to the language employed in high-class magazines by writers treating of artistic or scientific subjects. To these he chats pleasantly and fluently of the various branches of the art with which his book deals, such as the opera, the orchestral symphony and its companion forms, the concerto, overture, suite, and symphonic poem; the oratorio, cantata, madrigal, glee, part-song, &c.; and chamber music. Chapters are devoted to a discussion of the limits and scope of music as a language of emotion and as the expression of ideas; to a definition and justification of criticism, and an examination of the relations between musician, critic, and public; and to a description (with plates) of the principal orchestral instruments. In a work of this kind it is less important that what is said should be new than that it should be sound. We have read Mr. Krehbiel's volume with some care, and have pleasure in affirming that his views are as sane and as free from bias as could possibly be wished, and that the technical information conveyed is accurate goes without saying.

Novello's Octavo Anthems. Nos. 561-567.
[Novello, Ewer and Co.]

The recent additions to this most useful series of Church music fully maintain the high standard which has so long distinguished this publication. "Praise the Lord, ye servants" (No. 561), is a re-issue of Mr. Maude Crament's admirable thanksgiving anthem, and the fact of its republication is sufficient proof of the merits of Mr. Crament's composition having been widely appreciated. "Sing, O Heavens" (No. 562), composed by H. Davan Wetton, is an anthem for festal occasions, and would be admirably appropriate for the forthcoming harvest thanksgivings. It opens and closes with a chorus in triple measure, which possesses attractive rhythmic force, and the intervening sections, in which provision is made for solo voices, are equally attractive. No. 563 is an interesting addition to this valuable series. The music is by Franz Schubert, adapted by F. A. W. Docker to the English text written by the Rev. Benjamin Webb. It opens with a bass solo of dignified character, the melody of which is subsequently harmonised for a four-part chorus, and in its entirety the work is a good specimen of its composer's style in this class of composition. "My heart is inditing of a good matter" (No. 564), by Myles B. Foster, is stated to have been written "to commemorate Her Majesty's reign," but it is a work suitable for all church festivals. It is set out for soprano solo, orchestra, and organ, and is conceived in a spirit of thanksgiving

and praise. The solo extends over some three pages and affords a good singer opportunities for impressive declamation. The choral portions are well balanced, and a fugal passage gives dignity to the close of the work. "Let the righteous be glad" (No. 565), by Richard Francis Lloyd, may be recommended to choirmasters in search of an effective "full anthem," of a bright and vigorous kind and moderate difficulty. No. 566 is the prayer "Lord of life," from Sir Alexander Mackenzie's "Jubilee Ode," one of the most successful portions of that work. "Be thou exalted" (No. 567), by Clowes Bayley, provides an effective anthem for soprano solo and choir suitable for ordinary occasions.

Six Lyrics from Elizabethan Song-books. Six Modern Lyrics. Set as part-songs by C. Hubert H. Parry. [Novello, Ewer and Co.]

It may truly be said that the unique store of English part-music is enriched by the above two volumes. The first one contains settings for soprano, alto, tenor, and bass of "Follow your Saint" (Campion), "Love is a sickness" (Samuel Daniel), "Turn all thy thoughts to eyes" (T. Campion), "Whether men do laugh or weep," and "The sea hath many a thousand sands," the words of the two last-named being taken "from an Elizabethan song-book," a source from which is derived the text of the sixth of this series, "Tell me, O love," the music of which is written in six parts. The title, "part-songs," "a melody sung by soprano voices and harmonised by altos, tenors and basses," hardly expresses the distinctive type of the music, as each voice part possesses considerable independence and musical interest. The most striking features in the settings, however, are the perfect accord between the verbal accentuation and that of the music, and the happy manner in which the latter reflects the spirit of the words. The *naïveté* and quaintness of the text are thus most effectively illustrated, and at times with genuinely humorous results. The opening portion of "Tell me, O Love," is set in the form of a dialogue between the female and male voices, and the wooing and denying and ultimate reconciliation are set forth with fascinating vivacity and expressiveness.

The "Six Modern Lyrics" possess no less charm and musical interest. The first is a setting of Thomas Moore's "How sweet the answer Echo makes," the opening of which at once attracts attention by the easy flow of the part-writing. Two of the lyrics, "Since thou, O fondest," and "What voice of gladness," are by Robert Bridges, and in each case the music is worthy of the poet. From Coleridge Dr. Parry has taken "If I had but two little wings," and treated it with the utmost daintiness and delicacy. The strains allied to Shelley's "Music, when soft voices die," are of great beauty, and the parts entwine with graceful freedom and sweet harmony in perfect consonance with the placid melancholy of the poet's lines. The finest effort of this series is the setting of the 123rd canto of Tennyson's "In Memoriam," the lines chosen beginning "There rolls the deep." This was written as a tribute to the memory of the late Lord Leighton, and no more worthy "remembrance" has been contributed by one artist to another. The music is lofty in conception, dignified in character and deeply expressive, and the exquisite tenderness of the concluding bars is of a nature that is apt to prompt "the tears of bearded men."

The Orpheus. New Series. Nos. 300-304. [Novello, Ewer and Co.]

Part-singing by male-voice choirs was once as popular in England as it is now in France and Germany, but it fell into desuetude, though there are now unmistakable signs of a revival of interest in this form of musical art. Choirs of all sorts will re-assemble in less than two months, and attention may therefore now be drawn to a particularly attractive series of numbers of a publication that has won widespread favour. We have here to deal with music chiefly of a lively and humorous description. The first on the list is "A Hunting Song," by Edward Piers, master of the choristers of St. Paul's Cathedral in 1600. The words are very quaint and fanciful, and the music is quite as clever and fanciful as Weelkes's celebrated "Nightingale." More in its favour could not be said. No. 301 is "The Hunt is up," by John Bennet. This wonderfully effective piece, written for voices in four parts, is worthy of attention from conductors in all quarters. A most amusing piece is No. 302, "When the cock begins to crow," by Henry Purcell. The humorous verses could not have been set, for three voices, in a manner more provocative of laughter. Then we have a modern piece, "Two Snails," by that master of humour in part-music, Sir Frederick Bridge. One snail is English and the other French, and they make love to each other by means of the telephone. The words, reprinted from "Little Folks," are set in the most musicianly manner, and the suggestions of French and English patriotic ditties are very funny. No. 304, the last for the present, is of a very different character. "Shall I look to ease my grief," by C. Harford Lloyd, words from Robert Jones's "Ultimum vale" (1608), is tragic and deeply sentimental, the music being for four voices, the uppermost, alto, ranging as high as C on the third space. It will well repay study, but should not be attempted in public without careful rehearsal.

Novello's Octavo Edition of Trios for Female Voices. Nos. 308-316. [Novello, Ewer and Co.]

Some attractive additions have been made to this series. Mr. Hamilton Clarke in "To-day and To-morrow" (No. 308) provides ladies with what may be termed a song of hope which may be sung with advantage when "The sky is dull and dreary." In No. 309 will be found an admirable arrangement for S.S.A., by Dr. McNaught, of Hatton's setting of Mary Cowden Clarke's patriotic lines "England," and patriotism, in a similar arrangement of Hugo Pierson's stirring song "Hurrah for merry England," provides the subject of No. 310. No. 311 is an expressive composition entitled "Frost-bound," by Herbert W. Wareing; much grace distinguishes No. 312, entitled "The wings of sleep," by C. H. Lloyd; and "Night Music," No. 313, also by Herbert Wareing, could scarcely fail to give its listeners pleasure. The same musician supplies No. 314, "A song in Snow-time." This is more simple in character than the two preceding songs, but it is no less charming, and the concluding bars are specially effective. Nos. 315 and 316 are respectively arrangements of "The Queen's Song," by Eaton Faning, and "All hail the glorious reign," by Frederic H. Cowen, both of which as four-part choruses have won widespread favour.

The eyes of all wait upon Thee. By Myles B. Foster. *Praise the Lord, O Jerusalem.* By J. H. Maunder. New Harvest Anthems. [Novello, Ewer and Co.]

The above are respectively Nos. 573 and 577 of Messrs. Novello's valuable series of Octavo Anthems. The former is set out for soprano solo and four-part chorus, but the solo portion forms a more integral part of the work than is mostly the case, at times giving out phrases which are afterwards repeated by the choir, and occasionally adding a fifth part to the chorus. This method imparts considerable artistic interest to the anthem, which in other respects will be found attractive and impressive. Mr. Maunder writes with keen appreciation of the requirements and abilities of average church choirs, and his present setting of familiar harvest texts is an excellent example of his melodious and flowing style. It contains a solo section, which could be sung by a soprano, alto, or baritone voice, although it is most suitable to the first-named, and the choruses are stirring, solidly written, and easy to read at sight.

Legend of Bregenz. Ballad for Female Voices. Poem written by Adelaide Proctor. Music composed by Wilfred Bendall. [Novello, Ewer and Co.]

The poem tells of Bregenz, that "quaint city on the Tyrol shore," saved by the patriotism and courage of a simple maid. The music, principally *ensemble*, is written in a flowing, pleasing style. The work, moreover, is short and easy, so that it will prove acceptable to conductors of small societies, who select, not according to the ambition, but according to the capabilities of their singers. The "Legend of Bregenz" is a useful stepping-stone to higher things.

No answer. To the absent one. A red, red rose. The dream of youth. How wond'rous fair thou art. Op. 40. Songs by Graham P. Moore. [Novello, Ewer and Co.]

These songs are well worthy of the attention of all cultured vocalists. Mr. Moore has gone to various sources for his text, but he has chosen the poems with admirable appreciation of their suitability to musical illustration. "No answer," the words of which are translated from the German of Robert Reinick, may be said to receive a satisfactory reply in Mr. Moore's dainty music. Goethe's "To the absent one" is simply but effectively treated, and the setting of "A red, red rose," more familiarly known as "My luve is like a red, red rose," is worthy to take its place amongst the best of the many songs that Burns's lines have inspired. The text of "The dream of youth" is a translation of some pessimistical verses by Oelbermann, wherein youth is somewhat unnecessarily exhorted to "Dream on." The words of "How wond'rous fair thou art" are also derived from a foreign source, the poet being Strachwitz. It should be added that the vocal compass is that possessed by average soprano and tenor voices, and that the accompaniments are such as may be read at sight by a fairly good pianist.

Edwin Ashdown.—A number of pianoforte pieces recently published by this firm bear agreeable witness to a faith in the prevalence of a refined taste existing among amateur pianists, from which may be recommended the following examples of modern home-music. *Scènes de Pantomime*, by Oscar Beringer. These are six in number, and are severally entitled "Les Fées," "Pas Seul," "Arlequin," "Pierrette," "Lutin," and "Pierrot." The most attractive of them are the first, second, and third, which are very bright, tuneful, and pleasing little pieces. Moreover, they are easy to play and very effective. ——*Three Pieces* (Op. 25) by Otto Goldschmidt, late musical director of the Bach Choir, also merit attention. The first of these is a transcription of the composer's song "Widmung," which has been deftly treated. No. 2 is entitled "Im Sommer," and seems to have been inspired by agreeable impressions of its season. No. 3 consists of Variations on a theme by Sebastian Bach, the theme being the opening of the master's "Pastorale" for the organ, in which the composer has treated his subject with effective ingenuity and in a manner consistent with its character.——*Three Bagatelles* for the pianoforte, by Walter Macfarren, although manifestly written to meet the requirements of those of limited executive abilities, are by no means devoid of musical interest.

Metzler and Co.—*Three Sketches for Violin and Pianoforte.* By Edward German. These sketches are severally named "Valsette," "Souvenir," and "Bolero," titles which fairly indicate their respective characters. The monotony of the waltz rhythm is cleverly broken in the first-named, while the "Souvenir" is an expressive little piece in six-eight measure. The "Bolero," which possesses considerable brilliancy, would make an effective concert piece.——*Berceuse for Violin and Pianoforte.* By G. Calamani. Melodiousness and simplicity are its chief characteristics, which may be recommended to players of moderate attainments.——*Twelve Little Men of Music-Land.* By Clifford Hallé. The secondary title of this volume is "Harmony made easy," and in a brief preface the author says that "the idea grew on a rainy afternoon, when two tiny friends were placed under his charge to be amused." The "twelve little men" are supposed to live within the notes of the octave on the keyboard and to sing when the notes are depressed. The notes are described as the houses of these quaint little "singing-men" and the whole keyboard as a street in which they dwell. This personification is carried farther into their amicable or otherwise relationships to each other, and the system is developed with a lucidity and attractive vivacity well calculated to arouse the interest of juvenile minds and we should think it can hardly fail to impress upon them the underlying facts.——*Ave Maria*, by Nita Gaëtano Moncrieff, is a melodious and simple setting of the prayer to the Virgin, and is furnished with a violoncello obbligato. The English words are by Paul England.——*Laugh not, nor weep*, written by Frederick Clay, is a graceful tenor love song which should *not* be sung by a lady, and *Lullaby*, words by Tennyson, music by Louise Sington, is a charming little ditty which should not be sung by a gentleman.

Forsyth Brothers.—A series of *Duets for Mezzo-Soprano Voices*, by Edwin Schultz, are melodious and attractive in character, and of moderate difficulty. Similar in style are *Two Duets for Soprano and Tenor, or Baritone*, by Nicolai von Wilm.——A dainty little *Aubade*, by Louis H. Hillier, may be recommended to tenor singers, especially to those whose voices are of light quality.——*The Silent Harp* and *Love's Invocation*, by Graham P. Moore, are two pleasing songs.——An arrangement for violin and pianoforte, by Siegfried Jacoby, of a *Tambourin and Passepied* from Rameau's masterpiece, the opera "Castor et Pollux," which dates from 1737, will doubtless be welcomed by many violinists of antiquarian tastes.

Thou, O God, art praised in Sion. Anthem for men's voices. By Gerard F. Cobb (Charles Woolhouse). Mr. Cobb's anthem follows traditional form and provides solo passages for alto, tenor, and bass, that for the latter being of a suave character and extending over three pages. The parts are well written for the voices and the contrapuntal portions are simple and effective.——*Great is the Lord and Marvellous.* Anthem for harvest festivals and other occasions. By Frank Adlam (Hart and Co.). This anthem is well suited to church choirs of limited abilities. It comprises solos for soprano or tenor, two quartets, and opening and closing four-part choruses of a diatonic and vigorous character.——*I will love Thee.* Anthem by R. M. Cadman. This is written in four parts throughout. The music is bright and earnest in expression, and the construction shows appreciation of what is effective.——*Unison Hymn Tunes.* By George Sampson (Forsyth Brothers). These are intended for "congregational and public school use." Mr. Sampson has invented a capital tune for No. 1, "When skies are clouding," and the series is likely to prove welcome to those for whom it is designed.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The principal musical event in connection with the local Jubilee festivities consisted of two free concerts given by the Festival Choral Society, under Dr. C. Swinnerton Heap's conductorship, with Mr. C. W. Perkins at the organ. The Town Hall at both concerts was crowded and presented a *coup d'œil* rarely seen at a musical gathering. The proceedings opened with an organ solo on national airs, followed by the National Anthem, in which the audience joined. The programme also included Faning's "The Queen's Song," Cowen's patriotic part-song "All hail the glorious reign," and Hollingworth's glee "Here's life and health to England's Queen." The soloists were Messrs. S. Roper, Lowe, Cranmer, and Bright.

The customary terminal concerts in connection with the Midland Institute School of Music attracted a large circle of the pupils' friends. The most interesting of these functions was the admirable chamber concert given by the students attending Mr. Max Mossel's classes. The programme opened with an admirable rendering of Schubert's quintet "The Trout" (Op. 114), and concluded with Widor's Serenade (Op. 10) in B flat major for pianoforte, flute, violin, violoncello, and harmonium.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Quickly following the termination of our concerts and more public musical demonstrations, with the review of progress made or lost during the past winter campaign, come the academic inspections which more rigidly and calmly estimate our position. The University classes have

been unusually successful; the union existing between the Owens College and the Royal Manchester College of Music tending to the advantage of both Institutions, and enabling Dr. Hiles, who controls the composition department therein, to carry out a larger and more comprehensive scheme than would otherwise be possible, ensuring the attainment of high executive skill and acquaintance with practical modern art by the University graduates, and the thorough versing in the grammar and construction of music of the students in the College in Ducie Street. On Saturday, the 3rd ult., the Vice-Chancellor conferred the degree of Mus.B. upon two students who had not only completed their three years' course, but had also satisfied the examiners by the "Exercises" submitted. Several others have finished their studies in the Owens College classes, but have yet to send in the motets whereby their originative talent may be tested; and it is understood that the examinations of the junior undergraduates of the first and second years show a marked advance, exciting bright hopes of a gradually increasing attainment. At the College of Music the Principal, Mr. Brodsky, has every reason for gratulation. Four evenings have been devoted to the public demonstration of the success of the work of the year. The annual festival week of the College always excites a wide and eager attention, and this year the orchestral rendering (under the direction of the Principal) of the Brahms Symphony (No. 2) and of the "Leonora" Overture (No. 3), and the performance of the first Act of Mozart's "Il Flauto magico" by the operatic class, afforded convincing evidence of the general excellence of the talent and discipline of the Institution. On the succeeding evenings the programmes were devoted to the more miscellaneous display of the acquirements of smaller groups of executants. Specially should be noticed the *ensemble* playing by members of Mr. Carl Fuchs' classes in selections from the chamber work of Brahms, Schumann, Beethoven, Dvorák, and others; the pianoforte solo performances of some of the more advanced pupils of Miss Olga Néruda and Mr. Dayas; and the finished playing of two or three of those young people who enjoy the advantage of being under the direct care of Mr. Brodsky. The work of the choir was very light, but satisfactory; and more stress would, doubtless, have been made upon it, as well as upon the capable organ students, except for the difficulty of finding room within four evenings for all the students entitled to come forward. The week following the public examination, was devoted to strict private inspection of the year's progress; and the professors separate for the long vacation with well-earned satisfaction with the results of their labours and ample demonstration of the public confidence. During the interval before the resuming of study, a third organ of greater capability is to be placed in the charming little concert-room, the gift of Mrs. Charles Lees, the widow of the gentleman who munificently secured and furnished the building. In September the staff of professors of vocal art will be joined by Mrs. Hutchinson and Mr. Ford, in place of Madame Lemmens-Sherrington, who is retiring.

MUSIC IN PARIS.

(From our own Correspondent.)

Performances at the Opéra have been confined during the last few weeks to works long on the *répertoire*—to wit, M. Reyer's "Sigurd," M. Saint-Saëns's "Samson et Dalila," "Lohengrin," "Les Huguenots," and others, with modifications in the cast now and then on account of some of the singers taking their holidays. A gratuitous performance was given, as usual, on the 14th ult., the work chosen being "Don Giovanni," which was immensely successful. There is, in the opinion of operatic artists, no audience like the one assembled on these occasions for bestowing hearty and vociferous applause. M. Raynal, a robust tenor, has been engaged at this Institution.

At the Opéra Comique, owing to the illness of the conductor, M. Daubé, the performance of the new works now in preparation will have to be delayed until next season, when also M. Massenet's "Sapho" is to be brought out. The libretto of the latter, from the pen of MM. Henri Cain and Bernède, is founded upon M. Daudet's novel of the same name, and Madame Calvé is to create the title part. That lady, who is just now taking a rest at Carlsbad, has signed an engagement at the Opéra Comique for six months. "Louise," a new work by M. Charpentier, has been accepted for performance by M. Carvalho. Owing to the delicate health to which M. Daubé has been subject for some time past, the management have appointed an assistant-conductor in the person of M. Alexandre Luigini, hitherto conductor at the theatre in Lyons, a very able musician. An engagement has also been entered into at this house with Mdlle. de Lafond.

The musical world in this capital having been greatly put about by the news of the discontinuance of the Lamoureux Concerts, and many erroneous reports having been spread on the subject by persons pretending to be well-informed, it may be as well to state the actual facts, which are these: In the first place, M. Lamoureux does not yet himself know what turn matters may take. It is his hope to find himself, by the time the great Exhibition of the year 1900 is to be held, at the head of a theatre where "Der Ring des Nibelungen" and others of Wagner's works are to be produced. Hence it will be necessary for him to have greater liberty for some time to come, in order to make the needful preparations for the undertaking, to pay prolonged visits to Germany for the engagement of interpreters of the highest order, &c. But it is equally important to him to keep together his famous orchestra, with whom he, moreover, desires to give a series of concerts periodically at London and at Berlin. No doubt a way will be found to reconcile these conflicting personal interests, but as yet no one knows how matters will be arranged.

"Les Erynnies," of Leconte de Lisle, with Massenet's music, is to be produced at the Théâtre d'Orange, to be followed by "Antigone," with music by Saint-Saëns. The last-named composer is engaged, with M. Louis Gallet as librettist, in the elaboration of a work retracing the history of the nineteenth century, with a view to its performance at the coming World's Exhibition.

The first Grand Prix de Rome has just been awarded to M. d'Olonne, pupil of MM. Massenet and Lenepveu, while the second prize has gone to M. Crose Spinelli, and what is called here the *deuxième* second Grand Prix to M. Schmitt.

The violoncello of the late much regretted M. Jacquard, a Bergonzi well-known to connoisseurs, has recently been sold by auction for the sum of 9,650 francs.

A highly eulogistic essay on Gounod, from the pen of M. Saint-Saëns, is being published in the *Revue de Paris*.

The ceremony of laying the foundation stone of the extension of the Guildhall School of Music took place on the 21st ult. The new building will have a frontage to John Carpenter Street of seventy-two feet six inches, and a depth of about fifty-one feet six inches, the area of the entire site being about 3,700 feet. The accommodation will include a handsome and commodious concert-room and theatre on the ground floor, capable of seating about 700 people. On the second, third, and fourth floors there will be thirty class-rooms in all. In order to connect the new building with the old, it will be necessary to utilize three of the existing class-rooms, so that the net gain will be twenty-seven. Previous to the ceremony the orchestra and the choir of the school performed, under the direction of the Principal, Mr. W. H. Cummings, Mendelssohn's Wedding March, "Midsummer Night's Dream," and "God bless the Prince of Wales." Mr. Pearse Morrison (chairman of the Music Committee of the City Corporation), who laid the foundation stone of the present building in 1885, then laid the foundation of the new wing. After a special prayer offered by the Rev. Prebendary Whittington, an ode, composed by Mr. Cummings to words written by Miss Florence Attenborough and dedicated to Mr. Morrison, was performed. The proceedings concluded with the National Anthem. The operatic students of the Guildhall School of Music performed Flotow's opera "Martha," at the Lyceum Theatre, on the afternoon of the 5th ult., under the direction of the Principal, Mr. W. H. Cummings.

Some interesting competitions in choral singing have been held at the Earl's Court Exhibition, Dr. McNaught having been the adjudicator. On June 24 the competition

was confined to female-voice choirs consisting of thirty to seventy voices; the first place was gained by Mr. F. E. Fletcher's choral class at Folkestone, and the second position acquired by the Swansea ladies' choir, conducted by Mr. J. A. Davies, the test piece being "The Nightingale," by Weelkes, as arranged by H. Leslie. On the 3rd ult. elementary school choirs of not more than seventy voices competed. The test was J. L. Hatton's "Jack Frost," the two most successful being the Haselrigge Road Board School, Clapham, under the direction of Mr. T. G. Ball, and the Talke National School Choir, Staffordshire, conducted by Mr. J. Whewall. The most interesting competition of the series, however, took place on the 7th ult., when mixed choirs of fifty to ninety voices competed in the rendering of "A Lover's Counsel," by F. H. Cowen. The first place was gained on this occasion by the Wellingborough Town Choir, conducted by Mr. J. T. Lewis; second, Coleford Philharmonic Society, Gloucestershire; and the third, by the Hanley Choir. It is doubtful if finer choral singing has ever been heard in London than that given by these three choirs, and in point of respective excellence there was little to choose between them. The interpretations on this occasion gave, indeed, satisfactory proof of a far higher standard of efficiency prevailing in many places than might reasonably be expected.

The London Sunday School Choir—by far the oldest of the associations for promoting and improving part-singing among religious workers—celebrated its twenty-fifth annual festival at the Crystal Palace, on June 30, with the accustomed success. The junior and the adult concerts in equal degree passed off satisfactorily. Early in the afternoon over 5,000 children, conducted by Mr. J. Rowley, went through a programme of sacred and secular pieces steadily and with spirit. The rendering in unison of "O rest in the Lord" (from "Elijah") was so neat as to almost excuse the novel manner in which this gem was presented to the audience. George Shinn's "At the Lord's command" and T. Mee Pattison's "Sweet is the murmur" also went well. Later nearly 4,000 adults were heard in oratorio choruses, anthems, and part-songs. The choral "Sleepers, wake" (from "St. Paul"), Dr. E. Bunnett's Magnificat in F, Merritt's anthem "Lift up your hearts," David M. Davis's anthem "The king shall rejoice" and the "Hallelujah" chorus (from "The Messiah") were among the works in which this efficient body testified to watchfulness of the baton of Mr. George Merritt, who displayed every qualification for his onerous office. The accompaniments were played by the Crystal Palace band, the orchestra of the choir, and the organ.

The National Temperance Choral Union Festival at the Crystal Palace, on the 13th ult., included choral contests, besides a couple of concerts, each employing about 5,000 voices, on the Handel orchestra. In the first competition (choirs of from twenty to forty voices) Messrs. George Merritt and Frederick Stone awarded the prize to the Clapton Park Sunday School Band of Hope choir, of which Mr. J. H. Parish is the conductor. Of the other contests Sir Frederick Bridge was the adjudicator. In that for choirs of from forty to sixty voices the Barry Temperance (conductor, Mr. J. P. Hicks) proved the winner, whilst in that for choirs of from sixty to a hundred the Nottingham Tabernacle Temperance (conductor, Mr. W. Riley) was declared first, the Cardiff Blue Ribbon second, and the Reading Temperance Choral Society third. Mr. W. G. W. Goodworth was the conductor of the concerts, and Mr. F. Wilson Parrish presided at the organ. At the first concert J. F. Seward's "Song of the Gipsies" and Herbert West's "Our Festal Day," both creditably sung, were specially well received. The temperance prize ode, "Let the music flow," words by F. A. Carter, music by Thomas Merton Clark, was sung at each of the concerts amid hearty approval.

The Hereford Musical Festival will take place on September 14, 15, 16, and 17, with a grand opening service in the Cathedral on Sunday, the 12th, when a new Te Deum and Benedictus, by E. Elgar, will be sung. On Tuesday morning the Coronation anthem, "Hymn of Thanksgiving" (C. H. Lloyd); "The Heavens declare" (C. Saint-Saëns), and "Hymn of Praise" will be performed, and in the evening a concert will be given in the Shire Hall. On Wednesday morning, "A Stronghold Sure" (Bach), Magnificat (Dr. Hubert Parry), a selection from "Parsifal" (Wagner), and the "Last Judgment" (Spohr); the evening will be devoted to Mendelssohn's "Elijah." Thursday morning, the Mass in D (Beethoven), Symphony in B minor (Tschaïkowsky), and "Creation" (Part I.); Gounod's "Redemption" will occupy the evening. "The Messiah" will be given on Friday morning, and the festival will conclude in the evening with a chamber concert in the Shire Hall. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Madame Medora Henson, Miss Hilda Wilson, Miss Marie Brema, Miss Jessie King, Miss Marian Blinkhorn, Mr. Edward Lloyd, Mr. Lloyd Chandos, Mr. Watkin Mills, Mr. Plunket Greene, and Mr. Daniel Price.

Mr. Ernest Kiver, at a concert at the Salle Erard, on the 8th ult., brought forward several of his ablest pupils, to whom were assigned works calculated to develop their intellectual powers as well as facility of execution. As usual, Mr. Kiver had an unfamiliar composition to offer, which on this occasion took the shape of a Suite in G minor for two pianofortes, by Arensky, not previously performed in London. Smoothly written and containing some extremely melodious passages, it made a good impression, and the rendering it obtained from the Misses Alice G. and Anna Carr was eminently praiseworthy. These young ladies afterwards respectively gave, with good effect, Grieg's Ballade in G minor and Tschaïkowsky's Variations in F (Op. 19, No. 6). Excellent style was displayed by Miss Margaret L. Powell in Mendelssohn's Variations Sérieuses, and Miss Hilda Sykes proved herself equal to most of the requirements of Chopin's Scherzo in B flat minor. Several songs were effectively sung by Miss Evelyn Wilkie, whose command of expression was manifested to special advantage in a refined piece by E. K., "If my verses had the wings."

The annual harp concert given by Mr. John Thomas, at St. James's Hall, took place on Saturday afternoon, the 3rd ult. Though not, perhaps, very important from a strictly artistic point of view, it is an agreeable entertainment, the orchestra presenting a pretty spectacle with two dozen white robed young ladies with golden Erard harps before them. A large number of pieces, either original or arranged by Mr. John Thomas, were included in the programme; but there were several vocal numbers, those contributed by the Misses Sofia and Giulia Ravogli being, on the whole, the most appreciated. They were the Serenata from Boito's "Mefistofele" and solos by Gluck and Mascagni. Mr. Dyved Lewis, Miss Clara Williams, Miss Marianne Eissler, Mrs. Mary Davies, Mr. Joseph Hollman, Miss Miriam Timothy, Mr. Emyln Davies, Miss Gwen Davies, and Miss Olive Grey took part in a scheme that was perhaps too long for present day requirements.

Mr. Arnold Dolmetsch gave, on the 21st ult., at the Steinway Hall, an excellent concert of seventeenth and eighteenth century music. As customary at this musician's concerts, the pieces were played upon fine specimens of the old instruments for which they had been written. The programme included two pieces for the virginals, one of them by Thomas Morley; a Fantasie for two viols entitled "The Lady Katherine Audley's Bells," by John Jenkins; Divisions on a Ground for viola-da-gamba, accompanied by the harpsichord, by Christopher Simpson; and some interesting songs, one of which, with lute accompaniment, entitled "Have you seen but a whyte lillie grow," so pleasing the audience that the dainty ditty was repeated. The principal executants were Miss Louise Macpherson, the vocalist; Miss Hélène Dolmetsch, Miss Elodie Dolmetsch, and the concert-giver.

The directors of the Crystal Palace have resolved to alter the arrangements for their orchestral band. As the Palace is, as a rule, now open until ten o'clock in the evening, the entire services of the band have been secured so as to enable the directors to give concerts at more convenient hours than formerly. The mid-day concerts will, therefore, be abolished, and early in September both afternoon and evening concerts will be given, under the direction of Mr. Manns, as heretofore. It is expected that this change will be appreciated by a large number of

THOU, O GOD, ART PRAISED IN SION

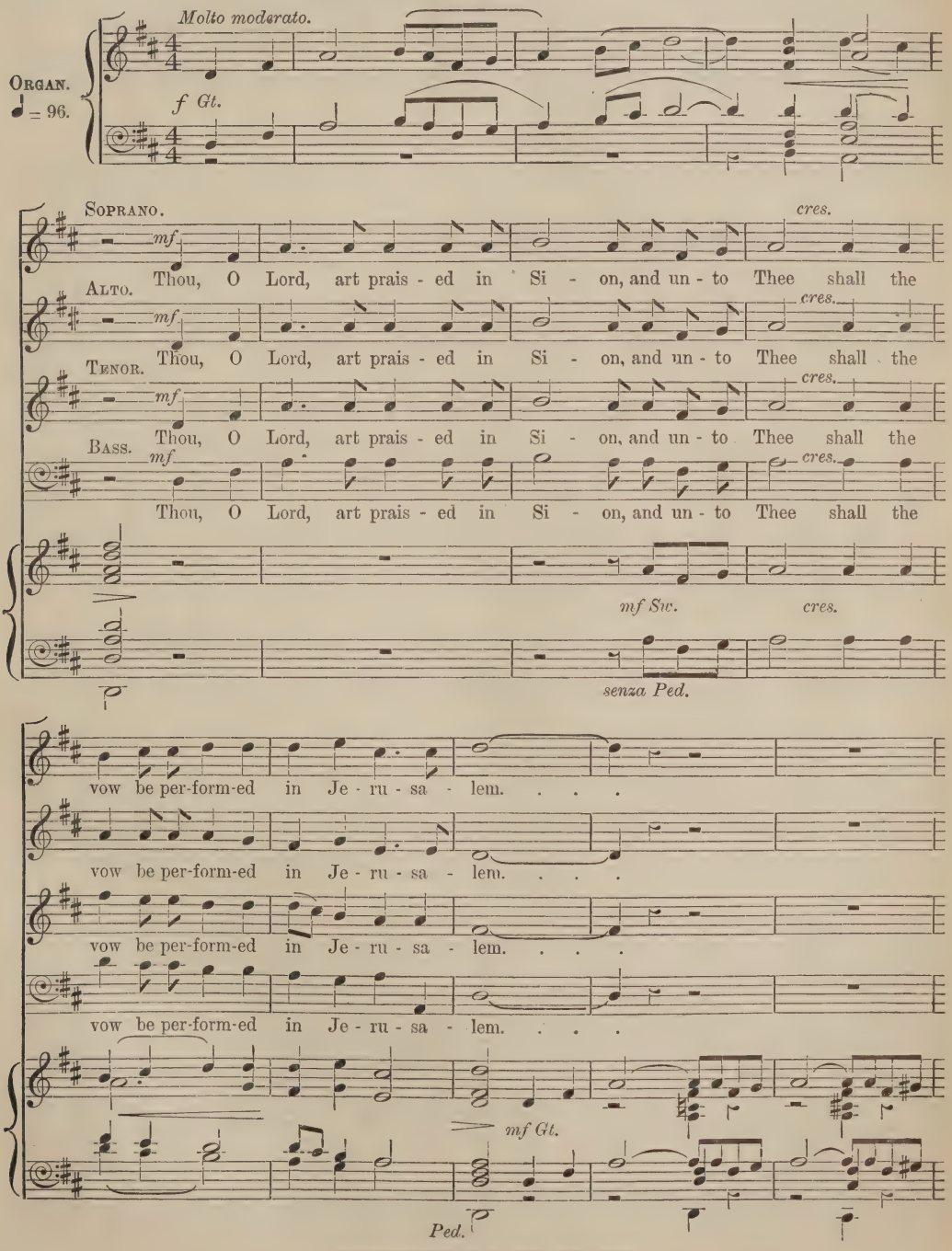
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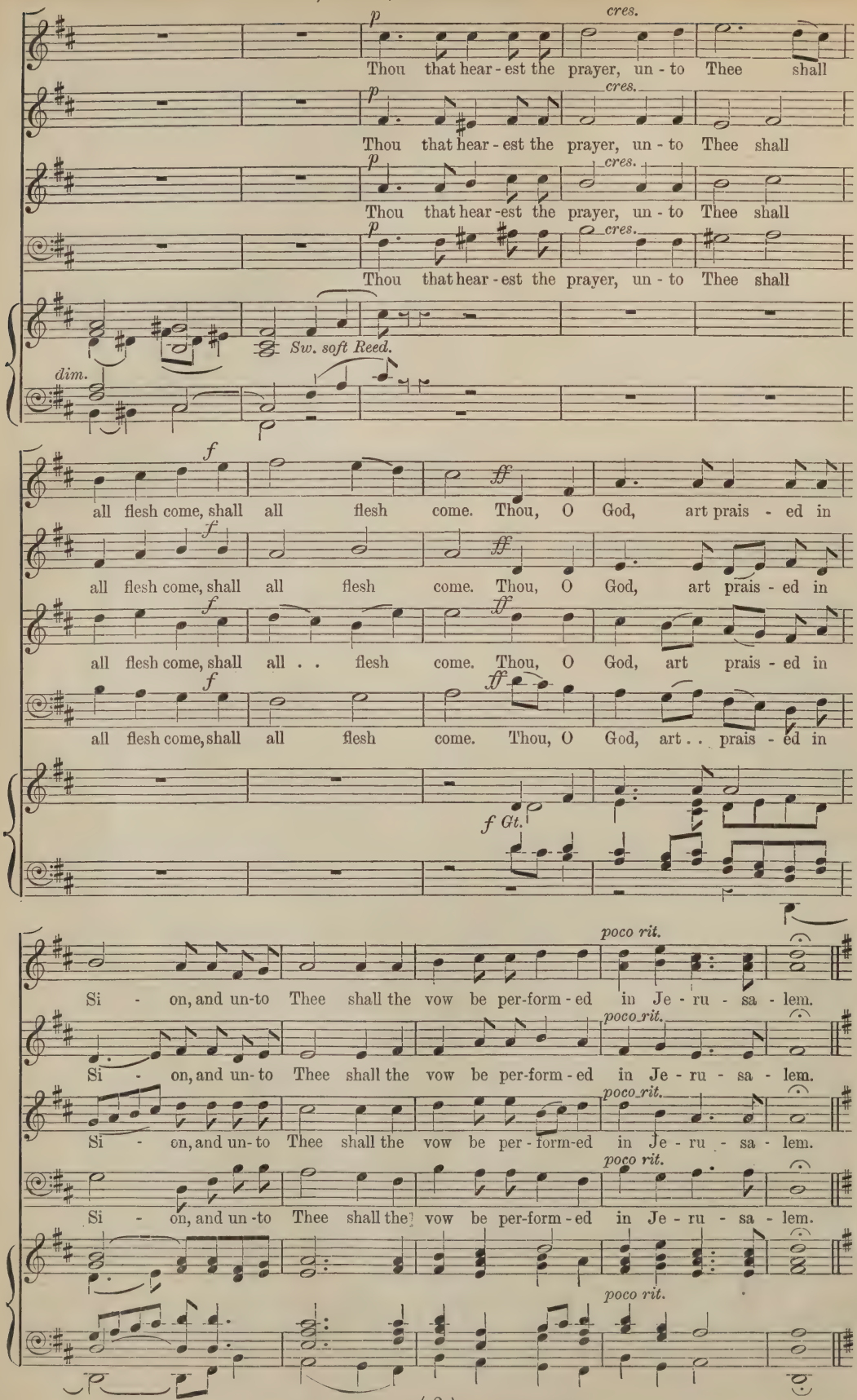
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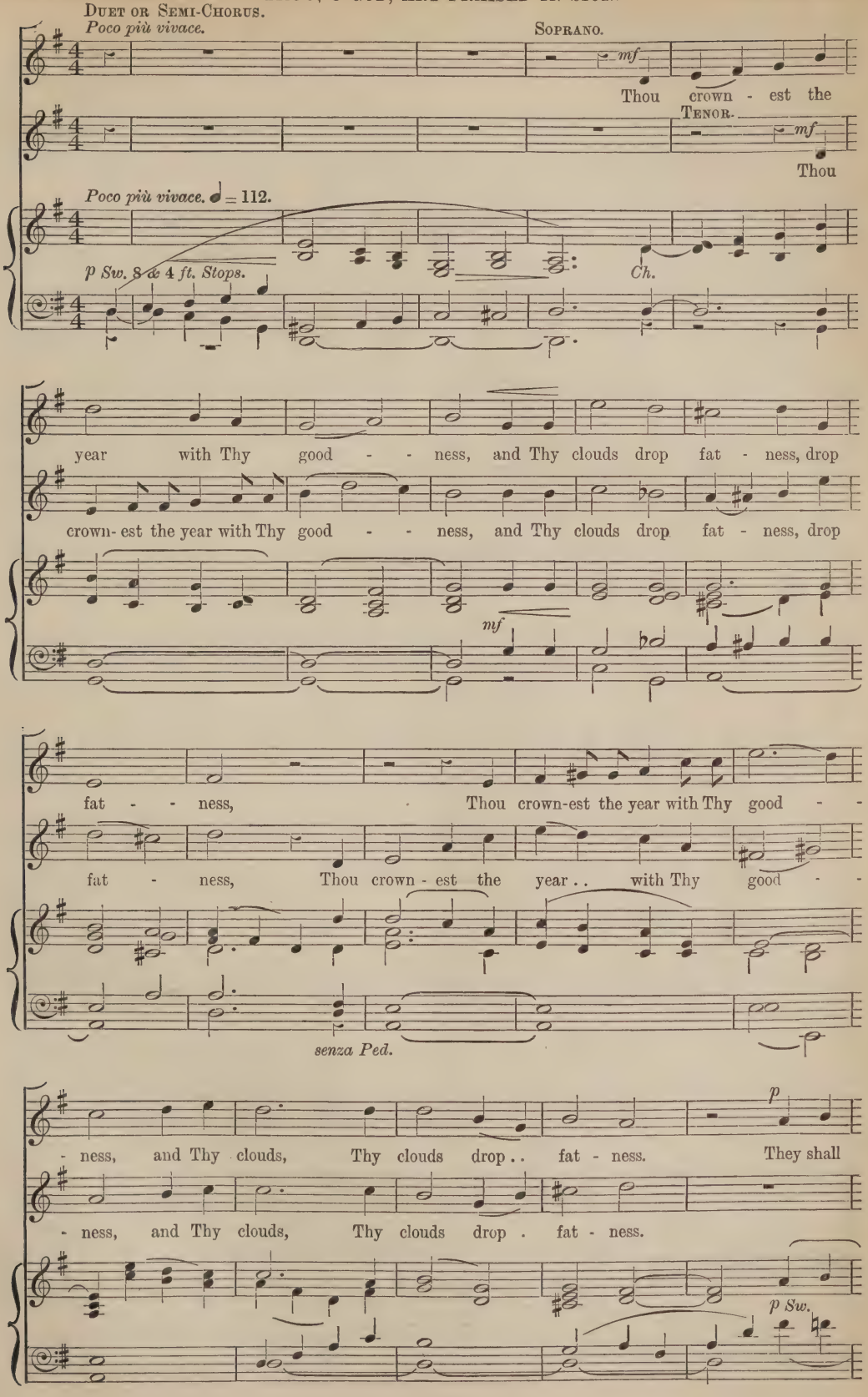
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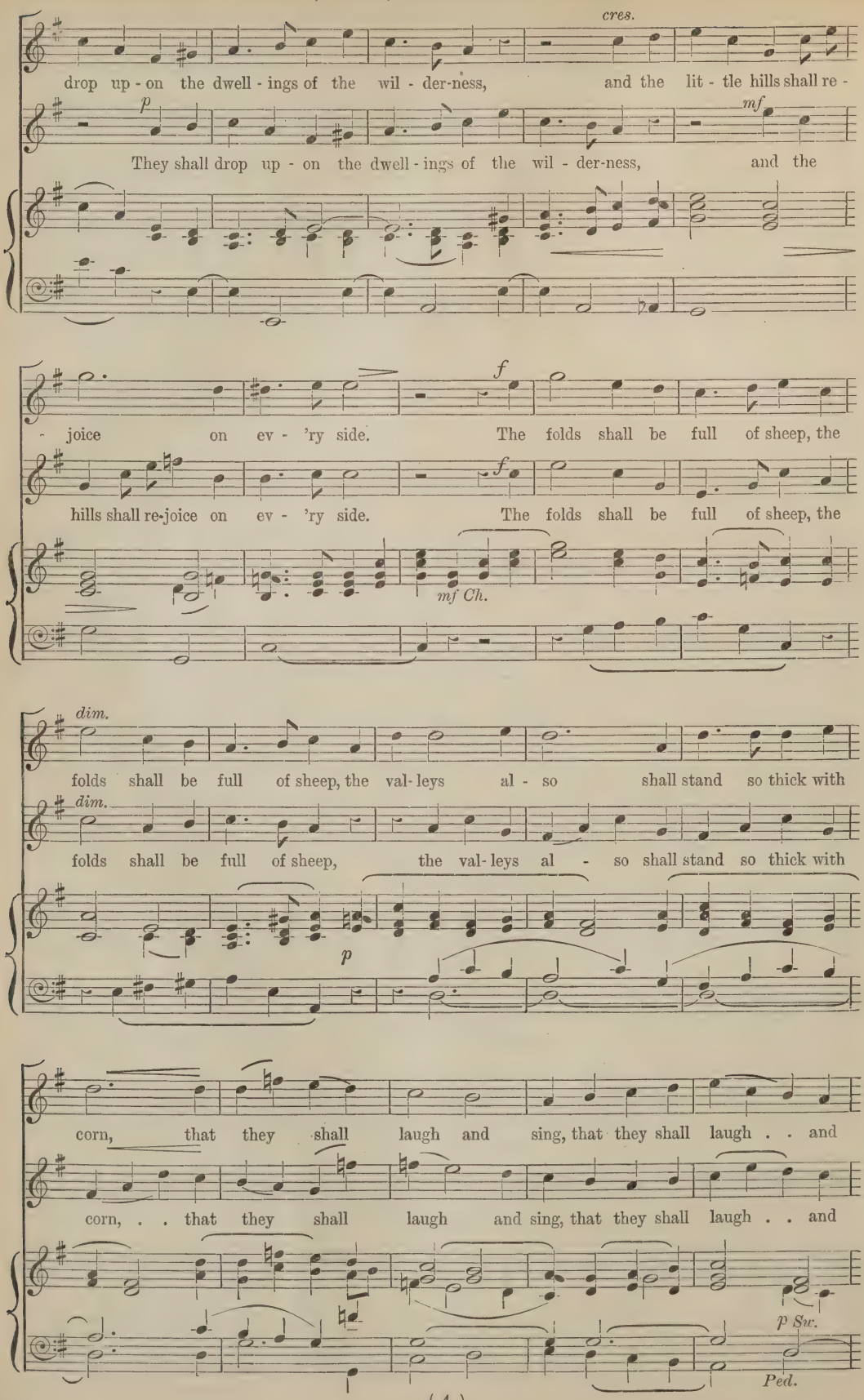
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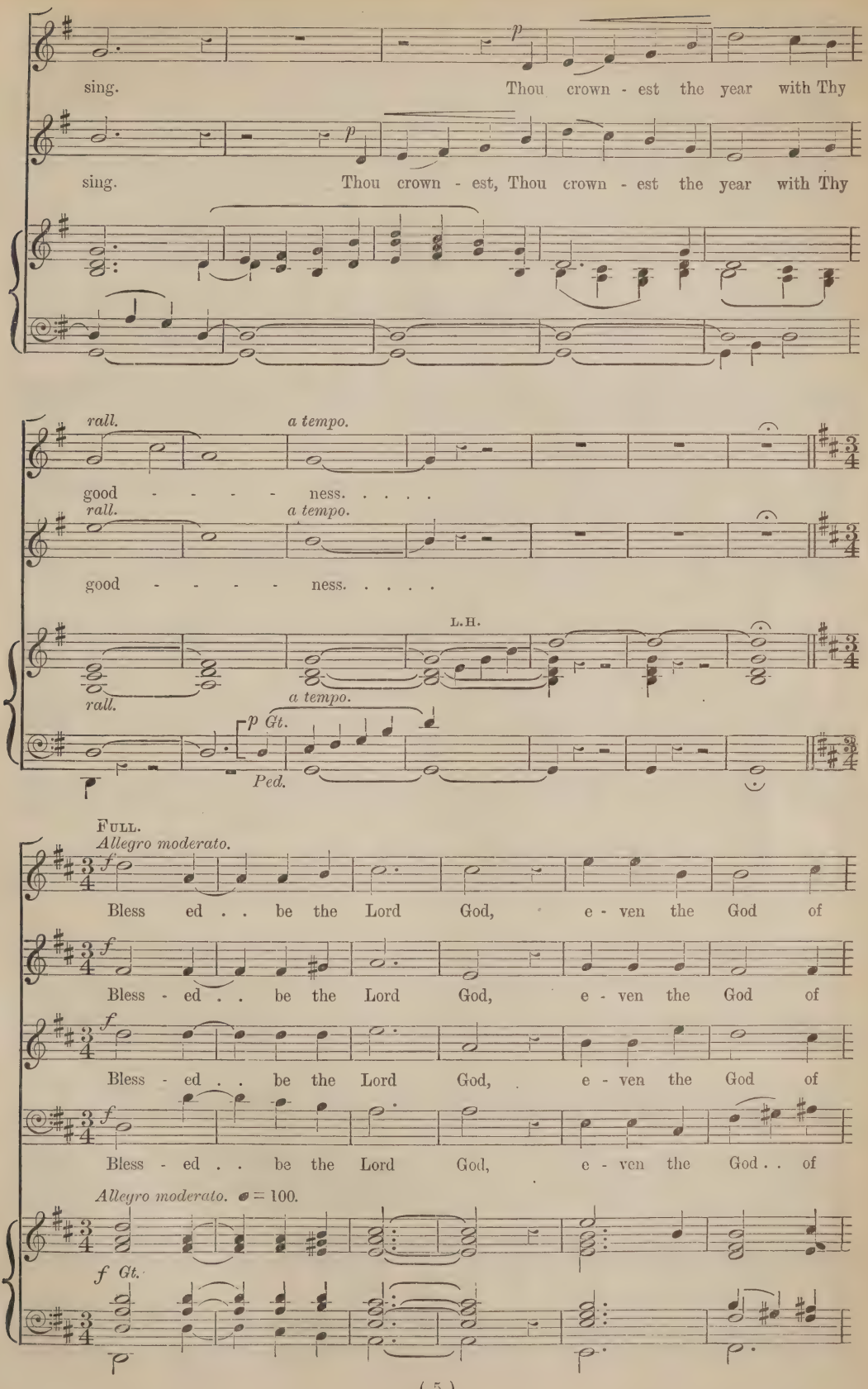


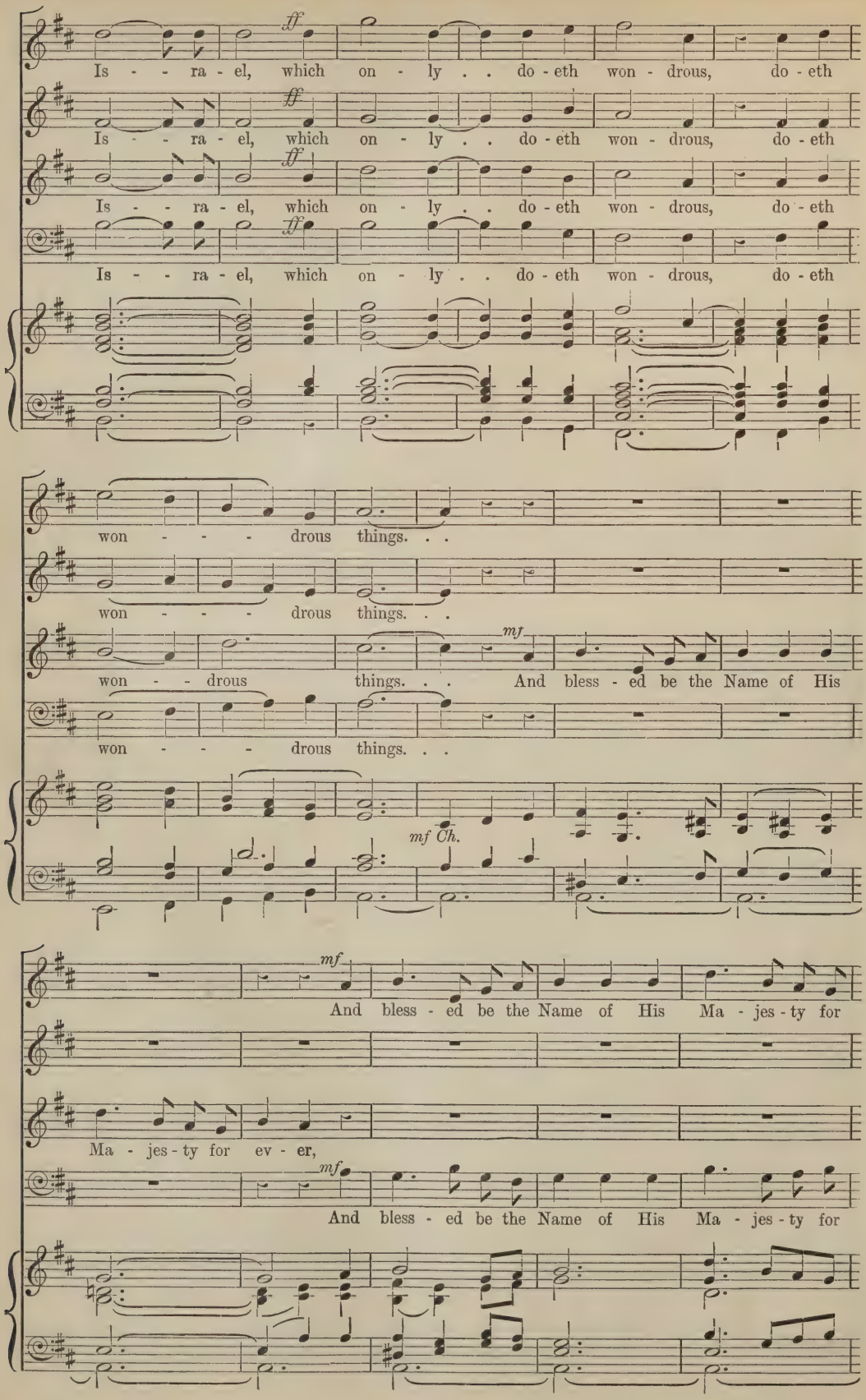
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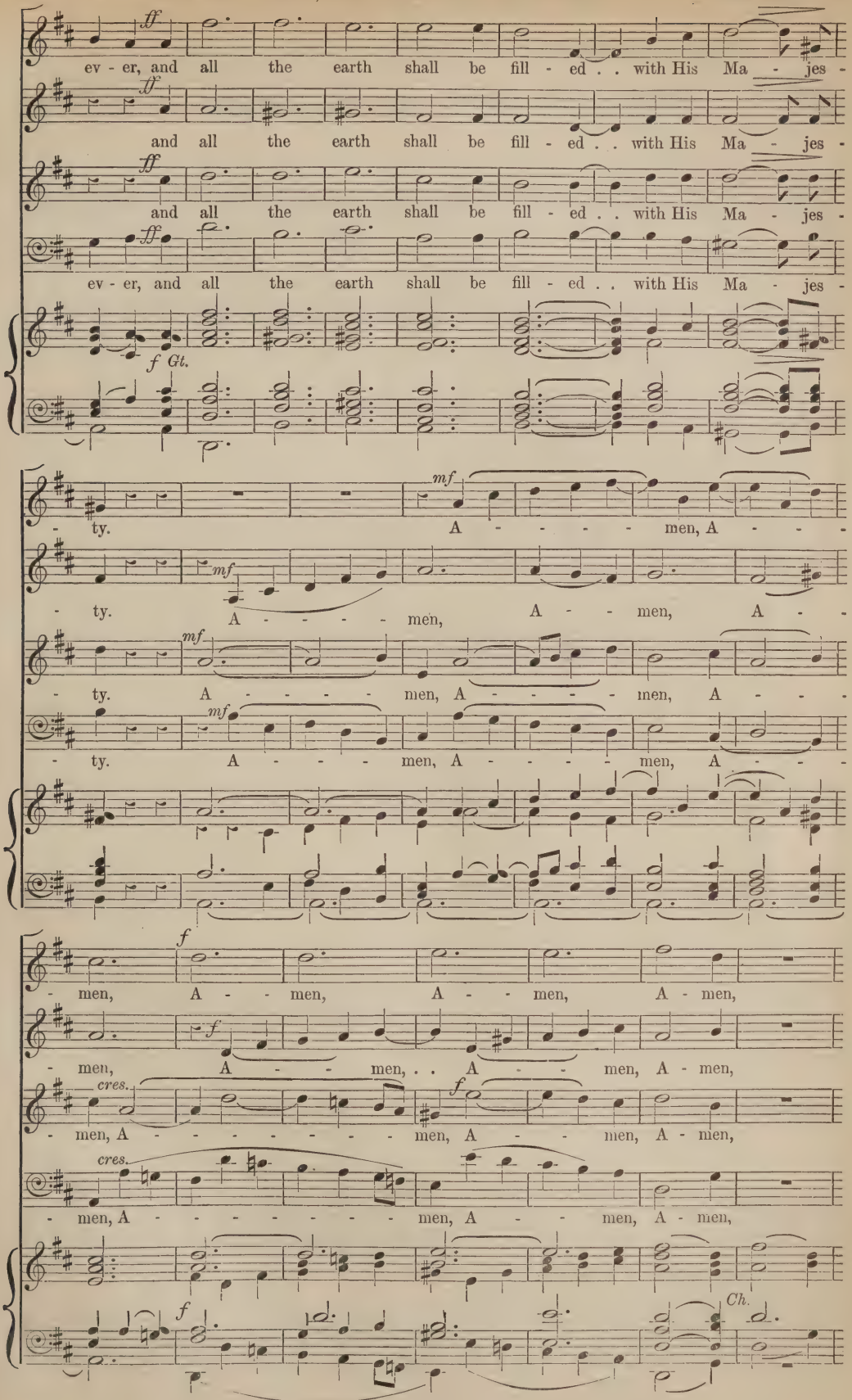

p
cres.
Thou that hear - est the prayer, un - to Thee shall
Sw. soft Reed.
dim.
f
ff
all flesh come, shall all flesh come. Thou, O God, art prais - ed in
all flesh come, shall all . . flesh come. Thou, O God, art prais - ed in
f Gt.
poco rit.
Si - on, and un-to Thee shall the vow be per-form - ed in Je - ru - sa - lem.
Si - on, and un-to Thee shall the vow be per - form-ed in Je - ru - sa - lem.


DUET OR SEMI-CHORUS.
Poco più vivace.
SOPRANO.
mf
Thou crown - est the
TENOR.
mf
Thou
Poco più vivace. ♩ = 112.
p Sw. 8 & 4 ft. Stops.
Ch.
year with Thy good - - ness, and Thy clouds drop fat - ness, drop
crown- est the year with Thy good - - ness, and Thy clouds drop fat - ness, drop
mf
fat - - ness, Thou crown-est the year with Thy good - -
fat - ness, Thou crown - est the year . . with Thy good - -
senza Ped.
p
- ness, and Thy clouds, Thy clouds drop . . fat - ness. They shall
- ness, and Thy clouds, Thy clouds drop . fat - ness.
p Sw.

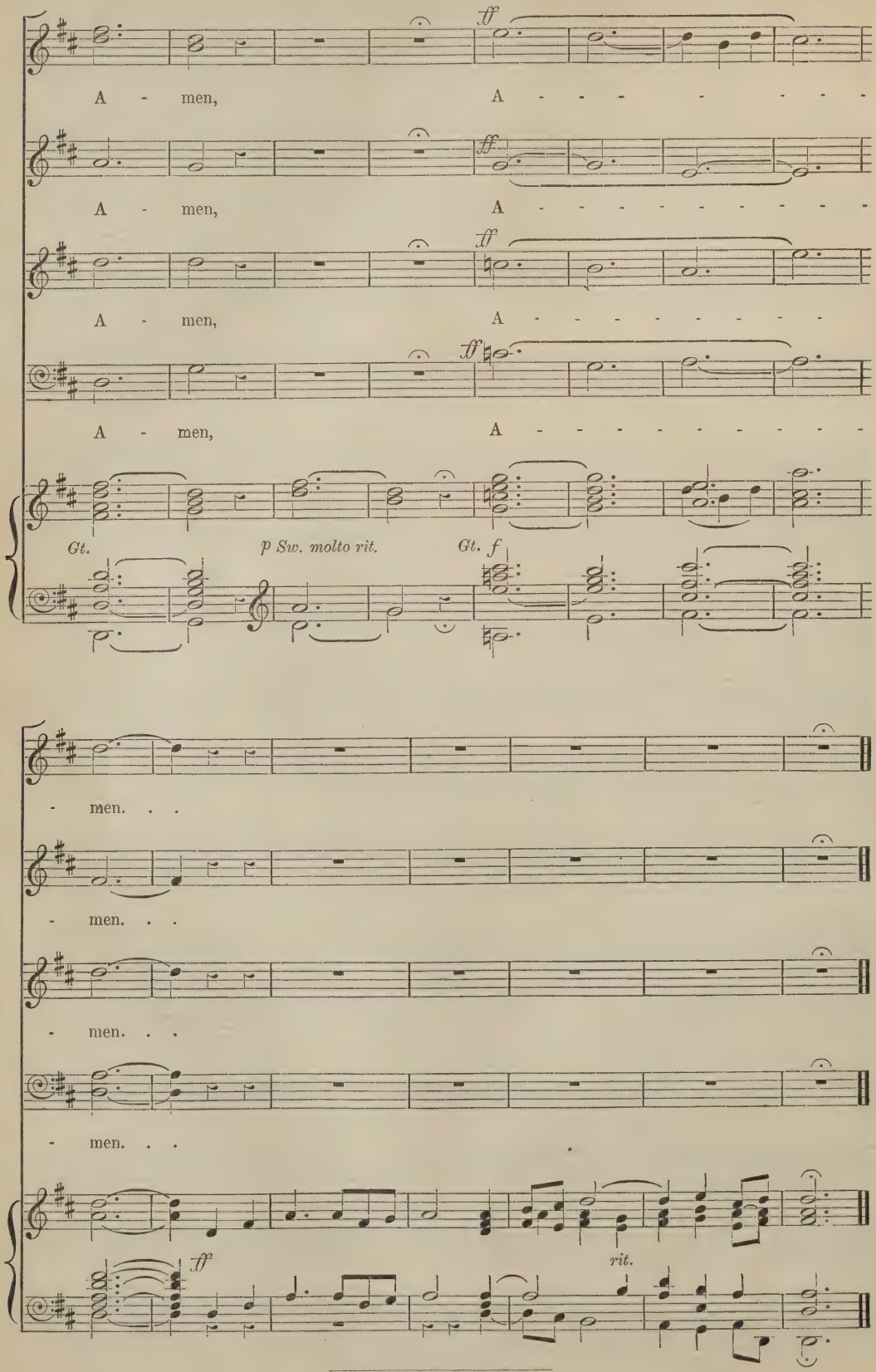

cres.
drop up - on the dwell - ings of the wil - der-ness, and the lit - tle hills shall re -
p
mf
They shall drop up - on the dwell - ings of the wil - der-ness, and the
f
- joice on ev - 'ry side. The folds shall be full of sheep, the
f
hills shall re-joice on ev - 'ry side. The folds shall be full of sheep, the
mf Ch.
dim.
folds shall be full of sheep, the val- leys al - so shall stand so thick with
dim.
folds shall be full of sheep, the val- leys al - so shall stand so thick with
p
corn, that they shall laugh and sing, that they shall laugh . . and
corn, . . that they shall laugh and sing, that they shall laugh . . and
p Sw.
Ped.


sing. Thou crown - est the year with Thy
sing. Thou crown - est, Thou crown - est the year with Thy
rall. a tempo.
good - - - - - ness. . . . .
rall. a tempo.
good - - - - - ness. . . . .
L.H.
rall. a tempo.
p Gt.
Ped.
Full.
Allegro moderato.
Bless ed . . be the Lord God, e - ven the God of
Bless - ed . . be the Lord God, e - ven the God of
Bless - ed . . be the Lord God, e - ven the God of
Bless - ed . . be the Lord God, e - ven the God . . of
Allegro moderato. ♩ = 100.
f Gt.


ff
Is - - ra - el, which on - ly . . do - eth won - drous, do - eth
Is - - ra - el, which on - ly . . do - eth won - drous, do - eth
Is - - ra - el, which on - ly . . do - eth won - drous, do - eth
Is - - ra - el, which on - ly . . do - eth won - drous, do - eth
won - - - drous things. . .
won - - - drous things. . .
mf
won - - drous things. . . And bless - ed be the Name of His
won - - - drous things. . .
mf Ch.
mf
And bless - ed be the Name of His Ma - jes - ty for
Ma - jes - ty for ev - er,
mf
And bless - ed be the Name of His Ma - jes - ty for


ff
ev - er, and all the earth shall be fill - ed . . with His Ma - jes -
and all the earth shall be fill - ed . . with His Ma - jes -
and all the earth shall be fill - ed . . with His Ma - jes -
ev - er, and all the earth shall be fill - ed . . with His Ma - jes -
f Gt.
mf
- ty. A - - - - men, A - - -
- ty. A - - - - men, A - - men, A - -
- ty. A - - - - men, A - - - - men, A - - -
- ty. A - - - men, A - - - - men, A - - -
f
- men, A - - men, A - - men, A - men,
- men, A - - men, . . A - - men, A - men,
cres.
- men, A - - - - - - - men, A - - men, A - men,
- men, A - - - - - - - men, A - - men, A - men,
Ch.

THOU, O GOD, ART PRAISED IN SION.



musical amateurs whose engagements render it impossible for them to attend morning concerts. The forty-second annual series of Saturday concerts will commence on October 9, 1897. There will be eight concerts before Christmas—viz., on October 9, 16, 23, and 30, November 6, 13, 20, and 27.

M. Frederic Bentayoux's second concert at the Salle Erard, which took place on the 9th ult., again consisted entirely of his own compositions, vocal and instrumental. All the solo pieces for pianoforte were performed by himself with the sentiment, spirit, and dash agreeing with the fanciful titles some of them bore. One of the best of these pieces was a nocturne, "La Source et le Torrent," and another effective production was a duet, "Vif Argent," in which Mdlle. L. K. Kornatski shared. Madame de Grandcourt, owing to the unavoidable absence of Mdlle. Casano, sang an air from M. Bentayoux's opera "Katharina," and also gave the "Hymne à la Postérité de la Reine Victoria," securing warm applause for both. The programme was varied by Madame Thénard reciting a couple of humorous pieces.

Mr. Charles Karlyle's concert, in Queen's (Small) Hall, on the 10th ult., introduced to public notice promising young vocalists in Misses Florence H. Cordeaux, Margherita Kowska, and Mary Middleton. The last-named sang a graceful Serenade by Richard Strauss with exceptional taste, and the expressive accompaniment was admirably played by Mr. F. Peachey. Among Mr. Karlyle's contributions were pieces by Handel, Wagner, and Rubinstein, each sung with judgment and scrupulous regard for detail. For her able performance of pianoforte solos Miss Clara Asher deserved all the applause she obtained, her rendering of Chopin's Nocturne in D flat being particularly neat; and Mr. Gerald Walenn distinguished himself as a violinist. Mr. H. Willemsen assisted as accompanist.

M. Léon Delafosse's playing at his recital, on the 6th ult., was distinguished by much charming delicacy and refinement, which made his renderings of Schumann's Nachtstück in F (No. 4), Chopin's Prelude in D flat (No. 15), and a dainty "Romance" by M. Gabriel Fauré very enjoyable; but in impassioned music the reciter's emotions seemed to dominate his intellect, with consequent confused phrasing and noisy *fortissimos*. M. Delafosse also played a musical accompaniment, written by himself, to Montesquieu's poem "Le Coucher de la Morte," which was recited by Madame Sarah Bernhardt. As in many like endeavours, however, the music proved distracting rather than helpful to the effectiveness of the poem.

Mr. Ernest Fowles may be congratulated on the abilities displayed by his pianoforte pupils on June 29, at the Queen's (Small) Hall. Miss Muriel Nixon's playing in particular was distinguished by musicianly feeling, and Miss Blanche Turner, Miss Lucy Wyatt, and Miss Ethel Garratt respectively showed satisfactory results of careful training in duets with Mr. Fowles. Miss Winifred Jones, Mr. Jasper Sutcliffe, and Mr. Leonard Fowles gave a meritorious interpretation of Jensen's Phantasiestücke for pianoforte, violin, and viola, and Mr. Arthur Walenn sang a new song, entitled "Morituri te Salutant" ("The Gladiator"), by Gerard F. Cobb, and two other lyrics, with his usual success.

M. Marix Loevensohn, a very promising young violoncellist, gave a recital on his chosen instrument on the 7th ult., at the Salle Erard. M. Loevensohn showed considerable command of sympathetic expression in Saint-Saëns's Concerto in A minor (Op. 33), and admirable breadth of phrasing in an aria by Bach, misleadingly described to the audience as "Largo from Concerto, Haydn." Occasionally in difficult passages the reciter's confidence was greater than his executive abilities, but with further study M. Loevensohn should acquire an esteemed position in his profession.

The annual dinner of the R.A.M. Club took place at the Café Monico, on the 22nd ult., under the presidency of Mr. H. R. Eyers. A large number of members and friends assembled and several felicitous speeches were delivered, notably by the President, Sir Alexander Mackenzie, Mr. Threlfall, Mr. Walter Macfarren, and Mr. Kuhe. Some admirable part-singing was contributed by Messrs. George May, Vivian Bennetts, James Brand, and Vernon Taylor, whose efforts, especially in Beale's "Come let us join" and Mackenzie's "Franklyn's dogge" were much appreciated by the critically musical audience.

Mr. Willem Coenen, the well-known professor of the pianoforte, has again had signal success with his pupils at the Guildhall School of Music. One of them has obtained the gold medal, and two others have passed with honours in the recent Examination, all three having become Associates. This is the second year in succession that one of Mr. Coenen's pupils has gained the much coveted distinction of the gold medal, which falls to the one student out of the whole school who receives the highest number of marks, the examination being conducted by examiners outside the professorial staff.

At St. Martin's Town Hall, on the 15th ult., the Old Tenisonians' Choral Society, which we understand was formed but a short time back and is connected with Archbishop Tenison's School, gave a selection of well known part-songs, &c., and sang with good taste and expression, under the direction of Mr. David J. Thomas (organist of St. Anselm's, Davies Street). Several experienced artists kindly gave their services, while Miss Annie G. Bennett and Mr. Frank M. Reade were able accompanists at the organ and pianoforte respectively.

In the recent examinations of the students of the faculty of music at Victoria University, Manchester, J. C. Bradshaw, Thomas Keighley, J. M. Potter, H. M. Sheaves, and Catherine Walker passed the second year ordeal; while G. H. Knight and Ethel D. Budge took the final. The exercises having been approved of, G. H. Knight and W. J. Lancaster (who passed his examinations some time back), the candidates, being presented by Dr. Hiles, were admitted by the Vice-Chancellor to the degree of Mus.B. on the 3rd ult.

A successful service was held at All Saints' Church, Blackheath, on Accession Day, when Sir George Martin's Festival Te Deum and Antiphon, the same composer's anthem "O be joyful in the Lord," and his short Festal Evening Service in G were sung. Trumpets, trombones, and drums were used in addition to the organ in accompanying the service, which was sung by the ordinary choir of the church, under the direction of Mr. Herbert Gisby, organist and choirmaster. Mr. Ernest Kiver, late of the Oratory, Brompton, was an efficient organist.

Special Wagner performances, as in previous years, are announced to be given at the Royal Opera, Munich, from the 1st inst. to September 14, when "Der fliegende Holländer," "Rienzi," "Tannhäuser," "Lohengrin," "Tristan und Isolde," and "Die Meistersinger" will be alternately produced; while at the Residenz Theatre model performances of Mozart's "Die Entführung aus dem Serail," "Così fan tutte," "Le Nozze di Figaro," and "Don Giovanni" are to be given during the same period.

The following have passed the recent Fellowship examination of the Royal College of Organists: W. Agate (Paisley), C. E. Cover (Leeds), H. Entwistle (Bolton), W. G. Eveleigh (Ayr), E. Harling (Lynton), F. Hill (Aylsham), J. Hirst (Ilkley), T. J. Hoggett (Leeds), C. Johnson (South Cave), P. Jones (Banbury), W. J. Keech (Bedford), A. E. Perry (London), and E. J. Sola (Bournemouth). The diplomas were distributed by Mr. Sedley Taylor on the 17th ult.

The pupils of Mr. Holland's Academy gave a satisfactory concert, on the 9th ult., at the Queen's (Small) Hall. The most successful vocalists were Mr. J. Johnson and Mr. George Maitland, the former singing in a finished manner the tenor song "Take a pair of sparkling eyes," from Sullivan's comic opera "The Gondoliers," and the latter showing much taste in his rendering of "Love's Nocturne," by Kellie. Miss Rosenstreich also showed promising abilities.

Mr. Alfred Hollins, whose organ recitals have made his name widely known, has been appointed to the important post of organist and choirmaster of Free St. George's Church, Edinburgh.

Sir Frederick Bridge's "Flag of England" is announced to be performed during the coming season by the Liverpool Philharmonic Society (under Mr. F. H. Cowen), by the Exeter Western Counties Association, by the Rochester and Gravesend Choral Societies, at Cheltenham (under Mr. Matthews), and by various societies in the neighbourhood of Manchester. In all probability the work will be repeated at the Royal Albert Hall, under the composer's direction.

Special Thanksgiving Services were held at St. Luke's Church, West Norwood, on Sunday, June 20. At the conclusion of the evening service Costa's arrangement of "God save the Queen" and Handel's Coronation anthem, "Zadok the Priest," were exceedingly well rendered by an augmented choir, accompanied by the organ and a small orchestra. Mr. J. Coleman Young presided at the organ and Mr. Percy S. Bright conducted.

The Fitzner Quartet party gave its third concert on June 29, at the Queen's (Small) Hall, on which occasion Madame Fischer Sobell undertook the pianoforte part in Professor Villiers Stanford's clever Quintet in D minor (Op 25). The other works on the programme were Grieg's characteristic Quartet in G minor and Schubert's Quartet in E flat, the interpretations of these works confirming the good opinions previously formed of these players' capabilities.

Mr. Schulz-Curtius announces another series of Wagner concerts at Queen's Hall, on Tuesday evenings, November 9 and 16, December 7, April 26, and May 17, and Thursday evening, June 16. Four concerts will be conducted by Herr Felix Mottl. Herren Richard Strauss and Felix Weingartner, and, it is hoped, Herr Hermann Levi, will also appear as conductors.

Mr. H. S. Irons, organist and choirmaster of S. Andrew's, Nottingham, has lately been presented with a handsome music cabinet, from past and present members of the choir (on his having completed twenty-one years of work amongst them), in recognition of his exceptional talents, both as composer and executant, and of their gratitude for his unfailing patience, gentleness, and kindness.

During the past month Mr. Edgar Haddock, assisted by Mr. Arthur Ayres at the pianoforte, has continued his series of historical violin recitals at the Salle Erard. The programmes have presented a comprehensive selection of representative works, and those who attended the recitals can scarcely fail to have profited by the educational nature of the scheme.

At the presentation of a loyal and dutiful address to Her Majesty the Queen by the University of Oxford, the Faculty of Music was represented by Professor Sir John Stainer, who was nominated by the Vice-Chancellor and Proctors to act as one of the delegates. The address was read by Lord Salisbury in his robes of office as Chancellor of the University.

Mr. Edward Elgar's effective "Imperial March" was played by the Royal Artillery Band (under Cavaliere L. Zavertal) at the Royal Jubilee Garden Party given by the Queen at Buckingham Palace, on June 28, and also at the State Concert, on the 15th ult., under the direction of Sir Walter Parratt.

Mr. Harold E. Stidolph, of Cape Town (late of Ealing), composed both the music and the words of the National Thanksgiving Hymn which was sung in the cathedrals and many churches on Jubilee Sunday in Her Majesty's South African dominions. The Queen has most graciously accepted a copy of the hymn.

Her Majesty the Queen has conferred the Jubilee Commemoration Medal on Mr. Henry T. Dunkerton, bandmaster of the Scots Guards; Mr. Charles Godfrey, bandmaster of the Royal Horse Guards; and Mr. Rogan, bandmaster of the Coldstream Guards.

The city of Sydney (N.S.W.) has discovered the secret of making organ recitals pay. The annual receipts from the organ performances at the Town Hall are £1,000, and as M. Auguste Wiegand, the city organist, receives a salary of £500, there is an annual profit of £500.

We are surprised to learn from the advertisement columns of one of our daily contemporaries of the 23rd ult. that a new work, "Eliza," is to be performed at the Hereford Festival. The composer's name is not mentioned. Can the work be a coster oratorio?

Mr. Richard Gompertz gave an excellent chamber concert, on June 30, at the Salle Erard. The programme included Tschaïkowsky's attractive Quartet in D (Op. 11) and Brahms's Pianoforte Quintet in F minor (Op. 34), the pianist in the latter work being Miss Adela Verne.

A cricket match was played on the 21st ult., between the choristers of Westminster Abbey and those of All Saints', Margaret Street, with the result that the former, having many runs in their score, were victorious.

Mrs. Garrett, widow of the late Dr. G. M. Garrett, of Cambridge, has been granted a Civil List pension of £50 per annum.

The music library of the late Mr. W. T. Best is shortly to be sold at Liverpool.

FOREIGN NOTES.

Alexandria.—Meyerbeer's "L'Africaine" is about to be produced here by an Egyptian troupe with an Arabic version of the libretto.

Antwerp.—The Conservatoire under the distinguished composer, M. Peter Benoit, is about to obtain its charter as a Royal Institution under the style of "Conservatoire Royal Flamand," and will be in receipt of a subvention from Government. The event is shortly to be celebrated by a grand performance of M. Benoit's fine choral cantata "Schelde."

Barmen.—Professor Anton Krause, for thirty-eight years the conductor of the excellent orchestral and choral concerts in this town, has just retired from this post on account of ill-health. He was at one time a pianist of very considerable reputation, a pupil of Friedrich Wieck, the father of the late Clara Schumann.

Berlin.—Puccini's "La Bohème" was brought out at the new Royal Opera (formerly Kroll's Theatre) on June 22, under Herr Steinmann's direction, and with Frau Herzog and Herr Naval in the principal parts. The performance was an excellent one and there was an appreciative audience, the composer, who was present, being called before the curtain several times. At the West-End Theatre another modern Italian work, Spinelli's "A basso Porto," was produced on the 2nd ult. and achieved a brilliant success. The work is distinctly melodious and highly effective in its concerted numbers. A duet and the prelude to the third act had to be repeated. Frau Moran-Olden and Herr von Lauppert were the leading interpreters, and Capellmeister Wolfheim conducted. Signor Spinelli himself was enthusiastically received by the very numerous audience. Leoncavallo's opera "La Bohème" is in course of being mounted at the Royal Opera.——The Meiningen Orchestra, under the conductorship of Herr Fritz Steinbach, proposes to give a series of concerts here shortly, with Brahms's four symphonies and works by Bach, Beethoven, Schubert, and Wagner in the programme. Professors Joachim and Hausmann, Herr Felix Kraus, of Vienna, and Mr. Eugene d'Albert will be amongst the soloists.——An important new choral work by the Norwegian composer, W. Stenhammar, entitled "Snöfrid," is to be produced by the Philharmonic Choir in the coming season.——An interesting and valuable series of "Lives of the Great Composers" is about to be issued by the newly founded Berlin publishing company "Harmonie." Professor H. Reimann, the eminent organist, will be the editor, and amongst the contributors to the series are Dr. Jadassohn, Dr. Bluthaupt, Professors Gernsheim and L. Auer, Herren Otto Lessmann, A. Niggli, and Wittmann, Capellmeister Volbach, "La Mara," and numerous other distinguished writers.

Bourges.—A monument was unveiled here on June 20, erected to the composer Louis Lacombe, the ceremony including the performance of a prelude and march from the deceased's opera "Winkelried," brought out some three years since at Geneva.

Breslau.—At the little watering-place of Reinerz, where Chopin is said to have given his first public concert,

some Polish enthusiasts have lately caused a memorial to be erected commemorating the fact, and bearing a bronze medallion-portrait of the composer.

Brussels.—Musical performances at the Hall of the International Exhibition, the acoustic defects of which have been to some extent ameliorated, were inaugurated officially, on the 15th ult., by a grand concert, under the direction of M. Ysaye, which included Schumann's Symphony in C, the overtures to "Freischütz" and "Tannhäuser," and a much-appreciated rendering, on the part of MM. Ysaye and Thomson, of Bach's Concerto in D for two violins.——A highly-appreciated performance was also given here by the unique orchestra of clarinettists, thirty-seven in number, under the conductorship of M. Poncelet, the well-known professor at the Royal Conservatoire. Mozart's G minor Symphony, the *Adagio* from Beethoven's "Sonata Pathétique" Weber's "Moto continuo," and a Rhapsody by Liszt were most effectively rendered by this curious *ensemble* of instrumentalists, whose performance attracted a very numerous audience.——On the 22nd ult. the first performance was announced to take place of M. Tinel's *drame musical*, "St. Godelive," by some 300 executants, under the direction of the composer.

Caracas.—The capital of Venezuela, which already possesses an Opera-house as well as a Philharmonic Society, chiefly supported by German residents, is about to establish a Conservatoire of Music which will be aided by a Government grant.

Carlsruhe.—The season of opera at the Hof-Theater came to a close on June 13 with a performance, at enhanced prices, of the entire "Nibelungen" tetralogy. Amongst the novelties of the coming season will be a comic opera with the somewhat awkward title "Das Unmöglichste von Allem," by Herr Anton Urspruch, which is also to be brought out at Frankfort and at Weimar.——A number of special performances of opera is announced to take place here, under Herr Mottl's direction, from September 5 to October 3, amongst the works to be produced being Berlioz's "Les Troyens" (both parts), Liszt's "St. Elizabeth" (scenic representation), Wagner's "Tannhäuser," "Lohengrin," "Tristan," and "Die Meistersinger," and Beethoven's "Fidelio."

Coburg.—A new three-act opera, "Die Grille" ("The Cricket"), by Herr Johannes Döbber, the Capellmeister of the Court Theatre, the libretto founded upon a story by Georges Sand, is to be shortly brought out both here and at Leipzig.

Frankfort-on-Main.—Herr Humperdinck has undertaken the setting to music of a five-act fairy play, "Schmied Mimer," the author of which is Dr. Otto Weddigen of this town.

Hamburg.—A commemorative tablet has been placed against the house, No. 10, Alsterglacis, inhabited by Hans von Bülow from 1887 until his death, three years ago. The great pianist is also to have his statue erected here.

Hölstein (Switzerland).—A touching and unique occurrence in connection with the recent annual meeting here of neighbouring choral societies was the singing, on the part of a member named Thommen, aged 102, and of his nephew, aged 84, of a chorale; the incident, as may be imagined, creating a most profound impression.

Leipzig.—The members of the Stuttgart Royal Opera, under the direction of Court-capellmeister Obrist, gave a very successful series of representations at the Stadt-Theater last month. Amongst the works produced may be instanced "William Ratcliff," by Signor Mascagni, which was new here, and rather coldly received, although the interpreters were much applauded. The series concluded with an excellent performance of "Mignon."——The seventy-fifth anniversary of the University Choral Society was celebrated by a series of solemnities extending from the 18th to the 22nd ult. It included a concert performance at the Gewandhaus, under the direction of Herr Heinrich Zöllner, of New York (Dr. Kretzschmar, the conductor of the Society, being unfortunately too ill to attend), and another, of sacred music, at the Church of St. Thomas, under the conductorship of Herr Bergelt. Frau Nordewier-Reddingius, of Amsterdam, an excellent oratorio singer, Mdlle. Clotilde Kleeberg, and Herr Georg Lederer, of Zurich, took part.

Malines.—The competition of carillon players, held here last month, was attended by the most complete success, visitors from all parts of Belgium having flocked into the town to assist at the characteristic function. Amongst the nine competitors taking part, M. Van den Plas, of Louvain, obtained the first prize, the second prize being awarded to M. Demette, of Brussels, and the third to M. Denyn, of Malines. A special performance in the evening, given by the latter, who is the official *carillonneur* of the town, and the singing of a choir from the summit of the tower of Saint Rombaut to the accompaniment of trombones, terminated the somewhat clamorous, but interesting and impressive proceedings.

Mantua.—Signor Mascagni's new Japanese opera, "Iris," was produced here recently at the private theatre of the Marchioness of Guerrieri Gonzaga. Mascagni has accepted an engagement to conduct a series of concerts at Stockholm and Odessa.

Mayence.—At the popular symphony concert of June 25, conducted by Herr Volbach, the overture of a new opera, "Jadwiga," by Herr E. Uhl, was produced for the first time, and, on account of its spirited themes and picturesque instrumentation, achieved a most pronounced success. "Jadwiga" is to be brought out ere long at the Frankfort Stadt-Theater.

Milan.—There is some doubt about the Municipality continuing its annual subvention of some 300,000 lire to the management of La Scala Theatre, an eventuality which would involve the closing of this historic house altogether. Meanwhile the production of opera in Italy proceeds at a great pace. Leoncavallo (to refer to the more prominent composers only) is said to have two works in hand, "Trilby" and "Don Marizio"; Giordano is engaged upon "Fedora," after Sardou's drama, and Mascagni is occupied with a libretto by Signor Illica, the title of which has not yet been finally decided.——Signor Sonzogno is busily preparing a grand autumn season at the Teatro Lirico, when, amongst the works to be produced, are Gluck's "Orphée," Mozart's "Don Giovanni," Leoncavallo's "La Bohème," Mascagni's "Ratcliff," "L'Amico Fritz," and "I Rantzau," Gounod's "Philémon et Baucis," and a number of other operas by French composers.

Mons.—A grand concert was given here last month in honour of M. Jan Blockx, one of the most talented and popular of contemporary Flemish composers, in which fragments were given of his opera "Herbergprinces," successfully brought out last winter at Antwerp. M. Blockx is now engaged upon a new operatic work, entitled "Till Eulenspiegel."

Munich.—The performances of the Royal Opera, which has undergone some important structural alterations during the recess, will re-commence with "Lohengrin," on the 1st inst. Mozart's "Così fan tutte" was revived, on June 25, at the charming little Residenz Theater here, and immensely appreciated by the audience. The work has been most carefully mounted, and is given entirely in accordance with the original score, Mesdames Ternina and Schloss, Herren Walter and Gura having been the excellent representatives of the principal parts. The German libretto has been ably revised by Herr Hermann Levy. Herr Richard Strauss conducted.——Mdlle. Bianca Bianchi, the soprano, once popular at the Royal Italian Opera, Covent Garden, was married here last month to Herr Pollini, the well-known Hamburg operatic manager.

Prague.—The one-act opera "Pepita Jimenez," by Señor Albeniz, was brought out at the German Theatre on June 20, and very favourably received, with Fräulein Wiet and Herr Elsner in the principal parts. Mr. Money-Coutts's libretto had been well adapted in German by Herr O. Berggruen. The composer was present and repeatedly called before the curtain.

Rome.—A new mass for two voices with organ accompaniment was produced on June 20, at the Chapel of the American College, and very generally appreciated, the music being in the severe style and of considerable artistic value. The composer is Signor Angelo Tonizzo, one of the censors of the Society of St. Gregory the Great.

St. Petersburg.—Arrangements are being made for the performance in the coming autumn, both here and in Moscow, of German opera, under the direction of Dr.

Loewe, of Breslau, and with Herr Anton Seidl as conductor. Frau Moran-Olden, Herren Perron, Reichmann, and Van Dyck will be amongst the artists taking part.

Turin.—Preparations are going forward for the production next autumn, at the Royal Theatre, of a complete cycle of Wagner's music-dramas. The event is looked forward to with intense interest in many quarters, this being the first undertaking of the kind in Italy, where, it will be remembered, some twenty-five years ago the master's "Lohengrin" (first brought out in Bologna) was received with complete indifference.

Vienna.—Leoncavallo's "La Bohème" is to be brought out at the Imperial Opera, on October 4, the Emperor's birth anniversary, under the direction of Herr Mahler, who assisted at the *première* of the work in Venice. Mesdames Renard and Mark and M. van Dyck are cast for the leading parts.——The Gesellschaft der Musikfreunde announces the performance during the coming season of the following works—viz., Dvorák's "St. Ludmila," César Franck's "Les Béatitudes" (both for the first time), Schumann's "Paradise and the Peri," Mendelssohn's "St. Paul," and Haydn's "The Seasons."——Another Mozart relic has disappeared in the capital, the house at the corner of the Tuchlauben, where, in 1781, the master wrote his "Die Entführung aus dem Serail" (and which for many years bore an inscription to that effect), having just been pulled down.——Herr Alfred Grünfeld, the well-known pianoforte virtuoso, has accepted a professorship for the training of pianoforte teachers at the Conservatorium.

Warsaw.—Special performances were given at the Imperial Theatre last month in commemoration of the twenty-fifth anniversary of the death of the popular Polish composer, Stanislas Moniuszko, whose numerous operatic works, "Halka," "Don Quixote," "Loterza," and others still enjoy great vogue in Poland, and whose charming and characteristic songs have become more generally known through their interpretation by Madame Sembrich.

Weimar.—An interesting and successful performance was given on June 20, at the Court Theatre, in aid of the Liszt Memorial Fund, when the symphonic poem "Tasso," by Liszt, and part of the first act and nearly the entire third act of "Parsifal" met with an excellent interpretation under the direction of Herr Stavenhagen. There is no foundation for the rumour of the latter's acceptance of a conductorship at the Munich Opera, in the room of Professor Erdmannsdörfer.

OBITUARY.

We have to record the death, on the 6th ult., in Paris, of Henry Meilhac, the celebrated dramatic writer and librettist, one of the most successful authors of French comedy of the century. For many years in literary partnership with Ludovic Halévy, he was one of the creators of the Offenbachian burlesque opera, the witty and spirited, if distinctly frivolous productions which enjoyed such immense vogue during the second Empire in France and elsewhere, the most notable examples of which were "La belle Hélène," "La Grande Duchesse," and "Barbe Bleu." But Meilhac possessed a versatile genius which could as successfully deal with lyrical comedy of a higher order. His authorship of the librettos of "Carmen" and "Manon," models in their way, furnishes sufficient proof in this direction. He was a native of Paris, received a good education, and started in life as a clerk in a small bookseller's shop, where, in his leisure moments, he drew caricatures for the newspapers. He died in his sixty-seventh year.

Felix Godefroid, the celebrated harpist, died at Villers-sur-Mer, on the 8th ult., at the age of sixty-nine. He was born at Namur in 1818, and commenced his studies at the Paris Conservatoire when only twelve years of age. Godefroid's numerous compositions for his instrument have long been popular with harpists.

Franz Krenn, Capellmeister of the Parochial Church of the Viennese Hofburg, died at Sanct Andræ, in Lower Austria, on June 18, at the advanced age of eighty-two. He was for many years the senior professor of harmony and counterpoint at the Vienna Conservatorium, and greatly esteemed as a composer of church music in Austria, where his numerous compositions, both vocal and instrumental, have long been very generally introduced. He was, moreover, one of the greatest contemporary authorities on the music of the old Italian and Flemish church composers, on which subject he published several valuable monographs.

The death is announced, on June 30, at Machau, in Bohemia, his native town, of Otto Berger, highly gifted violoncellist, formerly of the "Bohemian Quartet," at the premature age of twenty-four. He was a fellow pupil of Joseph Suk, J. Hofmann, and Oscar Nedbal at the Prague Conservatorium, with whom he subsequently founded the "Smetana Quartet," now known as the "Bohemian," which in a short time obtained considerable celebrity, and to which Berger's grand and sympathetic tone and masterly technique not a little contributed.

A composer of some distinction, Adolphe Isaac David, died on June 24, in Paris, after a long illness, aged fifty-five. Amongst his compositions for the lyrical stage, the pantomimes "La Statue du Commandeur" and "Pierrot Surpris" have enjoyed great popularity in Paris and the provinces, and a comic opera, "Diane de Sparre," was likewise well received. He also wrote many pieces for the pianoforte, of which "La Pluie" has become most generally known.

M. Olive Laffont, the popular director of the Opera House at Nice, died on the 14th ult. at Vichy. His professional life extended over more than forty years, he having been at different times the managing director of the theatres of Nantes, Toulouse, Antwerp, and of the Royal Opera at The Hague, and he will with difficulty be replaced in the management of operatic matters at Nice. He was sixty-five years of age.

We have also to record the following deaths:—

On June 10, at Zurich, Hugo Pohle, music publisher, formerly editor of the *Hamburger Signale*.

On June 15, at Sinalunga, Cavaliere Domenico Pinsuti, composer, brother of Signor Ciro Pinsuti.

On June 18, at Strassburg, Gustav Fischbach, musical author, proprietor of the largest printing establishment in Alsace.

On June 16, at Graz, Dr. Heinrich Merk, Capellmeister of the Royal Opera, Wiesbaden.

On June 20, at Dresden, Albin Bauer, solo flautist at the Royal Opera, aged forty-two.

On June 20, at Madrid, Dr. Letamendi, professor of the medical faculty, composer and musical critic, personal friend and champion in Spain of R. Wagner.

On June 22, at Mittenwald, Ludwig Neuner, one of the most successful modern German violin makers, aged fifty.

On June 22, at Berlin, Theodor Krelle, leading violinist at the Royal Opera, aged thirty-four.

On June 25, at Sesto Calende, Giovanni Bianchi, operatic baritone, formerly of La Scala, Milan.

On the 2nd ult., at Paris, Ludovic de Vaux, pianist and composer, aged thirty-eight.

On the 3rd ult., at Bologna, Giovanni Bolelli, violinist and conductor.

On the 6th ult., at Cremona, Edoardo Guindani, operatic composer, aged forty-three.

On the 8th ult., at Utrecht, Max Mengelberg, violoncellist, brother of the well-known conductor of the Amsterdam Philharmonic Society, aged twenty-one.

On the 10th ult., at Milan, Antonio Melchiori, violinist, composer of ballet music and pianoforte pieces, aged seventy.

On the 11th ult., at Paris, Edouard Stoltz, builder of numerous organs for the French capital and the provinces, aged fifty-five.

The orchestra and chorus engaged at Chester Triennial Musical Festival on the 23rd ult. presented Miss Anna Williams with a gold bracelet, set with opals, in view of her pending retirement from the musical profession. Dr. J. C. Bridge, the conductor, made the presentation, which took place on the Cloister Green, with a few appropriate words, adding that he had never had a more conscientious artist. Miss Anna Williams gracefully acknowledged the compliment.

CORRESPONDENCE.

THE ART OF APPLAUSE.
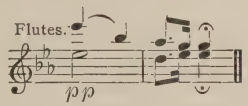
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your article on "The Art of Applause" recalls a phase in the practice of hand-clapping, of which the oratorio is the long-suffering object. Anyone who attends an oratorio performance, say of "Elijah," at the Albert Hall, will find that some of the numbers are never heard in their absolute entirety without being marred by a din of applause which commences before the piece is really concluded. If the quartet "Cast thy burden" is given with a little extra finish by the vocalists, the closing *arpeggio* passage is lost in a babel of sound. In "Is not His word," and other numbers in this and various other oratorios, the audience, or at least a portion of the audience, seem determined that the concluding instrumental passages shall be obliterated. One is almost tempted to ask whether people gifted (?) with such an exuberance of hand-clapping go to a performance for the purpose of hearing the solo vocalists or the oratorio.

I am, Sir, yours truly,

July 9, 1897. R. Burns.

[The protest of our correspondent is much to be commended. In "Cast thy burden," not only are the violin *arpeggios* at the end of the quartet effaced by untimely applause, but the accompanying reminiscence, at the last bar, of the previous solo—



uffers similar treatment.—Ed., *M.T.*]

MUSICAL SETTINGS OF SEVENTEENTH CENTURY POETS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will any of your readers kindly tell me of good settings of the following words by seventeenth century poets:—

(1) "My dear and only love I pray," Marquis of Montrose. (2) "To Lucaster on going to the wars," Richard Lovelace. (3) Go, lovely rose!" Edmund Waller. (4) "The glories of our blood and State," James Shirley. (5) Any of the songs from Milton's "Comus." Also any settings of words by (6) Thomas Carew, (7) George Herbert, (8) Crashaw, (9) Massinger, and (10) Ford.

The music may be either by contemporary or modern composers, and written for solo voices or as a part-song.

Yours truly,

Plymouth, July 8, 1897. Arthur C. Faull.

[As an instalment of the interesting information required by our correspondent, we venture to suggest the following: (1) Settings by Sullivan and H. K. Rudd. (2) By C. Hubert Parry (third set of English lyrics). (3) By Piatti, and as a madrigal for A.T.T.B., by F. J. Read. (4) C. Hubert Parry. (5) The song "Sweet Eccho, sweetest Nimphe," from Milton's "Comus," set by Henry Lawes, is printed in Hawkins's "History of Music." The remainder of Lawes's "Comus" music is in the British Museum (Add. MSS., 11,518). "List! Lady, be not coy," is set by Pearsall for S.S.A.T.B.B. (6) "Ask me no more" has been set by W. H. Cummings and J. L. Hatton; "He that loves a rosy cheek," by Lionel S. Benson; and "No more shall meads be decked with flowers" ("The Protestation"), by Boyce. (7) "Sweet day, so cool," by Sullivan, and as a four-part song, by F. W. Davenport.—Ed., *M.T.*]

AMENS TO MINOR HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—With reference to your correspondent's letter in The Musical Times of last month on the above topic, may not this have something to do with an unwillingness —I may even say an aversion—which the old composers had to ending a piece with a minor third? The probable reason for this is, that the minor third is not a part of the compound tone of the tonic, and consequently it produces beats *with* the major third—"the jarring of which is quite perceptible to anyone whose ear is at all trained to analysing sounds. Modern music deals so much more freely with dissonances than did ancient that our ears are far less sensitive to harmonic impurity than the ears of our forefathers; hence we do not feel the ill effect of a final minor chord to the same extent as they did" ("Harmony," by Professor Prout, par. 194).

Faithfully yours,

The Grove, Castleacre, July 14, 1897. Francis G. Highe.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

Rev. C. H. D.—*There is nothing to show that Attwood composed his "Come, Holy Ghost," for a Coronation service. The earliest trace of the anthem seems to be an advertisement of it in the* Musical World, *of August 19, 1836. The original title-page runs:—"Come, Holy Ghost, a Hymn for four voices, with an accompaniment for the organ, or pianoforte, composed by Thomas Attwood, Organist of St. Paul's Cathedral. London: published (for the author) by Jos. Alfred Novello, 69, Dean Street, Soho Square." If the anthem, or, as Attwood modestly called it, the "Hymn," had been written for any particular occasion, the title-page would in all probability have recorded it, according to the custom of the time.*

Baritone.—(1) *T. S. is the abbreviation of* Tasto solo, *which is a direction to play the part without accompanying chords—i.e., in unison.* (2) *"Recit." in Bach's Organ Toccata in D minor (Bridge and Higgs edition, Vol. VI., No. 1) means that the passage is to be played in a Recitative manner, in which rhythmic rigidity gives place to imaginative freedom.* (3) *To find the number of minutes which a metronomised piece of music takes to perform, proceed thus: divide the metronomic rate by the rhythmic divisions of the bar (2, 3, 4, &c., as the case may be). The result will be the number of bars played in a minute. Divide the number of bars with the quotient obtained, and the dividend will give you the desired information. Thus, in working your example—"68 bars, quadruple time, M.* ♩ *= 72"—you will find that they take practically 3 minutes and 47 seconds to perform.*

J. M. P. (Longwood).—*You probably refer to Dr. Callcott's "Grammar of Music," which we think is out of print. The subjects which this book covers are now treated separately; and you would probably find that the primers, published by Novello and Co., on "The Rudiments of Music" (Cummings) and "Harmony" (Stainer) would meet your initial requirements.*

C. E. L.—*Sarasate made his first appearance in England in 1861, thirteen years earlier than is usually stated. He played at a conversazione given by the Vocal Association, St. James's Hall, May 22, 1861, his solo being a "Fantasia on themes from Masaniello" with the "additional accompaniments" of conversation and pedestrian exercise on the part of the audience. So far as we have been able to discover, Sarasate, who was then seventeen, did not give a concert or make other public appearances, though he may have done so.*

T. L. (Birstall).—*The last occasion on which Sir Frederick Bridge officiated as organist of Manchester Cathedral was, we believe, the last Sunday in August, 1875. The chant-book then in use was the "Manchester Chant-Book," edited by Dr. Troutbeck. Your third question is answered in the article on Sir Frederick Bridge in our present issue.*

W. C. E.—*We cannot be responsible for advertisements and other extraneous matter inserted in copies of* The Musical Times *by newsvendors.*

Organum.—*Sir George Martin's Te Deum was sung in the key of A* flat, *not in A, at the Jubilee service at St. Paul's, on June 22.*

E. J.—*We cannot give the names of concert agents.*

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Addlestone—Jubilee Thanksgiving Services were held in the Parish Church on June 20, when Martin's Te Deum, "Zadok the Priest," and the "Hallelujah" chorus were sung by an augmented choir accompanied by an orchestra. Mr. Patrick H. White presided at the organ and Mr. Oliver O. Brooksbank conducted.

Chichester.—The annual festival of the Association of Parochial Choirs in Chichester and its neighbourhood was held in the Cathedral on the 15th ult. The united choirs, which numbered nearly 300 voices, sang Horan's Magnificat and Nunc dimittis in G and Barnby's effective anthem "I will give thanks." Mr. Seymour Kelly conducted with discretion, and the organ was safe in the experienced hands of Dr. F. J. Read, the Cathedral organist.

Chigwell.—The special choir of sixty voices sang Stanford's Evening Service and E. C. Nunn's setting of the 100th Psalm for baritone solo and chorus, at the Parish Church, on Ascension Day, under the direction of Mr. Henry Riding.——An organ recital of "Compositions of the Victorian Era" was given by Mr. Henry Riding on the 19th ult., when the programme was agreeably interspersed by vocal and volin solos, all by native composers.

Durham.—The annual festival of North-Eastern Cathedral and church choirs took place in the Cathedral, on the 6th ult. The united choirs, which numbered 692 voices, were under the able direction of Professor Armes, organist of the Cathedral. The Magnificat and Nunc dimittis were Cooke's familiar setting in G, to which Professor Armes had added string parts for the orchestra. Spohr's "The Christian's Prayer" furnished the anthem, in which Mr. J. Duncanson and Mr. Macdonald, both of Durham, rendered valuable service. The duties of organist were divided between Dr. Crow (Ripon), Mr. J. E. Jeffries (Newcastle Cathedral), and Mr. Robinson (deputy-organist of York Minster). The string band of twenty-six performers, led by Mr. Edward Laws, did themselves credit in their accompaniments to Handel's second Organ Concerto and in other portions of a very successful service.

Exeter.—The Exeter Diocesan Choral Association held its festival in the Cathedral, on the 6th ult., when the united choirs numbered nearly 1,000 voices. The service included Magnificat and Nunc dimittis, Varley Roberts in C; Te Deum in D, Hubert Parry; anthems, "Behold, my servant," Prout, and "O how amiable," John E. West. Dr. Wood, organist of the Cathedral, presided at the organ, and Mr. Roylands-Smith, who had carefully trained the choirs, conducted. Two trumpet players (Messrs. Ough and Gimblett) and two trombonists from the Marine band (Messrs. Bennett and Littlepage) rendered valuable assistance in the accompaniments.

Halifax, Nova Scotia.—The special music sung at the festival services in celebration of the Queen's Diamond Jubilee at the Cathedral Church, on Sunday, June 20, was selected from the programmes performed in Westminster Abbey at the Queen's Coronation and that of the Jubilee Service of 1887. The evening service terminated with the Old Hundredth. The musical arrangements were under the direction of Mr. Frank Gatward.

Launceston.—The twenty-fifth annual festival service of the Launceston District Association of Church Choirs took place in the Parish Church on the 14th ult. Nine choirs, represented by nearly 200 voices, were present. The music included Magnificat and Nunc dimittis in F (C. H. Lloyd) and Stainer's fine anthem "Awake, put on thy strength, O Zion." The singing was excellent, and reflected great credit upon Mr. Dalby, the Association choirmaster, who ably presided at the organ.

Leith.—A special Diamond Jubilee Service was held in North Leith Parish Church on June 20, which included Smart's Te Deum in F and Stainer's anthem "O clap your hands." The entire service was accompanied by combined military band (Forth Division, Royal Engineers, conductor, Mr. J. A. Moonie) and organ. Mr. R. D. Pettie, organist of the church, presided at the organ.

Llandaff.—The triennial festival of Welsh parochial choirs affiliated to the Llandaff Diocesan Church Choral Association took place on June 23 and 24. On the first day the united choirs numbered 1,000 voices, and on the second, 1,200. The principal features of the services were Gerard F. Cobb's Te Deum in G, Arnold's Magnificat in A, and Goss's fine anthem "Fear not, O land." A number of instrumentalists from Aberavon assisted in the accompaniments, and Mr. G. G. Beale was an efficient organist.

Newcastle (Staffs).—A festival of church choirs in the Rural Deanery of Newcastle, in connection with the Lichfield Diocesan Choral Association, took place in St. George's Church on the 1st ult. The choirs numbered about 250 voices. The Magnificat and Nunc dimittis was Berthold Tours's bright setting in F, and Sullivan's "Hearken unto Me" furnished the anthem. After the sermon Wesley's "Blessed be the God and Father," which a local paper strangely designates "a somewhat ponderous composition," was sung. Mr. J. Alcock conducted, and Mr. J. T. Hughes, assistant-organist of Chester Cathedral, rendered exceptional service at the organ.

St. Columb.—On the 14th ult. the Pydar Deanery Association of Church Choirs held its festival in St. Columb Church, when Sir A. Sullivan's setting of "The strain upraise" was sung as the anthem. Miss Berryman was the organist.

Scarborough.—At the opening of the Exhibition a choir of forty picked voices sang Myles B. Foster's commemoration ode, "The Queen—God bless her," under the conductorship of Mr. R. J. Pitcher.——At an open-air festival on the Spa, on June 25, commemoration odes were sung by the Scarborough Choral Society, augmented to nearly 300 voices, under the direction of Mr. R. J. Pitcher, the society's conductor. Cowen's "All hail the glorious reign," Faning's "The Queen's Song," and Stainer's "The Triumph of Victoria" were well rendered by the well-balanced choir, and a fine volume of tone was produced. The "Hallelujah" chorus and the National Anthem were also sung. The Spa band accompanied and played selections, under its conductor, Mr. H. W. Turner. A united service of choirs was held at the Parish Church, when "Zadok the Priest" was performed, conducted by Mr. R. J. England.

Wigan.—A special Jubilee Service was held on Sunday afternoon, June 20, at the Wesleyan Church, Standishgate, when an appropriate selection of music was performed by a choir of sixty voices, under the direction of

Mr. R. Moss, who presided at the organ. The programme included Cowen's "All hail the glorious reign," two excerpts from Mackenzie's Jubilee Ode, Barnby's effective "Victoria—our Queen," and Handel's "Hallelujah" chorus. Midway during the service Mr. Moss gave an interesting address upon the progress of music during the reign of Queen Victoria.

Choir Appointment.—Mr. Paul Hodges (Bass), to the Church of St. Mary, Aldermanbury.

Organ Appointments.—Mr. Sidney Preston, Organist and Choirmaster to St. Mary the Virgin, Petworth.—Mr. Benjamin Kershaw, Organist and Choirmaster to Saddleworth Parish Church, near Oldham.—Mr. Albert E. Turner, Organist and Choirmaster to Trinity Congregational Church, Hanbury Street, Mile End New Town.

DURING THE LAST MONTH.

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STANDARD.

A new *scena* for tenor voice, "The Dream of Endymion," by Mr. F. H. Cowen, won cordial approbation. The eloquent words have received a noble setting, and the piece received the fullest justice from Mr. Ben Davies.

MORNING POST.

"The Dream of Endymion" is a fanciful composition in Mr. Cowen's best style, effectively written for the voice, and admirably orchestrated. It was beautifully sung by Mr. Ben Davies, who shared with the composer the loud applause that greeted the conclusion of the work.

DAILY NEWS.

Mr. Cowen, both from a melodic and a dramatic point of view, has given us of his best.

DAILY CHRONICLE.

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THE TIMES.

The vocal writing is decidedly effective. The work is undeniably above the average of "occasional" compositions, and is indeed worthy to rank with the composer's best efforts.

DAILY TELEGRAPH.

Dr. Bridge was well advised in selecting the poem as a text for his Jubilee Song. Good judgment equally appears in the musical treatment. Manifestly a work designed for the purpose here in view should be distinguished by features which recommend it to popular taste and feeling—that is to say, it should be tuneful, rhythmical, and simple. These are precisely the qualities that recommend the work under notice, and they are quite compatible with a large measure of picturesque effect and varied expression. . . . The picturesque poem and its happy setting, so full of spirit and fitness, at once pleased the public. The performance was indeed excellent, making quite justifiable the "ovation" promptly tendered to the principal singer and the composer-conductor. Dr. Bridge was thrice called to the platform.

STANDARD.

It opens with a martial figure on the dominant of F major, and this is heard again and again throughout the brief work. The "Winds of the World" are to declare "What is the Flag of England?" and they perform their task, Professor Bridge's music well illustrating, with all requisite variety of effect and musicianly feeling, the contrasts between the soft southern zephyrs and the wild north-easter. In the final section the vocal forces, including the soprano soloist, are divided into nine parts, and the climax is as stirring as it is musicianly instructive. The "Flag of England" is certain to prove popular with choral societies, for Professor Bridge's music is grateful for the voices, and the words are not more applicable to this than to any other year, being patriotic in a general sense.

DAILY NEWS.

The music, strictly choral, is of a descriptive character, admirably suited to the dramatic lines, while in the song of the South Wind, the soprano soloist (last night, Madame Albani) has a melodious solo supported by the female chorus, and the whole closes with a short but massive double chorus. The choir had evidently taken the greatest interest in the music of their chief, and the performance was well worthy the fame of our leading choral society. Four times was Professor Bridge called to the platform.

MORNING POST.

The finest portion of the work is undoubtedly the illustration of the words of the North Wind, and the music here attains very great expressive power, particularly in the setting of the line "And they died, but the flag of England blew free ere the spirit passed." . . . No little of the success of the work is due to the effectiveness of the scoring, which is always picturesque, and often most suggestive of the spirit of the text. . . . Few new works have had a more hearty reception.

DAILY CHRONICLE.

It may at once be said that the composer has thoroughly caught the spirit of the stirring and picturesque poem. . . . It is a thoroughly musicianlike production, and of its effectiveness there can be no question. That it will speedily be in demand by choral societies is certain, for it is marked by a freshness and energy not always apparent in compositions of this description. The large force of brass and percussion employed last night is not absolutely necessary to do justice to a work that has far more valid claims to attention than is indicated by liberal orchestral adjuncts. The choralists did their very best for their conductor's latest production, and the result was a great success.

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CANTATA

FOR FEMALE VOICES

VERSE BY JAMES STRANG

MUSIC BY

ALFRED R. GAUL.

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CHORUS—"A prayer for those at sea."
INTERMEZZO—"Break of day."
DUET—"Through golden mists of morn."
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CHORUS—"Now let songs of gladness rise."

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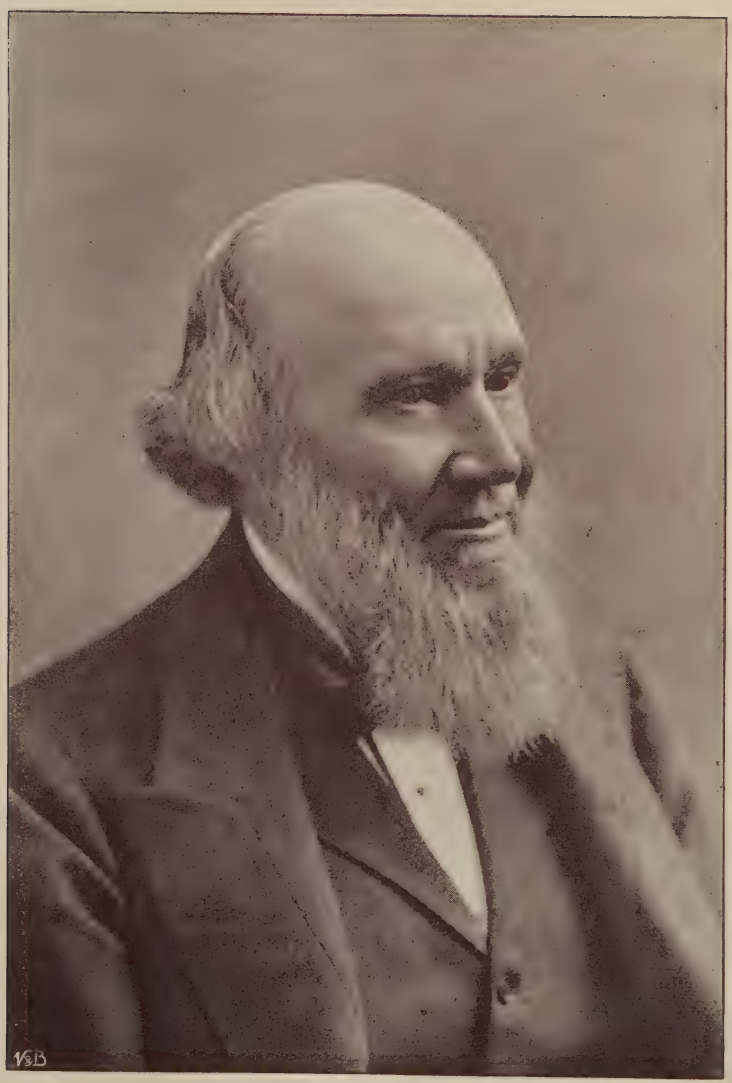
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126.	Soldiers' Chorus ("Faust"). S.A.T.B. ..	Gounod	4d.
127.	A Regular Royal Queen ("Gondoliers") ..	Sullivan	6d.

To be continued.

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THE MUSICAL TIMES

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Michaelmas Term begins Monday, September 27. Entrance Examination therefor, Thursday, September 23, at 10.

Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAUT, Secretary.

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BIRMINGHAM MUSICAL FESTIVAL, 1897,

OCTOBER 5, 6, 7, and 8.

Principal Vocalists:
Madame ALBANI. Miss EVANGELINE FLORENCE.
AND
Miss ANNA WILLIAMS
(Her farewell appearances in Birmingham).
Miss MARIE BREMA and Miss ADA CROSSLEY.
Mr. EDWARD LLOYD and Mr. BEN DAVIES.
Mr. ANDREW BLACK, Mr. PLUNKET GREENE,
AND
Mr. BISPHAM.

OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING: ELIJAH. TUESDAY EVENING: Brahms's SONG OF DESTINY; Mr. Edward German's NEW ORCHESTRAL WORK (composed expressly for this Festival); Beethoven's C MINOR SYMPHONY, No. 5; Wagner's MEISTERSINGER OVERTURE; Scene 3, Act III., of DIE WALKÜRE; Schumann's MANFRED OVERTURE.

WEDNESDAY MORNING: Professor Stanford's new REQUIEM MASS (first time of performance); Bach's Cantata O LIGHT EVERLASTING; Brahms's SYMPHONY, No. 1. WEDNESDAY EVENING: Purcell's KING ARTHUR MUSIC (as specially edited by Mr. J. A. Fuller Maitland for this Festival); Cherubini's MEDEA OVERTURE; Beethoven's LEONORA OVERTURE, No. 3.

THURSDAY MORNING: MESSIAH. THURSDAY EVENING: Gluck's IPHIGENIA IN AULIS OVERTURE; Arthur Somervell's new Cantata, ODE TO THE SEA (composed expressly for this Festival); Wagner's SIEGFRIED IDYLL; Mozart's G MINOR SYMPHONY Dvorák's CARNIVAL OVERTURE.

FRIDAY MORNING: Schubert's MASS IN E FLAT; Tschaïkowsky's SYMPHONY (PATHETIQUE); Dr. Hubert Parry's JOB. FRIDAY EVENING: Berlioz's FAUST.

Conductor .. .. Dr. HANS RICHTER.

Detailed Programmes may be obtained on application to
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HEREFORD MUSICAL FESTIVAL,

SEPTEMBER 12, 14, 15, 16, 17.

Principal Vocalists: Madame Albani, Miss Anna Williams, Madame Medora Henson, Miss Hilda Wilson, Miss Marie Brema, Miss Jessie King, Miss Marian Blinkhorn, Mr. Edward Lloyd, Mr. Lloyd Chandos, Mr. Watkin Mills, Mr. Plunket Greene, Mr. Daniel Price.

Sept. 12.—Grand opening Service in Cathedral. Te Deum and Benedictus and Imperial March (Edward Elgar).

Sept. 14.—Coronation Anthem, "Hymn of Thanksgiving" (C. H. Lloyd), "The Heavens declare" (C. Saint-Saëns), "Hymn of Praise." Evening: Grand Concert in Shirehall.

Sept. 15.—"A Stronghold Sure" (Bach), Magnificat (Hubert Parry), Selection from "Parsifal" (Wagner). "Last Judgment" (Spohr). Evening: "Elijah."

Sept. 16.—Mass in D (Beethoven), Symphony, B minor (Tschaïkowsky), "Creation" (Part I.). Evening: "Redemption."

Sept. 17.—"Messiah." Evening: Chamber Concert in Shirehall.

Programmes and tickets of Jakeman and Carver, Hereford.

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ST. MARGARET'S, Westminster.—The SATURDAY ORGAN RECITALS (5.30) will be resumed by EDWIN H. LEMARE in October next.

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"The solo (Mendelssohn's 'Hear my prayer') was superbly rendered by Master Stanley Marchant."—*Surrey and Hants News*, April 9, 1897.

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SAMUEL AITKEN, Hon. Secretary.

With this Number are presented gratis Extra Supplements, consisting of a Part-Song, entitled "Songs of our Land," by Alicia Adélaïde Needham; and a Portrait of Dr. E. J. Hopkins, specially taken for this paper by Mr. Craik, of Herne Bay.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1897.

DR. EDWARD JOHN HOPKINS.

"COME and stay with me at the little pill-box I have built here, and pebble the imaginary porpoises that are never seen on this coast." Such was the genial form of an invitation sent to us by "the father of English organists" from his Herne Bay residence. No more favourable opportunity could present itself for acquiring some information upon the long career of the Temple organist than during some pleasant walks and talks with him at the quiet Kentish watering-place, where for two lovely August days we had the pleasure of being his guest.

Edward John Hopkins was born at Westminster, June 30, 1818. He comes of a musical stock. His father, George Hopkins, and his father's brother, Edward Hopkins, were both excellent clarinettists, and as such they played in the orchestra at Covent Garden at the production of Weber's opera "Oberon" (April 12, 1826), under the composer's direction. Two brothers of the subject of our sketch, John and Thomas Hopkins, also became organists—the former is now organist of Rochester Cathedral; the latter (died 1893) was organist of St. Saviour's Church, York, and, like his eminent brother, was a very fine extempore player. The other branch of the family deserves further mention. In addition to being the first clarinettist of his day, Edward Hopkins (Dr. E. J. Hopkins's uncle) was a bandmaster, and was at the head of the band of the Scots Guards in 1815. His son, Edward, became a Vicar Choral of Armagh Cathedral; another son, John Larkin (died 1873), was organist of Rochester Cathedral and afterwards of Trinity College, Cambridge, and University organist; his daughter, Louisa, who was King's Scholar at the Royal Academy of Music in 1834, married one Richard Lloyd, and their son, Edward, has since been heard of as a famous tenor singer. Music, therefore, as the above record of eminence shows, was, and is, a very strong characteristic of the Hopkins family.

Master E. J. Hopkins, like Goss and Sullivan, began his musical career as one of the children of the Chapel Royal, St. James's. He entered in 1826 when he was eight years old. The Master of the Children at that time was William Hawes, with whom his little charges lived at Adelphi Terrace, Strand. Hawes was also Master of the St. Paul's choristers, and young Hopkins, having a good voice and being an excellent reader, was made to do double duty at the Chapel Royal and St. Paul's, though he was not officially in the choir of the Cathedral. Master Hopkins's Sunday "putting on" (and off) of his "garments of praise" was as follows: He would appear at St. Paul's in his ordinary attire at the 9.45 a.m. service. At a certain part of the service he would retire, rush up to Adelphi Terrace and change into his gold and scarlet Charles II. court dress (change No. 1) and hie off to the Chapel Royal for the noon devotions. At 2.15, under Mr. Hawes's roof, he would partake of a frugal and hasty dinner, as he had to change his habiliments again (change No. 2) and get to St. Paul's by 3.15. As in the morning, he would leave before the service was finished and, hastening back to his domicile, would change again into his gorgeous raiment (change No. 3) and proceed to St. James's for the half-past five o'clock Evening Prayer. Back to Adelphi Terrace for the final change of his garb (change No. 4) might naturally be thought sufficient in the way of Sabbath achievements for a boy of tender years, especially when his "lightning changes," his scanty meals, and his pedestrian necessities are

taken into account. But Master Hopkins was, and, as a boy of older growth, still is, an enthusiast, and before going home to Westminster to spend the night he would call in at St. Martin's-in-the-Fields and play the outgoing voluntary for his master, Thomas Forbes Walmisley. Mr. Hawes was a type of schoolmaster now happily almost extinct. He used to get a boy's head under his arm, and, as Dr. Hopkins says, "literally knock it into him." Many were the pranks the boys played. Mr. Hawes was very fond of a day's fishing, but those occasions were dreaded by the boys. If their master was successful they, on the following day, would have the smallest of the catch for dinner; if otherwise, their corporeal insufficiencies would give place to corporal excesses at the hands (or, in both cases, the rod) of Mr. Hawes.

The first State function in which Dr. Hopkins took part was the coronation of William IV. (September 8, 1831) in Westminster Abbey, when he sang as a soprano in his official capacity as a Chapel Royal boy. The last was the Diamond Jubilee of Queen Victoria, when the veteran ex-chorister lustily sang his tenor part on the steps of St. Paul's Cathedral, the two events being separated by a period of sixty-six years. At the coronation service the choir attended at Westminster Abbey at seven o'clock in the morning for a rehearsal. The sandwiches which the boys took for their lunch were eaten in the cab on the way to the Abbey. In the interval between the rehearsal and the ceremony the choristers explored the regions under the scaffolding of the temporarily erected choir seats. One of the boys, upon climbing up, discovered sundry refreshment packets carefully deposited by the adult singers in their hats. Such a temptation was too strong for those hungry young rascals to resist. Packet after packet was thrown down, duly caught in spread-out surplices, and their contents speedily demolished. Great must have been the discomfiture of those who, having brought material wherewith to satisfy nature's cravings at a long coronation service, found that it had made its way into other channels.

In 1833, at the age of fifteen, young Hopkins left the Chapel Royal. As a boy he had the run of two organ-builders' factories, and thus very early he began those studies in organ construction—or, as the late Sir George Macfarren happily put it, the "physiology of the instrument"—upon which he is now so eminent an authority. He took lessons in harmony and counterpoint from Thomas Forbes Walmisley, organist of St. Martin's-in-the-Fields. In regard to the organ, Dr. Hopkins is entirely self-taught. Living at Westminster, he had frequent opportunities of gaining access to the organ-loft at Westminster Abbey through the kindness of James Turle, who was a good friend to the young musician. Turle would occasionally allow him to play part of the service; and thus, by close observation, practical experience, and having to make his own way in the world, young Hopkins, like many others before and after him, laid a good, solid foundation of earnest, painstaking work, which, if pursued with steady perseverance and set purpose, is sure to bring its full reward.

His first organ appointment was at Mitcham Church, where, strangely enough, the late James Coward, formerly organist of the Crystal Palace, and the late Sir Joseph Barnby both began their careers as organists. Hopkins, in his candidature for the post, again found a kind friend in Turle. A few days before the competition Hopkins was in the Abbey organ-loft, when Turle said: "I want you to play the Psalms to-day, so that I can go downstairs to hear the effect." He did not return, and when it came to "Here endeth the first lesson," Hopkins had to play the "Magnificat." He enjoyed playing so much that he hoped Turle would not return for the "Nunc dimittis." The Abbey organist did not re-appear, even for the anthem, therefore the ex-chorister, to his proud delight, finished the service entirely by himself. When he came down from the organ he saw that Turle was speaking to a gentleman who, he afterwards discovered, was one of the most influential of the Mitcham committee of selection. Hopkins was then a youth of sixteen in a light blue jacket-suit with gilt buttons. The competition took place, and No. 7 (Hopkins) was chosen; but his sixteen years, to say nothing of his "jacket-suit," were against him, and the committee hesitated to appoint one so young. Then the influential amateur, who had been present in the Abbey, delivered Turle's message: "Tell them (the committee), with my compliments, that if they fear to trust Hopkins to accompany chants and hymns in Mitcham Church, Mr. Turle does not hesitate to intrust him to play services and anthems in Westminster Abbey." That, of course, settled the question, and Hopkins was appointed at a salary of forty guineas a year. Like Barnby in after years, he used to walk both ways (sixteen miles in all) every Sunday, in all weathers. On a very wet day he would hear the suction of the water in his boots as he played the pedals. In winter time the walk home was very dreary, there being no lamp till the London end of Clapham Common was reached. The organ, which had just been erected, was a "G organ" with "an octave and a half of pedal pipes." The services, in the morning and afternoon only, were in strong contrast to those in parish churches of the present day. Seated around the organ in the West gallery were the choir, which consisted of the school children, who were rehearsed by the young organist at ten o'clock on Sunday morning. Only the Venite, the Glorias to the Psalms, and two metrical Psalm-tunes were sung. The Psalms, Te Deum, Jubilate, &c., were all read. Previous to the advent of



The Temple Church.

the new organ and the young organist, the singing—what little there was of it—was accompanied by a quartet of strings. Whatever the feelings of the previous "chief musician" in being deposed in favour of young Hopkins, he must have accepted the inevitable in a highly philosophical manner, as he became the organ-blower! One day he said to the new organist: "Will you lend me your copy of 'Wonderful! Counsellor!' (referring to 'For unto us')? My two boys, who play the first and second fiddles, will sing and play the soprano and alto parts. John Smith will sing the bass and play the tenor; and I will play the bass and sing the tenor!"

After being at Mitcham for four years "Mr." Hopkins became organist of St. Peter's, Islington. He had opened the organ, and was asked to become the organist. The instrument (built by Messrs. Walker) was a G organ with one and a half octaves of unison pedal pipes and a tenor C swell with four stops. The services at Islington were in the morning and evening. In making the change Mr. Hopkins did not save anything in walking, because, as he came home in the middle of the day, he had to walk four miles four times, instead of eight miles twice. In 1841, wishing to be nearer home, he became organist of St. Luke's, Berwick Street, Soho, of which church the vicar was the Rev. W. H. Brookfield, Thackeray's friend. This appointment he held for two years, when he began his long and remarkable reign at the Temple Church.

A few steps from the busy thoroughfare of Fleet Street and the portal of the celebrated Temple Church is reached. Its history, its architecture, its monuments, its organ, and its organist vie with each other in their claims to surpassing interest. The church is an exquisitely beautiful Gothic building, delightful to contemplate. It was built by the Knights Templars in the reign of Henry II., in imitation of the Temple of the Holy Sepulchre at Jerusalem. The sacred edifice practically consists of two churches joined together. The circular and older portion, the finest of the four round churches still existing in England, is transition and early English, and was consecrated in 1185. The choir, or square portion, is pure early English, and was consecrated in 1240. It is said that "no building in existence so completely develops the gradual and delicate advance of the Pointed Style over the Norman as this Church, being commenced in the latter and finished in the highest of the former. The choir, or square part, is decidedly the most exquisite specimen of pointed architecture existing." Some of the Crusaders are buried here, and the cross-legged recumbent monuments of the Knights Templars at once attract attention. Oliver Goldsmith is buried in the churchyard.

The organ in the Temple Church is of great historical interest. About 1683 the Benchers were desirous of obtaining the best possible organ. Bernhardt Schmidt, a German, who was afterwards Anglicised as "Father Smith," competed with Renatus Harris for the honour of supplying the instrument. Each builder erected an organ in the church. Father Smith's was placed in a gallery at the West end of the square portion, and Harris placed his on the South side of the Communion Table. The two instruments were played upon on alternate Sundays. Dr. Blow and Henry Purcell performed upon Smith's organ, while Harris employed Draghi, organist to Queen Catherine. The contest was so severe that both organs were played upon at the same service; and after repeated trials, lasting for nearly twelve months, the Benchers, at the end of 1687 or the beginning of 1688, decided upon Father Smith's instrument by reason of its "Depthe and Strengthe of Sound." It may be interesting to give the original specification of this celebrated instrument:—

The Schedule.

GREAT ORGAN.

1.	Prestand of mettle ..	61 pipes.	12 foote	Tone.
2.	Hohlflute of wood and mettle	61 „	12 „	„
3.	Principall of mettle ..	61 „	06 „	„
4.	Quinta of mettle	61 „	04 „	„
5.	Super octavo	61 „	03 „	„
6.	Cornett of mettle	112 „	02 „	„
7.	Sesquialtera of mettle ..	183 „	03 „	„
8.	Gedackt of wainescott ..	61 „	06 „	„
9.	Mixture of mettle	226 „	03 „	„
10.	Trumpett of mettle ..	61 „	12 „	„
		948		

CHOIR ORGAN.

11.	Gedackt wainescott ..	61 pipes.	12 foote	Tone.
12.	Hohlflute of mettle ..	61 „	06 „	„
13.	A Sadt of mettle	61 „	06 „	„
14.	Spitts-flute of mettle ..	61 „	03 „	„
15.	A Vio land Violin of mettle	61 „	12 „	„
16.	Voice humane of mettle ..	61 „	12 „	„
		366		

ECCHOS.

17.	Gedackt of wood ..	61 pipes.	06 foote	Tone.
18.	Sup. Octavo of mettle ..	61 „	03 „	„
19.	Gedackt of wood	29 „		
20.	Flute of mettle	29 „		
21.	Cornett of mettle	87 „		
22.	Sesquialtera	105 „		
23.	Trumpett	29 „		
		401		

With 3 full setts of keyes and quarter notes

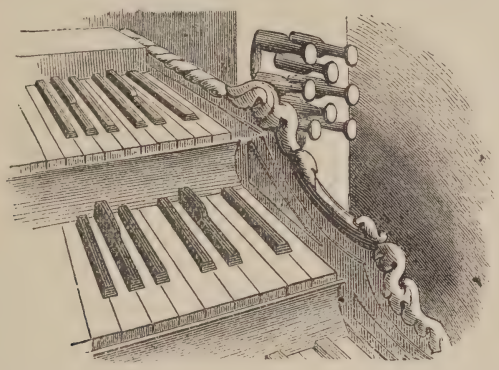
(*Signed*) Ber. Smith.

Sealed and delivered in the p^r^sence of
Geo. Miniett. Tho. Griffin. Rich^d^. Cooke.

The cost of this organ of 1,715 pipes (including "alsoe the curtaine rods and curtaines and all other goods and chattles being in or belonging to the said organ and organ-loft") was £500, according to the deed of sale, dated June 21, 1688. The deed was thus quaintly headed:

"*Mr. Bernard Smythes Bargaine and Sale of ye Organ in ye Temple Church to both ye Societys of ye Temple.*"

It will be observed that there was no pedal organ. Amongst other reasons which led to the choice of Father Smith's organ, were its greater "sweetnes and fulnes of Sound, besides ye extraordinary Stopps, quarter Notes, and other Rarityes therein." The "quarter notes" were two additional chromatic semitones in each octave, A flat and D sharp, which improved certain scales in the unequal temperament tuning then in vogue. Our illustration



shows these divided black keys—the upper (raised) portions being A flat and D sharp; they were, however, disused *c.* 1865, when the organ was tuned to equal temperament. At the present time the organ consists of four manuals (CC to g^3) and a pedale (CCC to F); sixty sounding stops, ten couplers, and 3,709 pipes. It has always been, and still is, noted for its beautiful mellow tone.

In 1842 the church was completely restored. At that time an oak screen with glass windows and doors (as shown in our illustration) filled



The Temple Organ, in its original position, on the Screen.

up the beautiful arches which divided the square from the round church, whereby the latter was made a sort of vestibule to the former. This screen was then very properly removed and the two churches became practically one. An organ chamber was also built on the North side of the square church, and the instrument was transferred from the West gallery to its present position. Hitherto a quartet choir had occupied seats in front of the organ; but at the restoration of the church a surpliced choir and cathedral service were introduced. Previously to 1842 there were only *three* surpliced choirs in London — St. Paul's, Westminster Abbey, and the Chapel Royal, St. James's. The Temple choir made the fourth.

The Temple Church being a lawyers' church, and situated in the midst of lawyers' chambers, the most appropriate hymn at its services is said to be "Brief life is here our portion"; but longevity, and not "brief life," is the natural environment of the organ-loft, its present occupant being in his eightieth year. Dr. Hopkins played his first probationary service on Sunday, May 7, 1843, and was appointed organist and choirmaster in the following autumn. He has therefore been organist to the Honourable Societies of the Temple for the remarkable period of fifty-four years! The contest for the appointment lay between Dr. Hopkins and George Cooper. The former was then organist of St. Luke's, Berwick Street, and as his vicar (Mr. Brookfield) did not like the absences necessitated by the probationary services at the Temple, he practically discharged his organist. When the final settlement of the Temple appointment came to be made, Hopkins and Cooper were declared "about equal." One of the Benchers then got up and said, that as Mr. Hopkins had lost his late appointment through playing for them, he thought that he should get the post. This suggestion was adopted, and Mr. Edward John Hopkins, then aged twenty-five, was duly elected.

Such a position afforded fine scope for this young man's exceptional abilities. His extempore playing has always excited the admiration, often the envy, of those who have been privileged to hear it. The charm of it at once strikes the ear in the opening voluntary, which Dr. Hopkins dignifies not only in its masterly treatment, but in its importance. In his masterly introductions to the anthems he has no equal. He takes a theme, which is always melodious and interesting, and works it in a variety of ways and keys. Sometimes he seems to have wandered so far away from the original key that one wonders when and how he will get back again, when, lo! as if by a wizard's touch, he introduces some unexpected or enharmonic chord, and the return is accomplished as if by magic. As an accompanist Dr. Hopkins is quite unrivalled. Brought up as a singer himself, he has always studied *his* singers—amongst whom have been Mr. W. H. Cummings and the late Mr. Lewis Thomas—in a most sympathetic degree. He is very particular as to a clear articulation of the words and the importance of poetic feeling. The spirit of devotion is a highly commendable feature in his work. He would scorn to allow the Psalms to be chanted in the scandalously rapid and irreverent manner of some churches, whereby these matchless creations are divested of all their poetic beauty. Dr. Hopkins's

views on chanting may be found in the thoughtful and elaborate preface which he contributed to his "Temple Psalter," the pointing of which has many features of interest.

It is no wonder that the Temple Church has been a veritable Mecca for young organists, who have greatly profited thereby. Many a lesson of the greatest value in organ accompaniment has been given from that organ-loft by its venerable organist. With the Benchers of the two Honourable Societies—who each contribute a moiety of the expenses connected with the church—Dr. Hopkins has ever been on terms of the greatest cordiality and respect, and he is frequently their guest in the Halls at luncheon on Sundays. On the occasion of his jubilee as their organist they presented him with a purse of one hundred guineas and a silver tea and coffee service which bore the following inscription:—

Presented,
Together with a Purse of
100 Guineas,
to
Edward John Hopkins, Esq., Mus. Doc.,
by the Societies of the
Inner and Middle Temple,
as a mark of Gratitude and Esteem
on the completion of the period of Fifty Years,
during which he has presided at the Organ
of the Temple Church,
and in recognition of the zeal, ability, and distinguished success
with which he has discharged the duties of
Organist, Teacher of the Choir Boys,
and Director of the Choir.
May, A.D. 1893.
Alfred Wills, Treasurer of the Middle Temple,
Alfred George Marten, Treasurer of the Inner Temple.

Dr. Hopkins has been one of the pioneers in several musical institutions—*e.g.*, The Musical Antiquarian Society (1840), for which he edited madrigals by Bennet and Weelkes; the Handel Society (1843); the Royal College of Organists (1864); and the Musical Association (1874). He is a Member of the Royal Society of Musicians (1851), Honorary Member of the Royal Academy of Music (1871), and he received his degree of Doctor of Music from the Archbishop of Canterbury in 1882. He is professor of the organ at the Royal Normal College for the Blind at Norwood. Of his many organ pupils perhaps the most distinguished is Mr. Alfred Hollins.

Although the life-work of Dr. Hopkins is chiefly and inseparably connected with the Temple Church, he has other claims to distinction which we can only briefly notice. As a composer for the church his fame is widely spread. As early as 1838, and again in 1840, he took two Gresham prize medals with his anthems "Out of the deep" and "God is gone up." Other important anthems are "The King shall rejoice" (in celebration of the marriage of the Prince of Wales in 1863), "God who commandest the light to shine" (Thanksgiving for the recovery of the Prince of Wales, 1872), "Thou shalt cause the trumpet of the Jubilee to sound" (composed for Queen Victoria's Jubilee, 1887, for which the Benchers voted the composer fifty guineas), "The Lord is full of compassion" (composed for his own Jubilee, May 7, 1893), and many others; amongst his smaller anthems being the ever popular "Let us even now go unto Bethlehem" (Christmas), which Dr. Hopkins wrote specially for The Musical Times. His fine Services, while upholding the solemn dignity which has always characterised the best English Church music, are tinged with a modern form of expression which enhances their attractiveness.

But it is chiefly as a composer of hymn-tunes and chants that Dr. Hopkins is most widely known, not only in the Established Church of England, but in countless churches and chapels wherever the English language is spoken. It is difficult to say how many hymn-tunes he has composed. His popular unison tune to "Saviour, again to Thy dear name we raise," is, with the exception of one inflected note at the end of the second line, in the Mixo-Lydian mode—it begins and ends on the fifth of the scale, and the melody is kept within the octave. One great charm of his tunes is the smoothness and singableness of the inner voices. In many of them the alto and tenor parts run the soprano very close in point of melodiousness. In addition to his own "Temple Service Book," Dr. Hopkins has been musical editor of "The Wesleyan Hymn Book," "The Free Church of Scotland Hymnal," "Hymnal of the Presbyterian Church in Canada," "Church Praise" (Presbyterian Church of England), and the "Congregational Hymnal." Thus various sections of the Christian Church, in different parts of the world, reap the benefit of his experience and refined taste. Although he has not been so prolific a composer for the organ, his original pieces and arrangements for the "King of Instruments" maintain the same high standard of excellence. While on the subject of his organ music it may be interesting to record that we are indebted to Dr. Hopkins for the metronomic rates in Mendelssohn's Organ Sonatas. One day he called at the shop of Messrs. Coventry and Hollier, the English publishers of the work, and was shown an early proof copy of the Sonatas. He suggested that Mendelssohn should be asked to indicate the rates of speed, and this excellent suggestion was at once adopted by the composer. Mention must also be made of "The Organ: its history and construction," written by Dr. Hopkins and the late Dr. Rimbault, which has long been the standard work on the subject. Especially valuable are the articles "Accompaniment" and "Organ" which Dr. Hopkins contributed to Sir George Grove's "Dictionary of Music and Musicians." He has also read many interesting papers before various societies, and

is senior editor of the "Organist and Choirmaster."

Dr. Hopkins, now in his eightieth year, might well be the envy of many men half his age. He enjoys wonderful health, which he largely attributes to his lifelong habit of taking plenty of walking exercise and his simple mode of living. His faculties show no sign of impoverishment. His intellect is vigorous and keen. He can tell a capital story and, like many musicians, he dearly loves a joke. As a proof of his industry and marvellous vitality, he begins his day's work between five and six o'clock every morning, when, sitting up in bed, he writes away at his "Handbook for the Organ," which Messrs. Novello, Ewer and Co. will shortly publish. He is sparing no pains to make this book worthy of his great reputation and his unique experience. To judge from the early chapters, which we recently perused at the octogenarian's "pill-box," we feel sure that it will fulfil all the expectations that have been formed of it.

May the hand of time deal gently with the kindly "father of English organists" all through the eventide of his long and useful life.

We are indebted to Mr. Edmund Macrory, Q.C., one of the Benchers of the Middle Temple, for kind permission to use the two engravings from his interesting little book "A few notes on the Temple Organ." Also to Mr. Augustus Littleton, for the photograph of the Temple Church and that of Sir Frederick Bridge's house in our last issue, both of which were specially taken for this journal.

FROM MY STUDY.

A story has just gone round concerning a venerable lady, Mrs. Köhler, who recently passed from a world in which she had lived through ninety-two years. Mrs. Köhler, we are told, was not only a contemporary of Tom Moore, but an acquaintance, and it is said that once when strolling in a garden with the poet, she plucked a rose and, presenting it to her companion, said, "I have given you the last rose of summer." "My child," replied Moore, "you have made a most beautiful suggestion," the result of which was the famous lyric now among the precious possessions of our race. Experience teaches us to be cautious in receiving stories that come tagged on to the names of the illustrious departed. They are easy to make up, difficult to refute, and flourish accordingly. But there is nothing inherently improbable in the Köhler tale, and it certainly accounts in a pretty way for one of the sweetest and saddest of the "Irish Melodies."

A writer in the *Daily Telegraph* has taken the story as the text of an interesting article, in which he suggests that certain melodies have a power of touching the springs of human emotion such as is denied to others equally tuneful. I cannot quote the whole of the argument tending to the conclusion just stated, but may give a fair summary of it. After referring to "learned doctors of the science" who can elaborate profound theories as to the relation of music to the universe at large, the writer continues—"But not all the Wagnerites who ever Wagnerised can explain how it is that simple airs, not technically or demonstrably excelling others in beauty of musical phrasing, or even in freshness or novelty of inspiration, should awaken an echo in thousands of human hearts from which millions of other strains as melodious evoke no response." Some may object that this statement rather begs the main question whether any such distinction actually exists. Waiving this point, let us follow the writer when he says: "Perhaps, however, it is natural enough that science should be unable to explain their charm, since it has generally nothing to do with their production. They do not come by taking thought, any more than the words to which they are sometimes immortally wedded. The wind of the spirit that gives life to them bloweth where it listeth, and in many cases it lists to blow at the most unexpected seasons and under circumstances of the most casual occurrence." In the passage just quoted we have a hint of special inspiration — the action of a force outside ourselves—which, if recognised in this argument, may, of course, account for the existence of a special power in certain melodies. Let us, for the sake of the argument, admit it here, and at once we are confronted with the fact that the wind of special and distinguishing inspiration, blowing where it listeth, refuses its full vitality to tunes unconnected with words.

It was impossible for the writer in our contemporary not to see confronting him the formidable objection that the melodies of which he speaks do not stand alone, and that the special power exercised by some of them may be due, in a greater or less degree, to the connected words. Like a brave man, therefore, he addresses himself to the obstacle, and, first of all, makes handsome concessions to it, saying: "National songs, for instance, have, no doubt, their future secured to them in virtue of the patriotic sentiment to which they appeal. Many of the lyrics of Burns, again, have unquestionably derived their immortality from the endearment of their author's name and memory to the Scottish heart. So, too, the words of 'Home, sweet home'—or rather the theme which elevates their commonplace into the region of poetry—did, perhaps, as much as the mere melody of that universally beloved ditty to ensure it its perennial life." The amplitude of this concession tends decidedly to cut the ground from under the idea that certain song-melodies have a special power of exciting emotion not possessed by

others equally beautiful. At any rate, it indicates a reasonable explanation of popularity, and the only one not resting upon surmise. But the writer goes on to declare that the "Last Rose of Summer" "lives by its tune and by that alone." "Its words," he continues, "have that grace of expression and sweetness of feeling which may satisfy the ear and mind; but, unassisted by its melody they could never, probably, have found their way to a single human heart. It was at the touch of Music that a hidden soul was awakened in the lines, and their pretty but frigid rhetoric thrilled into a life they have never lost." The point so eloquently put seems to me exceedingly debatable. I question, in the first place, whether Moore's lyric is as powerless as we here find it described. It should be remembered that the public who decree the life or death of such things are not critics of poetry.

Nor are they very susceptible to the temperature of rhetoric. But appeal to them with a homely and universal sentiment—one of those feelings which have the force of instinct, if, indeed, they be not instinctive, and their attention is at once secured; their sympathy at once called forth. Unlike the writer in the *Daily Telegraph*, I hold that "The Last Rose of Summer" makes such an appeal and goes to the heart. The picture drawn in the first quatrain—

'Tis the last rose of summer,
Left blooming alone;
All its lovely companions,
Are faded and gone—

is pathetic in itself and in its suggestions, while the entire little poem is steeped in tender sentiment which all can appreciate. Wherefore I cannot admit that the popularity of the air, beautiful as it is, owes nothing to association. Whenever heard, the melody brings to us the solitary flower, the pathos of its loneliness and the imminence of its doom; all which has its counterpart in the experience of human life. The writer from whom I have freely quoted adds, "It (the song) was warbled in 'Martha' *àpropos* of nothing in particular, and the rapturous applause with which audiences always received it affords the most conclusive of all possible proofs that the tune is everything and the words 'stark naught.'" Probably my vision is defective, but I cannot see the proof so confidently pointed out. To my mind, the occurrence of the song in an opera does not touch the question one way or another. It is the song still; its sentiment remains; its fragrance is undiminished, and its associations are felt as much in the theatre as in the drawing-room. Where, then, is the most conclusive of all possible proofs that the tune is everything and the words stark naught?

Let us get a little closer to the main point, which is, I repeat, the proposition that certain melodies have a power of exciting emotion which others of equal beauty do not possess. The *Daily Telegraph* writer styles this a "keyless mystery," and puts the enigma in another form—namely, "that some secret chords are buried deep in the universal heart of man which vibrate everywhere and always to certain arrangements of musical sounds, and are blankly irresponsive to others." Here we have a curious and interesting suggestion which, if correct, deserves the most careful study. How are we to test it? Obviously it will not do to take our examples from melodies which are associated with thoughts or emotions, or things in themselves extraneous to music. There must be no foreign element to vitiate the result of the analysis; we must keep to the region of "pure" or abstract tune. Our contemporary has overlooked this. He remains entirely within the region where tune is inseparably blended with the thoughts, feelings, and pictorial representations of poetry.

I have not to consider the general question of the power of abstract melody, and am very glad thereof, since it would lead me far afield. But it is possible to give the result of experience on the point whether certain melodies have a special power independent of the qualities which they share with others. The suggestion is that of two tunes equally beautiful, one shall deeply move the heart; the other leave it comparatively untouched. As a subject of investigation this is obviously complicated by the fact that the touchstone to which the melodies are applied—that is to say, human feeling—varies more or less with the individual. I, for example, may be profoundly impressed by the second theme in the slow movement of the Choral Symphony; while you are moved less by that than by its companion and predecessor. We may, however, leave this matter out of count; the proposition we are considering being one that takes no note of exceptions. It can be established only by such general experience of its truth as suffices to constitute a rule. Fairly confronting it, we are struck by the fact that no "pure" or abstract melody exercises power approaching in universality and strength that put forth by song-tunes, unless, as in the case of funeral and wedding marches, &c., it has become rich in association with extraneous things, and so has entered the same category as the song-tune. The "pure" theme has undoubtedly an influence. It can exhilarate, like the subject of the *Scherzo* in the Ninth Symphony; it can charm, like a lovely Minuet by Haydn or Mozart; it can awe, like the *Finale* of Tschaïkowsky's "Pathetic." But the feeling it calls forth is moderate in strength. Excitement, such as sometimes sweeps over an audience when a popular song is sung, does not lie within its scope, and is only associated with it when an orchestra lends the stimulus of sonority and colour. Such a subject is, indeed, little apprehended by any save the musically cultured, whose refinement of perception and taste

answer the appeal of its wordless and indefinite eloquence, as an Æolian harp responds to the faintest sigh of the night wind. In the comparatively serene region of "pure" melody we vainly look for evidence of power with a secret, There is no such "keyless mystery," whatever other may exist. The source and cause of feeling lies in attributes that are on the surface, and with a glance the musician can perceive the full effect of much melody which, perhaps, he has yet to hear. Believers in an occult afflatus, which breathes as it listeth upon the flowers in the garden of tune, may reasonably be called upon to produce examples in proof. This I strongly doubt if they can do. I certainly know no melody the measure of the power of which cannot be accounted for on artistic grounds, leaving no margin for explanation by reference to influences in a sense superhuman. Even thus the region of "pure" music is one of infinite, and therefore exhaustless, beauty. It is the inner temple of the art, from which all alien sights and sounds are excluded, and where alone the truest and highest influences of music are received into our being. The poetry of words is not wanted there. It would only limit and encumber another poetry, compared with which it is grossly material. An American writer, R. W. Gilder, has happily touched this subject:

> This day I heard such music that I thought:
> Hath human speech the power thus to be wrought
> Into such melody, such pure sensuous sound?

He answers the question:

> Unto itself sufficient is each art,
> And each doth utter what none other can—
> Some hidden mood of the large soul of man.
> Ah, think not thou with words well interweaved
> To wake the tones wherein the viol grieved
> With its most heavy burden; think not thou,
> Adventurous, to push thy shallop's prow
> Into that surge of well remembered tones,
> Striving to make each wandering wind that groans,
> Each bell that tolls, and every bugle's blowing,
> With some most fitting word, some verse bestowing
> A never-shifting form on that which passed
> Swift as a bird that glimmers down the blast.
>
> So, still unworded, save in memory mute,
> Rest thou sweet hour of viol and of lute,—
> Of thoughts that never, never can be spoken,
> Too frail for the rough usage of men's words—
> Thoughts that shall keep their silence all unbroken
> Till music once more stirs them,—then like birds
> That in the night-time slumber, they shall wake
> While all the leaves of all the forest shake.

To music associated with words is given the speech which thrills and impassions, which floods the soul with tender emotions, which unites two high poesies and inspires the indefiniteness of the one with the definiteness of the other. Through it even a humble melody appears transformed, and wears a radiant garment. The life of such a transfigured theme is no mystery, but emanates from its connection with the pathetic or the heroic in humanity. Beyond and above is the region of music only, where those who enter find serener thoughts and larger liberty, with that expansion and elevation of soul which stimulates the highest utterance whereof the soul is capable. Happy are they who walk there, not waiting for inspiration, but working for it.

X.

ANALYTICAL PROGRAMMES.

In the *Musical World* of December 2, 1836, there is a letter written to the Editor by Mr. Charles H. Purday, in which he complains that the public are "as ignorant (generally speaking) of the true character, design, and end of those stupendous efforts of genius (*i.e.*, the works of Mozart, Haydn, and Beethoven) as are the Hottentots of their existence." But he is not content to complain; he makes a proposition, which if carried into effect would, he thinks, make the public not only more interested in the works they hear, but enable them to understand somewhat of their true character and design. Mr. Purday's proposition is:

> That a prologue, if I may use the term, should preface every performance of the works of the great masters, giving a brief and pithy analysis of the composition to be performed, showing its relative character to the mind of the musician, the feelings by which he was actuated in the production of his work, and the circumstances (where known) under which it was brought out: this would, by the novelty, in the first place, attract attention, and, by frequent repetition, keep that attention alive and lead us in tracing the mind of the author through the productions of his pen; and the design of his work would thus be made clear to the understanding of the amateur, and infuse in him the desire to become more intimately acquainted with the classical compositions of the great masters.

No notice appears to have been taken of this letter.

The programme-book of the first College Concert in memory of General Reid, given at Edinburgh University, Friday evening, February 12, 1841, contained—as humbly described by Professor Thomson—"brief notices of the music," and this, there is every reason to believe, was the first experiment of the kind in this country. The concert was so brilliant a success that it was repeated on the morning of the next day. The demand for tickets was altogether unexampled. On the Friday the audience numbered 1,300; "so great," says a newspaper of the time, "was the anticipation of the musical treat, that all the tickets were bought about a fortnight before the concert took place." Many applications for seats had to be refused, and hence the *Senatus Academicus* ordered the repetition as above mentioned. The programme was a long one, and although the performance commenced at seven o'clock, it was near twelve o'clock before the "entertainment," as it was called, concluded. The programme was divided into three parts, with two intervals, one of ten, the other of fifteen minutes. Besides overtures by Mendelssohn and Weber, Beethoven's C minor Symphony, and other instrumental music by Corelli, Bach, and Haydn—the last-named was represented by the "God save the Emperor" Variations from the Quartet (Op. 80, No. 2)—there were many vocal solos, duets, trios, quartets, also choruses. Among the violins of the orchestra is to be found the name, "A. Mackenzie," the father, we presume, of Sir Alexander Mackenzie,

now Principal of the Royal Academy of Music. The orchestra consisted of fifty-six performers, the chorus of 126 members. The music was under the direction of Professor Thomson.

The analytical notes on Beethoven's C minor Symphony deal principally with structure. The form now known as first-movement, which our Professor prefers, however, to call *symphonic*, is clearly and succinctly described; he speaks of the *Coda* as consisting "of a few brilliant chords from the whole orchestra," a definition, however, which scarcely applies to the closing bars of the particular *Allegro* in question.

The story of the reception of this movement by the Philharmonic orchestra in 1814 is thus told by Professor Thomson:—

> The playing of the first two bars was followed by bursts of laughter, and a conviction that the author had at length become decidedly insane. One of the members, however, suggested that they should persevere, at least down to the double-bar. Accordingly they re-commenced, preserving their gravity as much as possible; but as the movement unfolded its beauties, their features gradually relaxed into approving smiles, and when the double-bar was attained, a burst of enthusiastic delight broke from every individual. The triumph of genius was never more complete.

The *Finale* is described as "the most magnificent orchestral movement that ever was written."

The programme opened with Mendelssohn's overture to "St. Paul," and the analyst calls attention to the difference between the instrumental introduction to an oratorio and to an opera. The latter kind is illustrated in the *third* part of the programme, which included the overture to Professor Thomson's "The Shadow on the Wall"—an opera which, in April, 1835, had a successful run of nearly fifty nights at the English Opera House—and Weber's "Oberon" overture.

Besides the words, there are helpful notes of comment, in some cases fairly lengthy, to all the vocal pieces of the programme; at the present day it is most rare to give anything beyond the words. Not only does the Professor point out the general character of the music in each case, but here and there calls attention to details of structure, harmony, or orchestration. For instance, he gives not only a clear outline of the "Hallelujah" chorus from the "Mount of Olives," but refers to certain chords and special passages. And then he contrasts this chorus with the "Hallelujah" in Handel's "Messiah"; while acknowledging the nobility of Beethoven's music, he yet feels that it "must yield in breadth of design, simplicity of detail, and sublimity of effect to the elder inspiration."

For the above brief description of the contents of this Reid programme-book, I am indebted to Professor F. Niecks, who kindly placed his copy at my disposal.

The next step is said to have been taken by John Ella at the Musical Union *Matinées* started in 1845. But in that same year something of the kind was attempted by the Beethoven Quartet Society (MM. Sivori, Sainton, Hill, and Rousselot), which gave a series of five concerts, or *Meetings*, as they were called, in the course of which all the master's quartets were given. Three quartets were played each time, excepting at the fourth concert, when there were four. The works were not performed in chronological, or rather opus order. The first programme will give a general idea of the scheme:—Op. 18, No. 1; Op. 59, No. 2 (in C); and Op. 127. One or more stanzas of poetry are followed—in the case of all the quartets—by the title and opening bars of each movement, after the manner of a thematic catalogue, and then come short comments: historical, æsthetic, and sometimes critical. At that time Nottebohm had not written his "Beethoveniana" nor Sir G. Grove his "Beethoven" article in the "Dictionary of Music and Musicians." The sources whence information respecting the works could then be obtained were not free from errors. We find, for instance, Beethoven's Quartet (Op. 18) described as composed in 1791 and published at Vienna in 1792. The programme of the fifth and last concert, which included specimens of the three styles of the composer (Op. 18, No. 5; Op. 59, No. 3, and Op. 132), closes with the following:

> Our task is ended.
> Let the echoes of the world be raised with one sound, and that
> Honour to Beethoven.

Then came the programme-books of the New Philharmonic Society, which commenced its concerts in 1852, followed by those of the Crystal Palace (with which the name of Sir George Grove is so pleasantly associated), the Sacred Harmonic Society, and the Monday Popular Concerts, written by the late Mr. J. W. Davison. It was not, however, until 1869 that the Philharmonic Society followed suit. The books, with analyses, were first prepared by the late Sir G. A. Macfarren; afterwards by the late Dr. F. Hueffer; the analyst at the present time is Mr. Joseph Bennett. Analytical programme-books came more and more into vogue. Now they are provided for all orchestral, and most chamber concerts of any note.

The "Reid" programme-book of 1841 is, as already mentioned, the earliest, so far as this country is concerned; but it may prove interesting to refer, and somewhat in detail, to what would seem to be the earliest known attempt of the kind.

J. F. Reichardt (b. 1752, d. 1814) was a composer and critic of some note. In 1775, on the death of Agricola, he became Capellmeister at the Court of Frederick the Great. In 1783 he founded the so-called *Concerts Spirituels* at Berlin, performances of vocal and instrumental music which took place during the six weeks of Lent, every Tuesday evening, from five to eight o'clock. The subscription

price for a lady and gentleman was two ducats. Non-subscribers paid one thaler for each concert. As Reichardt was Royal Capellmeister he was able to secure the best players for his band, also to engage the best vocalists, and amateurs belonging to the highest circles; travelling artists of any note, when possible, appeared at these concerts. The first series proved a great success, and a general wish was expressed that Reichardt would continue them year by year. In order to give beforehand to the public an idea of the spirit and contents of the pieces to be performed, Reichardt had books prepared with words of vocal pieces, and translations into German; and, further, a brief description of any works performed for the first time.

Let us take, for instance, the first concert held on March 11, 1783. An act from Leonardo Leo's oratorio "Cain and Abel" was given. Reichardt first speaks of Leo as "one of the noblest and greatest of Italian composers," and reminds his readers that Pergolesi, Piccinni, Sacchini, and Hasse studied under him. Our analyst admires Leo's profound knowledge of his art, the way in which he combines beauty and expression—qualities essentially Italian—with thoroughness worthy of a German. "Never before him," says he, "did any Italian write such great and noble music for the church and for the stage, and never, after him, has anyone produced writing of such charm. He is one of those rare geniuses who by their works enchant the age in which they flourish, and so overpower everything that every second-rate artist blindly imitates them."

In the overture to "Cain and Abel" the contrast is pointed out between the lofty and severe principal theme and the pleasant, melodious second theme; a short Pastorale (probably the opening section of the overture) is said "to indicate to a certain extent the character of the whole—*i.e.*, it shows that the composition is not one of joyful, but of plaintive character." Then follow a few lines about the first chorus, than which our writer knows nothing "simpler, more noble and powerful." In the first aria the singer "certainly has no opportunity of displaying the agility of his throat," but the melody, "sung by a beautiful, sympathetic voice, is all the more touching." In the second aria the inner raging torment of envious *Cain* is said to be well depicted by the mode, by the heavy yet rapid progression of the vocal part, and by the full and quickly changing harmony. In the duet (*i.e.*, the next number), for the most part in dialogue form, attention is called to "the differences of character which are admirably expressed by changes of mode, and by purer and more mixed melodic progressions."

At the third concert Jomelli's famous "Miserere" was performed. Reichardt acknowledges that Jomelli is "one of the most celebrated, most popular composers of this (*i.e.*, the eighteenth) century," yet declares that "he has not thoroughly studied any one branch of his art." In riper years the composer is said to have laboured with considerable diligence, though never so much as to enable him to accompany his "often noble melodies with suitable, pure, natural harmonies, much less to enhance them, to strengthen their effect." Reichardt must have known the bad name attaching to comparisons, and yet he writes as follows:—

> The best way of perceiving Jomelli's shortcomings is to compare his music with that of Leo. The former proves in more striking manner than any other example in the history of the art, that the brightest genius, the most fiery imagination, even experience itself, will not compensate for lack of study.

In some form or other this thought has been expressed by many men. But seeing how many musicians endowed with a certain gift either forget or wilfully ignore it, the above reminder may, perhaps, even now be productive of good.

Another "Miserere," by Sarti, performed at the fourth concert, is noticed. The comments on the mixture of styles are interesting, but we must refrain from quotation. Reichardt calls attention "to the characteristic accompaniment for violas, 'cellos, and double-basses only, by which a sad, sombre colour is given to the music."

Reichardt, as we have seen above, compares Jomelli with Leo. At one concert, indeed, a comparison was given in a most practical manner. Leo's "Miserere" was first performed, and then followed by Bertoni's, whose aria was introduced by Gluck into his "Orphée." This was done "in order to show the difference in the setting and comprehension of the same text." At the head of the analytical comments to the two works Reichardt wrote:—

> The only aim of genuine sacred music can be to kindle a feeling of devotion, and this will only be attained by great simplicity of melody, by harmony nobly selected and worked out in imposing style, and by majestic movement.
>
> Italy, during the last century, abounded in excellent masters for sacred music; of this great period Leo was the last representative. Italy also had many excellent schools of singing; the composers were at the same time the teachers of youth born and destined for the art of music; and they so breathed into the performers the spirit of their works, that the whole nation was inspired with enthusiasm. Those masters exist no longer; the schools of singing have fallen into decay; art is despised by the people.
>
> Music passed, and most unsuitably, from the Church to the tragic stage, and suffered many changes. Soon it was discovered that it could adapt itself as well, if not better, to the comic stage. This was done, and now did music advance full speed. What happened to it everyone knows. From the comic stage, where, in its way, music was in fact highly developed, composers drew it back again into the Church; and one may go and listen, no matter where—in the churches, at the grand opera, at the comic opera, at Intermezzi—everywhere the same kind of music is to be heard. And now-a-days it is considered absolutely necessary for every composer to write, not only for the stage, but for all seven theatres of Naples or Venice.

At the sixth concert (April 15, 1783) a selection from a Passion of Metastasio, set to music

by Reichardt, was performed. The following, signed by him, was printed in the book:—

As the music is from my pen, no commentary on it will be expected from me. And where would be the gain, if I tried to replace by words what perhaps I had not been able to express with sufficient strength in tones? My special reason for giving a composition of my own in place of one by an Italian composer, was my unwillingness to neglect this good and only opportunity of hearing and letting be heard a good performance of one of my works.

The writer certainly deserves praise for his frankness. Any composer, placed in such favourable circumstances, would doubtless have acted in like manner.

But I must bring this description of the Reichardt analytical comments to a close, and perhaps cannot do so better than by giving a curious *Avis au lecteur* printed on the programme-book of the first concert. It ran thus:—

Many critical connoisseurs have often remarked that loud clapping of the hands after a beautiful piece interfered with the pleasant impression, which they would so willingly prolong. To a genuine executive artist a *bravo* or *bravissimo*, uttered at the right moment, is more decisive and flattering than any amount of loud clapping at the end of a piece, clapping which frequently is produced by a brilliant close, cadence, or some showy passage. One may, therefore, make bold to ask a critical, appreciative audience whether a bravo call is not to be preferred to hand-clapping.

Reichardt's objection to clapping was thoroughly sensible; but he weakened his argument by a distinction with very small difference.

J. S. S.

VICTORIAN MUSIC.

VII.—Orchestral Music.

It would not be easy to find a stronger contrast than that presented by the condition of opera, on the one hand, and orchestral music, on the other, during the Queen's reign. I have already told the story of the lyric stage—a story of wasted effort; of retrogression rather than advance; of public indifference, and almost unbroken disaster. That of the orchestra has now to be sketched, and truly is it a different tale.

Once more I go back to the year 1837 (taking the reader with me, if he will), observant of what was then happening on the orchestral platform. At that time there were four such platforms in London—namely, those of the Antient Concerts, the Philharmonic Society, the Societa Armonica, and the Society of British Musicians. All things considered, the number was not inadequate to the service demanded, but it must of course be understood that many individual concerts with orchestra were given in the course of the year. Upon these sporadic cases I do not propose to dwell, though they undoubtedly had a certain importance and value. Of the established societies for orchestral music, two occupied a limited field of activity—the Antient Concerts confining their selections to works by departed composers; the Society of British Musicians taking note only of home-made productions. The Philharmonic Society, on the other hand, was then, as now, free to choose from the entire repertory of art; equal liberty being enjoyed by the Societa Armonica. I propose to give a representative programme from the record of each society for 1837.

Antient Concerts.

Part I.

Overture—"Zaira"	*Winter.*
Aria—"Nel silenzio"	*Bianchi.*
Anthem—"I will sing" (Newly arranged for a Full Orchestra.)	*Green.*
Air—"Rolling in foaming billows"	*Haydn.*
Quartet—"O voto tremendo" and Dead March (*Idomeneo*)	*Mozart.*
Duet—"Crudel perchè" (*Figaro*)	*Mozart.*
Prayer—"Gran Dio"	*Guglielmi.*
Chorus—"Glory to God"	*Beethoven.*
Quartet—"O Lord, have mercy"	*Beethoven.*
Chorus—"God is great in battle"	*Beethoven.*

Part II.

Overture	*Vogler.*
Air—"But, O sad Virgin"	*Handel.*
Concerto for Pianoforte	*Sebastian Bach.*
Air—"Total Eclipse"	*Handel.*
Madrigal—"Lady, when I behold"	*Wilbye.*
Air—"Lord, remember David"	*Handel.*
Quintet—"Sento, O Dio"	*Mozart.*
Chorus—"He gave them Hailstones"	*Handel.*

Philharmonic Society.

Part I.

Symphony in C (No. 6)	*Mozart.*
Air—"O God, have mercy"	*Mendelssohn.*
Concerto in E flat for Pianoforte	*Beethoven.*
Rondo—"Il cielo, la terra"	*Winter.*
Overture—"L'Apparition"	*Ries.*

Part II.

Symphony in G (Letter V.)	*Haydn.*
Cantata—"The Quail"	*Beethoven.*
String Quartet in G (Op. 18)	*Beethoven.*
Terzetto—"Soave conforto"	*Rossini.*
Overture in D	*Romberg.*

Societa Armonica.

Part I.

Symphony—"Pastoral"	*Beethoven.*
Duet—"Dove vai"	*Rossini.*
Prayer—"Cielo"	*Lindpaintner.*
Air—"Resound, ye hills"	*Calcott.*
Larghetto and Allegro for Pianoforte	*Weber.*
Duet—"Lasciami, non t' ascolto"	*Rossini.*
Finale—"Oh, ciel"	*Rossini.*

Part II.

Overture—"Oberon"	*Weber.*
Cantata—"Mad Bess"	*Purcell.*
Adagio and Rondo Bizarre for Violin	*Molique.*
Air—"The Husbandman"	*Haydn.*
Ballad—"My childhood's hours, farewell"	*Barnett.*
Terzetto—"Quel sembiante"	*Rossini.*
Overture—"Anacreon"	*Cherubini.*

Society of British Musicians.

Part I.

Symphony in B flat .. .. .. *G. A. Macfarren.*
Song—"The last man" .. .. .. *W. H. Callcott.*
Scena—"Oh! my native shades" .. .. *Barnett.*
Concerto in E flat for Pianoforte .. .. *Potter.*
Song—"O bid your faithful Ariel fly" .. .. *Linley.*
Cantata—"Corcira, the Martyr Princess" *Griesbach.*
Overture—"Tempest" .. .. *C. Coote.*

Part II.

Overture—"Naiades" .. .. .. *W. S. Bennett.*
Madrigal—"Merrily wakes music's measure" *Barnett.*
Song—"Good night, sweet flower" .. .. *Addison.*
String Quartet .. .. *Westrop.*
Glee—"There is beauty" .. .. .. *Goss.*
Scena—"Absence" .. .. *Nielson.*
Overture—"Richelieu" .. .. *J. W. Davison.*

I have taken these specimen programmes quite at random, and there is much to be learned from them, especially as regards the points common to all. Each, for example, agrees with the rest in its evidence as to the limits of public taste and appreciation in the matter of orchestral music, and the proof is absolute that instrumental "bread" needed to be washed down by an unconscionable deal of vocal "sack." Of eighteen pieces in the Antient Concerts list only three are orchestral. In that of the Philharmonic, the instrumental works are six out of ten. The Societa Armonica shows five out of fourteen, and the Society of British Musicians six out of fourteen. The inference from these figures is clear as to the lack of robustness in the public appetite; but, on the other hand, the orchestral selections, though in a minority, are, as far as I know them, of unimpeachable character. Lovers of such music, it would appear, demanded the best.

Further interesting testimony with reference to the question just indicated arises out of the revival by the Philharmonic Society, in 1837, of Beethoven's Choral Symphony. That work was first performed, by the same Society, in 1825, and then so badly rendered that far-reaching consequences followed. Unable to comprehend it in hearing (the score was not then published), some of the critics attributed its apparent defects to the composer. One styled the work "the most extraordinary instance of great powers of mind and wonderful science wasted upon subjects infinitely beneath its strength." Another said it was "without intelligible design," and so on. These opinions, according to the late Dr. Gauntlett, "were copied from one publication into another, and, in consequence, that which had originated in misapprehension and ignorance was received as the dictate of sound criticism. A prejudice was excited against the work, and although the Symphonies, Nos. 7 and 8, were repeated and recognised as glorious specimens of the composer's matured powers of mind, few dared to set aside the verdict passed against the Symphony, No. 9." For the hostile critics in this case there is really something to be said. Their worst fault lay in giving a blind and hasty judgment. In effect they never heard the work, being witnesses only to a travesty which they had no means of recognising as such. They should have suspended judgment; they preferred to condemn out of hand, albeit the composer's name was Beethoven.

The performance of 1837 was directed by Moscheles, and in this connection we get our first glimpse of the modern conductor—or, rather, of his prototype—in England. From an enthusiastic writer in the *Musical World* I quote the following: "Mr. Moscheles conducted, and every attitude testified how completely he was absorbed in the beauty of the scene; how his spirit bowed down and worshipped the mighty genius of his master. For the way in which he led the band to draw out some few points, we thank him with feelings of gratitude and admiration; and we really think, now our enthusiasm has in some measure subsided, that, had we met him coming out of the concert-room, we should have knelt to him, and, through him, done homage to the memory of the magician whose mighty conception he had been so instrumental in developing." So might some perfervid worshipper of Richter or Mottl speak now of his idol. The more sober *Times* delivered itself to the same effect: "If music is ever to rise in this country to the dignity of an art, instead of being a mere plaything for indolence or affectation, it must be when such media as these are found for bringing forth its hidden treasures. The wonder of the evening was that a work which has appeared at every preceding attempt harsh, complicated, and unintelligible, proves in reality, when played as it should be, when the performers have caught some spark of the composer's fire, to be at once simple, grand, and impressive. It has established a truth which cannot be too widely circulated—that good music will always please the public if it is well played; and that orchestras in general are much more in fault than those who listen to them." How did those who listened to the Moscheles performance behave? A critic tells us that they bestowed enthusiastic applause and were absolutely overwhelmed with ecstasy and astonishment at the marvellous beauty of the work. "We never saw a more unanimous feeling of approbation, or one demonstrated with greater cordiality at any meeting of this society." It must be understood that the Philharmonic audience of that day was a very select body, but we have found them, twelve years before, accepting meekly the dictum of two or three writers who, being bound to say something magisterially, did so, and influenced the mass till an adequate rendering of the work made the crooked so straight and the rough places so plain that ordinary men could find their way to the goal of truth unaided. In this sketch of an event sixty years ago we may see a warning to the

prevalent incompetence and the promise of a better time. It may even be that the true era of orchestral performance began in England with that memorable triumph of the greatest among orchestral works. But the development was not at all like that of Jonah's gourd.

Here let me say, in parenthesis, that we should be sure of our ground before turning the critics of the past into ridicule. The modern writer who quotes him with the amusing self-complacency of a superior person gains, at the best, a cheap triumph, and often no success at all. As well might a traveller at noontide ridicule the zig-zag progress of another who pursues his way by the faint light of early dawn. The critics of such works as the Choral Symphony wrote in the dark, with not even the printed page to guide them, and, as we have just seen, under the misleading impulse of bad performances. They were no more infallible than ourselves, and we, in a similar position, would be just as likely to make mistakes. Let us, in judging a predecessor, observe the golden rule, "Put yourself in his place."

London, even in 1837, was not England, and it is worth while to glance for a moment at the then condition of orchestral music in what we absurdly, but conveniently, call the provinces. Contemporary records show that orchestras were at work in some of the more important towns. Manchester then, as now, had concerts, with programmes differing in no respect from those of the metropolitan societies. In one, now before me, I find Spohr's first Symphony, a violin concerto, and the overture to "Egmont." The record of Liverpool at this period includes performances of Beethoven's second Symphony, the first of the overtures to the "Last Judgment," &c. In both towns a series of such concerts was given, but elsewhere very little appears to have been done save at choral concerts in which purely orchestral music was incidental. In Scotland, the Edinburgh Professional Society gave orchestral performances, and occasionally symphony and overture might be heard in Dublin, but the outlook was even more dreary in those countries than in England. Alike as to number and quality, concerts devoted to the highest forms of pure music were nothing to boast of and not much to tolerate.

It would be unfair in this connection to lay blame wholly on an undiscerning public. Amateurs at all periods are what their opportunities make them, and censure falls more justly perhaps upon conductors and performers. The English orchestra of sixty years ago, and for some time after, was an ill-disciplined and unruly body, into whose composition neither reverence for art nor enthusiasm in its cause appreciably entered. Perfunctory work was the rule, and the pleasures of insubordination were its reward, next after pecuniary recompense. The practical joker flourished—he is not yet wholly extinct—and the loud laugh went round at music which those who derided were incapable of understanding. Have we not heard how the Philharmonic orchestra made fun of Schubert's Symphony in C in the face of Mendelssohn, who introduced it to them? Save for the aggravation of its offence, this was a typical case. In effect, the English orchestra would not take art seriously. Music, to the mass of instrumentalists, was simply a means of living, and the least exertion necessary to get the living was all that they would put forth. Such, from what I have gathered at the lips of those who knew, and from what I, at one time, observed, was the English orchestra under the Tom Cookes, Henry Bishops, and George Smarts of early Victorian days. Could much better be expected? The autocracy of modern orchestral government was unknown. The orchestra itself had not long got rid of the *régime* which imposed upon it a "leader," who rapped his desk and waved his bow when he should have been playing, and a "conductor," who sat at a pianoforte and did Heaven knows what. Slow and uncertain was the evolution of the English conductor proper, albeit such men as Spohr, Mendelssohn, and Moscheles occasionally spurred it on by the force of example. And when he was evolved, the slovenliness and incompetence out of which he arose stuck to his garments like mud. A strong man was needed to set matters right—to enforce discipline, to secure at least an outward show of respect for art, and generally to transform chaos into an ordered realm. He came, in the person of Michael Costa, whose work and influence I shall take another opportunity of discussing.

Joseph Bennett.

ILLUSTRIOUS AMATEURS.

It is always interesting, if not always edifying or satisfactory, to trace the points of contact with music in the lives of eminent men who have had no formal or professional connection with the art—rulers, generals, statesmen, and *littérateurs*. There was Nero, for example, but perhaps the less said about him the better, inasmuch as he was perhaps the earliest and not the least conspicuous example of the complete divorce of artistic and humane instincts. Of musical monarchs, no doubt the most remarkable was Frederick the Great, whose achievements as an executant it is impossible for us to estimate, but whose claims to respectful consideration as a composer have been signally vindicated by the publication of his works, some of which were performed with great success a couple of years back by Mr. Frederick Griffith. Frederick the Great, however, was not the only ruler who combined military ability with a practical and intelligent interest in music. Cromwell, the great Protector, to whom, *a priori*, in view of his character and religious tendencies no one would ascribe

such tastes, found in music one of his favourite recreations. His interest in the art, as we learn from Mr. C. H. Firth's article in the current number of the *Cornhill*, was not platonic; it was both keen and enlightened. According to a contemporary biographer, the Protector "was a great lover of music, and entertained the most skilful in that science in his pay and family." Thus it is on record that John Hingeston, a pupil of the illustrious Orlando Gibbons, was appointed organist to the Protector and music-master to his daughters at a salary of £100 per annum—a sum which, if not exactly lordly, was by no means insignificant when the usages of the time and the purchasing power of money 250 years ago are taken into account. Again, in April, 1654, when Cromwell entertained the Dutch ambassadors on the conclusion of peace with Holland, the ambassadors note that "the music played all the while we were at dinner," and after dinner the "Lord Protector had us into another room, where the Lady Protectress and others came to us, when we had also music, and voices and a psalm sung." Of all the anecdotes illustrative of the humanity of Cromwell there are few more pleasing than that related by Anthony Wood. Wood numbered among his acquaintances one James Quin, a senior student of Christ Church, Oxford, who had been turned out of his place by the Puritan visitors of the University. Quin had a bass voice, "very strong and exceeding trolling, but he wanted skill, and could scarce sing in consort. . . . Some of the great men of those times that loved music introduced him into the company of Oliver Cromwell, the Protector, who loved a good voice and instrumental music well. He heard him sing with great delight, liquored him with sack, and in conclusion said: 'Mr. Quin, you have done well; what shall I do for you?' To which Quin made answer, with great compliments, that his Highness would be pleased to restore him to his student's place, which he did accordingly, and so kept it to his dying day." The anecdote, if we assume Anthony Wood's estimate of Quin's accomplishments to be correct, may not lead us to form an exalted opinion of Cromwell's capacities as a musical critic, but at any rate it testifies agreeably to his kindliness of heart. Music, it may be added, played a prominent part in the festivities which accompanied the marriages of Cromwell's two daughters in 1657—so prominent, in fact, as to shock the susceptibilities of the more austere Puritans of that time. Thus, on the day after the wedding of Frances Cromwell to Robert Rich, the grandson of the Earl of Warwick, the feast was kept at Whitehall, "where," to quote from a contemporary account, "they had forty-eight violins and much mirth with frolics, besides mixt dancing (a thing heretofore accounted profane) till five of the clock yesterday morning." For the marriage of Mary Cromwell and Lord Fauconberg, which took place a week later at Hampton Court—where, by the way, there were two organs in the great hall—Andrew Marvell wrote two songs, one a dialogue between *Endymion* and *Cynthia*, in which Cromwell appears as *Jove*, and the other a pastoral, introducing the bride as *Marina*, the bridegroom as *Damon*, and the Protector as *Menalcas*.

Cromwell's liking for music is an excellent example of the occurrence of the unexpected, and it may be supplemented conversely by some even more startling instances of the entire absence of the musical instinct in persons in whom one might naturally have taken it for granted. No poet wrote more musical verse than the late laureate, and yet Lord Tennyson, though deeply versed in the technique of metre, had practically no knowledge of music at all, and was quite unable to discriminate between commonplace and inspired compositions. So, too, it is an open secret that Mr. Swinburne, perhaps the most perfect artificer of euphony in verse that ever lived, is equally destitute of an "ear for music." Conversely the late Mr. Robert Browning, who, with all his great gifts and his profound insight into humanity, was not exactly what one might call a melodious writer, had every claim to be considered an accomplished musical amateur. He was well versed in theory, and proved his devotion to the art not merely by some of his finest poems—"Abt Vogler," for example—but also by the assiduity of his attendance at the best concerts. Browning, in short, was, from the strictly musical point of view, perhaps the best equipped literary artist of the century, and certainly no man of letters in modern times has written of music or musicians with more accurate knowledge or sympathetic insight. George Eliot's love of music was deep and sincere, but it did not save her from perpetrating several ludicrous solecisms. Thackeray, judiciously applying the maxim "Glissez, mortels, n'appuyez pas," never laboured his allusions to music, and has enriched the literature of musical comedy with one of the most delightful parodies ever made of the conventional Italian libretto—

O giorno d' orrore!
Delire, dolore!
Nabucodonosore!

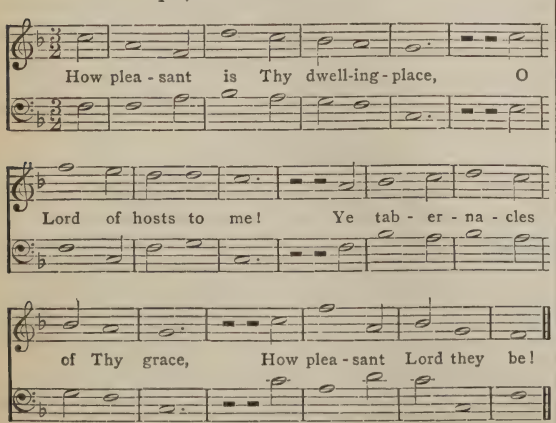
And this prompts us in conclusion to observe that in the main the attitude of literary men and women towards music has undergone a great amelioration within the last few years. It is no longer thought necessary by novelists to endow their heroines with "rich" contralto voices, or to display their ignorance of the rudiments of the art in a profusion of gratuitous references, in which gush and inaccuracy go hand in hand. Musical talent, as formerly depicted by writers of fiction, was entirely independent of training or education. The

illustrious amateur was almost invariably self-taught. He or she never played set pieces, but their improvisations were of astounding brilliance and range of expression. They made you follow the babbling brook from its source in the hills to its home in the bosom of the mighty main. They spoke with the voices of the storm, they portrayed the eclipse, the avalanche, and the earthquake. But we have changed all that now-a-days. References to music in fiction are far more explicit and precise—a particular *Lied* by Brahms, a Lamoureux concert, a Bispham recital, or a special performance at Bayreuth. Indeed, a modern novel without a reference to Bayreuth will soon be a veritable *rara avis* in literature. Still, although the present tendency is rather in the direction of shoppiness, it is surely preferable to the slovenly effusiveness with which homage was formerly rendered to music by writers of fiction.

THE modest hymn-tune has provided a happy hunting-ground for editorial sport. We need not go far afield for a striking example, which may be found in the fine old tune "Bedford," composed by William Weale, a Bedford organist, who died in 1727—not 1745. It is almost impossible to say when "Bedford" first appeared. The tune is found in Matthew Wilkins's "Book of Psalmody," which Dr. Rimbault and others have erroneously attributed to 1699, five years before Mr. Wilkins was born! This book, unfortunately undated, is now very scarce. The copy before us, measuring 9 by 4½ inches, is printed on one side of the paper only, and bears the title: "A Book of Psalmody, | containing | some easy instructions for young beginners; to $\frac{ch}{w}$ is added | a select number of | Psalm-tunes, Hymns and Anthems, in 2, 3 and 4 parts. | Collected, printed, taught and sold by Matthew Wilkins, of Great Milton, near Thame, in Oxfordshire. | Engraved by Tho. Cross." Mr. Matthew Wilkins followed the joint occupations of butcher and psalmodist at the out-of-the-way village of Great Milton, where some of the Havergal family can trace their ancestors.

"BEDFORD" thus appears in Mr. Wilkins's book, page 24:—

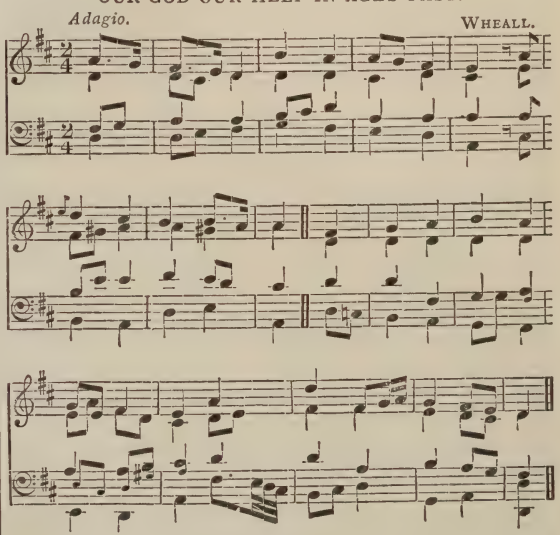
PSALM $\frac{E}{Y}$ 84TH. BEDFORD TUNE. 2 VOC.



The syncopations, similar to those in Handel's "Verdi prati," at the end of each line will not escape notice, and, although it might be difficult to obtain them in ordinary congregational singing, they impart a stately character to the music which is quite in keeping with its old-world charm.

BUT who was the vandal that maltreated "Bedford" by changing its rhythm? The only answer seems to be that he was Mr. William Gardiner, a stocking manufacturer of Leicester, who has not a leg to stand upon in defence of his lame proceedings. In his "Sacred Melodies" (page 19), published in 1812, Gardiner prints the tune thus:—

"OUR GOD OUR HELP IN AGES PAST."



Gardiner gives the following miserable excuse for his unwarrantable alteration: "I have changed the key to D, and written it in common time, a measure that is more stately, and better accords with that solemn grandeur in which it is disposed to move." Unfortunately, as in "Hymns Ancient and Modern," Gardiner's rhythmic tinkerings have been followed in many tune-books. In some recent hymnals, however, the triple and far more beautiful form of the tune has been restored; but an extra passing note has invariably been introduced in the penultimate bar, with the result that the melody is made to go *stepwise*, from the subdominant, through the mediant, to the supertonic, instead of by *skip*. This unauthorised alteration of the melody causes a commonplace six-four chord on the dominant, which spoils the graceful cadence in the original. When will editors learn to show more respect to a composer's intentions?

THE Vienna *Neue Freie Presse* publishes an interesting letter from the pen of Herr Alwin von Beckerath, an intimate friend of Johannes Brahms, concerning the "Four Serious Songs" of that composer, which were said to have been suggested by the death of Clara Schumann. This allegation, however, is not borne out by the letter in question, which is directed to Dr. Hanslick, the Viennese critic, and runs as follows: "In May, 1896, Brahms, immediately after attending Frau Schumann's funeral at Bonn, came over to Honef, to the country house of my brother-in-law, Weyermann, where we got up a little private chamber music festival, in which Barth, of Hamburg, and a few Meiningen musicians took part. On the first day Brahms appeared much excited, but the lovely restful scenery around us,

together with the domestic comforts afforded by the place, had a soothing effect upon him, and, instead of remaining as he had intended only for a day, he remained five. On the second day he told Barth that he had something new which he would like to show us in a quiet way. With beating hearts we accompanied him to a little-frequented room, which had a piano in it, and here he interpreted to us the 'Vier Ernste Gesänge' from the manuscript. He was himself much moved, to a degree indeed which I should not have thought possible. 'I have written these *for my birthday*,' he said. You will see, therefore, that this composition has no direct connection with the death of Clara Schumann. Besides these songs, he had brought with him some magnificent new organ preludes. We were all of us profoundly impressed, and a sad foreboding crept into my heart which, unfortunately, has proved but too well-founded."

A FAMILY of notable horn players, even unto the fifth generation. Such is the proud distinction of the Probin family of Birmingham, as recorded in "British Musical Biography" (reviewed in another column). The name of the first Mr. Probin is not forthcoming. It is sufficient to know that he was a horn player; but his son, Moses, born about 1782, "was the first to acquire a reputation" as a performer on that instrument. His son, Henry (1812-1885), was eminent as one of the "corni" at the Birmingham Festivals (including that of 1846) and elsewhere. Mr. Alfred Probin, son of Henry (born 1852), who began to study the family instrument at the age of eight, plays at the Three Choirs and Birmingham Festivals; moreover, a young son of his is preparing to uphold his ancestors' horn traditions as founded by his great-great-grandfather. Moses Probin was a virtuoso on the hand-horn. Commencing at the hour of five in the morning, he, with two of his sons, would practise trios for horns, and, probably, for hours. He was a man of devout mind and regular in his attendance at church. We learn that "on one occasion his rector, with whom he was very intimate, expressed a wish that he would give up horn playing and earn an *honest* (not a hornist) living!" With the spread of orchestral music in the churches, clergymen are now more tolerant, even towards "the brass." There are very few who would doubt the compatibility of horn playing with plain honesty. And if it came to the push, might not a horn player become honest by hook or by crook?

SEVENTY-THREE years ago "A Dictionary of Musicians" appeared in two volumes. Whatever the merits of that biographical work, it was not a model of accuracy. One of its greatest achievements in that direction was the sorrowful information that Samuel Wesley "died about the year 1815." As that melancholy event did not occur until the year 1837, the sad news, promulgated in 1824, drew from that presumably defunct but amusing musician a very natural protest, but no tears. Wesley, using *The Times* as his mouthpiece, gravely said that the publishers (of the "Dictionary") "would still further oblige and illuminate the world by a minute detail of my funeral, with the names of the eye-witnesses, and a geometrical description of my present place of sepulture." This he followed by giving the number and street of his "*living* residence." As may readily be imagined, Wesley made great fun out of his having been thus prematurely consigned to the tomb. *Mirabile dictu*, his favourite tune was "Down among the dead men."

CELEBRATIONS on a large scale will be going forward during the next few months at Bergamo, in honour of the birth-centenary of its most illustrious son, Gaetano Donizetti. A statue by the Neapolitan sculptor, Francesco Jerace, representing the composer in the act of writing a melody suggested to him by the muse Melopeia, will be unveiled on the 15th inst. A series of Donizetti's operas will be given at the theatre bearing his name, and a number of concert performances will take place, in which Madame Melba, Teresina Tua, Miss Fanny Davies, Dr. Joachim, and Signor Piatti are announced to take part. To the Exhibition, held in connection with the event, Paris and Vienna, the two capitals in which the composer resided by preference, have largely contributed, while *amateurs* all over Europe have sent Donizetti relics innumerable. Amongst the exhibits which will certainly attract attention is an arrangement for two violins of the *Finale* of "La Favorita," by Richard Wagner; one of the dumb but eloquent witnesses of the Bayreuth master's struggle for existence during his early sojourn in Paris. There are also here the manuscripts of three comic operas not mentioned by Donizetti's biographers; one, entitled "Dalinda," another, "Adelaïde," written to Italian librettos, and a third, "Ne m'oubliez pas," to a French libretto. In addition to the musical celebrations, athletic and other sports are to be held, and as the actual centenary does not occur until November 29 some further attractions will probably have to be thought of to keep up the enthusiasm till then.

MRS. NEWEALTH.—"And how is my daughter getting on with her music, professor?"

PROFESSOR DA CAPO.—"Remarkably well. The only difficulty I find is in making her observe the rests."

MRS. N.—"Oh! but she must. She has plenty of time!"

"Mr. Punch" has furnished us in the above extract with a text upon which we may offer a few remarks upon time. With all due respect to our humorous contemporary, there is not a wealth of Miss Newealths in regard to "plenty of time," or a plentiful knowledge of it. The ordinary schoolgirl is a rhythmless creature. Even when she can be persuaded to count her time, she more often counts to her playing than plays to her counting. It is greatly to be feared that the cultivation of rhythm is far too much neglected in musical education. In the plethora of examinations, so characteristic a feature of our times, the subject receives very little attention. Such a time-question, in a *musical* examination, as "How many semidemisemiquavers are there in a double-dotted crotchet?" is as futile as it is idiotic. The power to *feel* time—the natural throb of its rhythmic pulsation — should be pleasantly but thoroughly instilled into the minds of even the youngest pupils until it becomes a part of their very nature. Technique is good, but it should not hold the first place. The ability to *read music* and to play with *rhythmic accuracy* are primary essentials: the rest will come in time.

MUSICAL examiners must often be hard pushed in finding new questioning material for the many candidates who, like the tribes, "go up." In looking through a collection of old letters on musical subjects the other day, we came across the following questions seriously addressed to a well-known English antiquarian musician by a foreign musical historian. These questions, which are couched somewhat in riddle phraseology, are as follows: (1) "What is the

difference between a fagotto and a bassoon?" (2) "What is the difference between a *horn*pipe and a *bag*pipe?" Here is an opportunity for an examiner to make his mark and an examinee to score his (or her) marks, in respectively (and respectfully) setting and answering such passable interrogatories.

The introduction of the *pianissimo* commencement of the chorus "For unto us" is usually attributed to the late Sir Michael Costa; but, as we propose to show, in error. In a detailed and shrewdly critical account of the Musical Festival held in Westminster Abbey, June and July, 1834, there appears the following in reference to the performance of that chorus:

"For unto us a Child is born" was performed with a precision that cannot be surpassed. But to begin this *piano*, and thus to continue to the word "Wonderful!" is, we submit, a palpable mistake, and ought not to be heedlessly drawn into a precedent. The joy is, that "a Saviour is born"—a joy not to be proclaimed in a whisper, not to be spoken of *aside*, but to be announced in the manner that all "good tidings" are, with a voice *lifted up with strength—without fear!* That it is a prophecy is true, but the advent it predicts is not meant as a secret, it is intended that all the world shall hear of it. The words "Wonderful!" "Counsellor!" are mere names, to be distinctly enunciated, no doubt, as Handel intended; but is there any comparison between the joy at the birth of a child—the Deliverer of Mankind!—and the pleasure felt on his receiving an appellation? We may be told something about musical effect. We are ready to meet the defence on even this ground. But is sense to be sacrificed to sound? The genius of the Dunciad answers in the affirmative: nevertheless, will the public, in nearly the middle of the nineteenth century, confirm the decision?

At the time of this Festival Costa had only been in England for five years and he had not conducted an oratorio. It is very probable that he was present at Westminster Abbey on the occasion above referred to. If so, what more probable than that he should consider this "bated breath" to be the *traditional* method of singing "For unto us"? Sir George Smart conducted, and he is often quoted as having imbibed the Handel traditions from Joah Bates; but the above report would lead us to infer that the ridiculous *pianissimo* was a tradition of Smart's own invention.

In connection with the 1834 Musical Festival at Westminster Abbey, it is interesting to find in the rank and file of the performers the names of those who afterwards became famous. Thus, amongst the tenor players in the orchestra are "W. S. Bennett" (who, of course, is Sterndale Bennett), then a youth of eighteen, and W. Dorrell, who has so recently been removed by death, neither of whom developed their viola propensities in after years. In the semi-chorus was "Miss Dickens," a sister of Charles Dickens. Amongst the boy sopranos were E. T. Chipp (Chapel Royal), James Coward (Westminster Abbey), John Hopkins (St. Paul's, now of Rochester), and J. L. Hopkins (Westminster Abbey). The altos (who were all males) included two distinguished organists, Henry Smart, then of Blackburn, and W. Spark, then of Exeter. The list of the chorus-basses records the names of John Hullah, Charles Lucas, and G. A. Macfarren—both the last-named subsequently becoming Principals of the Royal Academy of Music—and Mr. Kellow J. Pye. No less than five members of the Novello family took part. Vincent, the father, was one of the organists; Clara, his daughter, was a solo soprano; Francis, his brother, and Joseph Alfred and Edward Petre, his sons, were basses in the chorus.

"Above all," says a standard author on voice production and preservation, "avoid highly spiced meats, sausages, and the like." But we hear of a new tenor, possessing a most brilliant, flexible, and sympathetic voice, who has just been "discovered" at a desk in the office of his father, one of the leading sausage manufacturers of Carlsruhe! This young man, Herr Heinrich Hensel, recently sang on trial at the Freiburg Stadt-Theater, and we learn that he was at once permanently engaged by the impresario who discovered him. It may perhaps be said, in vindication of the authority we have quoted, that Herr Hensel carefully abstained from any consumption of the paternal produce.

FACTS, RUMOURS, AND REMARKS.

Surely it is only self-respect, regard for art, and consideration for the nerves of others which keep many a poor, struggling, under-paid professor of music from going about with a piano-organ. The police court, that great revealer of social phenomena, has lately made known to us an "organ-king," whose royalty rests upon his ownership of forty instruments of torture. Such a potentate could not escape the interviewer, and, under pressure of "the question ordinary and extraordinary," his Majesty confessed that the hirers of his instruments could each make from 10s. to £1 a day. He himself charged only 1s. 8d. a day, nevertheless he could "wear diamond rings and live in good style." I do not doubt it, for it is a fact, however extraordinary it may seem, that the piano-organ has patrons who are above a pavement dance. A few doors from me, on the right, lives a painter of repute, and at the same distance on the left dwells a florist. These persons welcome the piano-organ, which for several hours per day, on and off, grinds before their doors and drives me nearly mad. No wonder that the grinder flourishes, while his chief wears diamond rings and lives in good style. But how do I come off? With harassed nerves, and hindered work, from which I cannot save myself except at the cost of still worse personal annoyance and of probable outlay. The freedom of this free country seems to me partial.

Some time ago I told in this column, on the authority of a correspondent, how the ruling powers of Chichester Cathedral had resolved to simplify their musical service at the expense of its attractiveness and artistic value. My correspondent now writes: "A strong protest was made by 400 clergy and laity, with the result that the Chapter announced, on August 3, that the order of May 3 was to be interpreted as an instruction to avoid anthems and services of *excessive* length. The services will therefore continue as before, only one or two anthems and one service being objected to." Very good, and I congratulate the Chapter upon the courage which enabled them to "back down." The taboo will of course be extended to long sermons.

The *Western Mail* of the 10th ult. contained a letter from Mr. D. Davies, conductor of the Merthyr Choral Society, who, I understand, sent it also to the *Daily Telegraph*. The London journal does not appear to have inserted the communication; for which I am sorry, as it would have afforded English readers both amusement and instruction. Let me explain that Mr. Davies and his choir appeared at the recent Eisteddfod in Newport, taking part in the chief choral contest. They were not successful in winning a prize, and hence a good deal of angry feeling, much

protest, and considerable abuse. In the letter to which reference has been made Mr. Davies calls in question the judgment of the adjudicators—Sir A. C. Mackenzie, Mr. Walter Macfarren, and Mr. Emlyn Evans—and shows himself particularly wroth with the special correspondent of the *Daily Telegraph*, by whom the verdict was strenuously upheld, as the only one possible consistent with the canons of good choral singing.

In the case of an unsuccessful choir we must not expect superhuman virtue. Defeat is naturally mortifying, especially when the vanquished have frequently been victorious, and are supported by a public opinion which they can hardly be expected to regard as unenlightened. For my own part, I am prepared to make a large allowance under such circumstances, and should not think of treating seriously even a strong manifestation of annoyance. Especially is this the way to deal with Welsh choirs and conductors, who are super-sensitive, and often take a beating very badly. As a rule, however, the storm quickly subsides, and no particular harm is done. The Merthyr choir and its conductor, on the other hand, seem bent on figuring as a conspicuous exception. They suffered defeat last year at Llandudno, and on that occasion were, as now, vigorous in protest. Not only so, but, in view of an Eisteddfod held in connection with the Cardiff Exhibition, they refused to take part unless the adjudicators were an entirely different body from that which acted at Llandudno. The committee properly declined to be dictated to in their choice of judges, and the aggrieved choir held aloof. At Newport, recently, there being a fresh set of adjudicators, they condescended to appear; they were again beaten, and now the Welsh welkin rings with their cries.

The key to this strange behaviour may perhaps be found in Mr. Davies's letter, from which it appears that he goes forth to war assured of deserving victory. At Llandudno, he tells us, a "faddistical award" deprived his choir of their "rights"—"robbed us of our due." As to Newport, he says, "I feel I have been deprived of my right." With such a belief as this in the conductor's mind, it is no wonder that he rages around and trails his coat through the musical Donnybrook.

Nevertheless, Mr. Davies feels that his claims should not rest simply upon his own conviction of their justice. This was the case last year, when the Merthyr people tried to make capital out of the fact that the adjudicators gave no detailed reasons for their decision. At Newport, the judges were equally reticent, doubtless for good reasons; but the Merthyr conductor and his friends changed their tactics. We heard no more of wanting reasons for the verdict, but it was proclaimed that, as Mr. Davies put it, "my choir has been judged by a standard which is a false one." There is a Welsh standard it seems. "The Cymry are a fiery and impulsive nation, and it is that touch of fire and dash and emotionalism which makes their singing go straight to the hearts of the people." And there is an English standard, to which, I suppose, Mr. Davies refers when he speaks of a "mechanical so-much-per-yard style," and a "clothes-prop style," whatever that may mean. I am not going to enter into this battle of the standards on the present occasion, but simply wish to point out that the cry now started against English adjudicators on the ground that they judge by a standard not applicable to Wales comes rather late in the day. English adjudicators have acted at Eisteddfodau on many occasions, and have judged competitors by what they regard as the true canons of art; but only when Merthyr has suffered two consecutive defeats are we told that judges from over the border are incompetent to deal justly with Welsh singing. Did Mr. Davies discover this after the Newport verdict, or did he know it when he agreed to appear before Sir A. C. Mackenzie and Mr. Macfarren?

A writer in the *Western Mail* touches this matter so forcibly that I cannot do better than quote him: "If there be this difference between the Welsh and English schools of music, why procure English adjudicators, knowing their decisions can only be considered fair from an English standpoint? And now, when their adjudication is deliberately invited, can we honestly cavil at it? Does it show Welsh taste up in an enviable light when the whole Principality censures the decisions of the gentlemen imported on purpose to decide? If Wales be populated exclusively by expert musical critics (as this rush of censorious Welshmen upon the Newport judges would imply), where was the need of going outside the Principality at all?" Precisely.

I do not want to use harsh terms, but I must say that this talk about a Welsh standard and an English standard is simply nonsense, vamped up for the purpose of a battle-cry. Many Welsh choirs are not distinguishable from English societies when they sing, and if there be anything distinctive in others it is generally the excitability and lack of restraint which result in false intonation, sometimes in getting completely off the key. Good singing is the same all the world over, and "national characteristics" are to be condemned, not praised, when they stand in its way.

An American writer has taken upon himself to defend "gush" in musical literature. In the course of a long article he says:—

> The prevailing literature of music is positively brackish with didacticism. Salt there is an abundance, sparkling attic sort of wit, bitter sea-salt of cynic criticism, but where is the bubbling fountain of gushing crystal? Yes, gush; musical literature should be gushing. The musician who has no gush in him is no musician; he is a machine. If human blood had not the red tincture of iron it would be worthless as blood—that is, for human beings; it might serve the turn of a fish; and so a musician must have within him the glow of rapture, and if he have merely a digital facility he had better take to watch-making rather than piano-playing. Technical knowledge, scientific instruction, and all the grades of poetic musing are valuable if they meet the requirements of good literature; but in the very centre of this garden of multiform plants, let there be a fresh and irrepressible fountain of emotional enthusiasm. The fountain springs from unknown depths in the earth, and enthusiasm springs from the mysterious abysses of our spiritual life.

A story comes from Rome to the effect that when the City Band in the Piazza Colonna played the Funeral March in "Götterdämmerung" the people hissed, hooted, and cried: "Down with German music! We want Italian music!" I was myself witness to a similar demonstration when in Venice on the occasion of the German Emperor's visit. The Municipal Band, playing in St. Mark's Square, under the windows of the Royal Palace, had not got far with a Wagnerian selection, chosen out of compliment to the Imperial guest, before the crowd intervened with all manner of uncouth noises, completely drowning the music. After a show of resistance to popular taste, the bandmaster gave in, and was applauded accordingly. Joseph Bennett.

CHURCH MUSIC.

The *Yorkshire Herald*, in a little article on "Organ Accompaniment," observes:

Experience of recent festival services in connection with the public thanksgiving points once more to the fine effect which is within the reach of most organists on such occasions, by adding trumpets, trombones, and drums to the organ accompaniment. Even a quartet of brass, says The Musical Times, makes a remarkable increase of brightness, and there are few churches which could not command the services of, say, two cornets and two trombones, or a similar combination, to supply the vivid points of colour which serve to distinguish the festal from an ordinary day. Some music has already been scored for this purpose, but every organist should be competent to add brass parts to any anthems or canticles which have not been so arranged. If judiciously done, the result is better than that of a scratch orchestra. Strings must be very well played, and strong in numbers, to be effective in a church, while the wood-wind is not at all satisfactory with the organ. Questions of space and expense usually prohibit the employment of a competent full professional orchestra, and the organ is the best substitute for this, saving for one thing lacking—namely, dynamic force. Brass and percussion admirably supply the want.

A question of judgment as to the kind of oratorio or choral work best suited for Church purposes has naturally arisen, as a result of the frequent renderings of such works in Cathedrals and other churches. Of course, outside the question of general use, given days have specially appropriate choral works, "Elijah" being an oratorio specially suited for Ascension Day and "St. Paul" has its own special place on St. Paul's Day. Certain oratorios, such as Handel's "Messiah" and Gounod's "Redemption," may be well divided into several parts, in view of special portions being assigned to certain of the high festivals of the Church. For harvest and other festivals of general human interest, such works as Mendelssohn's "Hymn of Praise" and Spohr's "God, Thou art great," are well adapted. The shorter choral works present advantages upon occasions when complete choral services are properly required, and when the long oratorio or anthem would, perhaps, lead attention away from the other portions of the service.

The Church Orchestral Society is doing much good work, directly and indirectly. It has already aided at many impressive services, and it is evidently encouraging by example orchestral use in church, and thereby is also inducing composers of church music to score their service settings with orchestral accompaniments. A library of music is being steadily formed by the society and its many friends, consisting of service music, anthems, and hymn tunes scored with accompaniments for orchestra, together with oratorios and other sacred choral works and pieces for orchestra, suitable for use in church.

The recent festival services of the Exeter Diocesan Choral Association at the Cathedral city, Devonport and Tor, were attended with good results. The plan of singing the same well-prepared service form at several centres of the diocese is an excellent one; and the Exeter festival book is one always marked by sound judgment and painstaking care in the matter of selection. To Mr. T. Roylands Smith, the choirmaster; Dr. Wood, the Cathedral organist; and to the committee of management warm praise is due for their excellent and valuable labour in connection with this work.

Signs have not been wanting of late which point to an increased use in church of Mendelssohn's "St. Paul," which is essentially a church oratorio. It may be a popularity, long delayed, is awaiting "St. Paul," which will prove to be only second to that so promptly achieved by "Elijah," the great modern dramatic oratorio. These two noble musical sermons are never heard to greater advantage and under more appropriate conditions than in church upon an occasion when is commemorated some triumph of the Faith, some acknowledgment of religious heroism.

At the recent opening of a new organ, the Dean of Peterborough observed in the course of his sermon that the hearts of those present were full of thanksgiving and joy, in the thought that music was now resuming its proper position and taking its right share in the worship of the Church of England. Such acceptable words form an important "official"—if one may use the word—recognition of the value of Church music.

ORGAN MUSIC.

There are still old-fashioned, not to say timid people, who do not express ecstatic emotion upon reading such formidable information as is conveyed in a description of the grand new instrument for the beautiful old Parish Church of St. Mary, Warwick, in the words: "This organ will, when completed, rank as the most powerful Parish Church instrument in the country." The builder of the instrument is no less a master of organ tone production than Mr. Hope-Jones, who introduces into the Warwick organ his new method of tone production, mechanically consisting "of a soft valve, moved by a motor and governed by a resonator"; and it is to this medium he assigns the work of securing exceptionally impressive and dignified tone qualities. The Warwick organ, when it is finished, will contain some thirty-eight sounding stops, with a tremulant for stops on light wind pressure, twenty-one coupling movements, and some thirty-six piston and pedal mechanisms of combination. The pedal organ, with an open thirty-two feet register, is ample, and has a judicious selection of stops. The double touch, a valuable acquisition, is one of the features of a well thought out scheme, and is applied to three of the manuals.

The thirty-seventh of a monthly series of recitals recently given at the Dutch Church, Austin Friars, by the organist, Mr. Rudolph Loman, had a brief but interesting programme, including a Marche Héroïque by Saint-Saëns, and that splendid illustration of organ power, Bach's Toccata in D minor, so-called "Doric." In accordance with a common practice, violin solos with organ accompaniment were also included, an Andante Religioso by Thomé being a marked feature in this connection.

Dr. W. Reynolds, the organist of St. Michael's, Cornhill, has issued in collective form the programmes of a century of organ recitals lately given at his church. These interesting schemes show the well-judged perseverance of Dr. Reynolds in sustaining a now greatly esteemed City institution—the mid-day organ recital.

Compositions by E. T. Chipp, Smart, B. Jackson, Sir A. C. Mackenzie, C. Vincent, E. J. Hopkins, C. W. Pearce, E. H. Lemare, W. Wolstenholme, and Sir John Stainer made up an excellent programme, played by Mr. H. Riding recently at Chigwell Church. In his analytical programme, Mr. Riding writes of his selected pieces "as flowers plucked at random from a garden of almost boundless extent, and of luxuriance unexampled in any other country or age." This enthusiastic praise expresses a handsome appreciation of our modern English organ music.

The new organ now being erected for Bangor Cathedral by the old-established and well-esteemed

firm, Messrs. W. Hill and Son, will be of large size, with an admirable specification, probably drawn up under the direction of the able organist, Mr. T. Westlake Morgan. The instrument will have four manuals and pedal, with sixty-four sounding stops, thirteen couplers, with numerous combination movements. The pitch will be the normal diapason—a wise arrangement. The instrument altogether promises to be one of our most notable Cathedral organs.

Among other points of interest in Mr. Stocks's recently issued little history of the Dulwich College organ, one is an extract from a report concerning the restoration of the chapel music towards the close of the seventeenth century, in which it appears that "the service by statute is appointed to be performed, as near as may be, to ye forme of ye King's Chapell or St. Peter's, Westminster." Another is the account of Bernard Smith's old organ. We also find statements of interest anent some organists of the period and sundry old English organ-builders. Father Smith, it appears, enjoyed the use of apartments at Whitehall, marked in an old plan as "The Organ-builder's Workhouse."

JUBILEE MUSIC IN NEW ZEALAND.

(From various Correspondents.)

No apology is needed for inserting the following reports of musical doings in so enterprising a colony as New Zealand, where, we are glad to learn, music is being assiduously cultivated by many earnest and devoted workers in that far away portion of Greater Britain. The account from Palmerston North is specially interesting as showing what may be done by zealous lovers of the art. May the music-loving New Zealanders go on and prosper in their enthusiasm, which is deserving of all encouragement and commendation.

Wellington.

On June 18 a Jubilee service was held in St. Paul's Pro-Cathedral. The choir was augmented by 200 voices from the Festival Choral Society and a small orchestra supplemented the organ. Mr. R. Parker, organist of St. Paul's, conducted, and Dr. Kingston Fyffe presided at the organ. The music included Handel's "Occasional" Overture, "Zadok the Priest," and Hallelujah chorus ("Messiah"), Parker's "O Lord our Governor," and Mackenzie's Benedictus for violin, played by Mr. MacDuff Boyd.

St. Peter's Church was crowded at both services on Ascension Day, and many were unable to obtain admission. The music at the evening service included Handel's "The King shall rejoice" and Mr. Trimnell's setting of the Magnificat and Nunc dimittis in F. After the thanksgiving a solemn Te Deum in D, by the same composer, was rendered with fine effect, and the National Anthem was sung as a recessional. Mr. T. Tallis Trimnell, who was formerly well-known in England, played Weber's "Jubilee" Overture on the organ as a concluding voluntary.

On June 20 Mr. W. A. Reid gave an organ recital at St. Luke's Church and played with great ability the following programme: "Occasional" Overture (Handel), "Coronation March" (Meyerbeer), "Coronation March" (Lesueur), Handel's "Zadok the Priest" and "The King shall rejoice," the Hallelujah chorus from "The Messiah," and "God save the Queen," with variations (Adolphe Hesse). Special services were held at all the churches throughout the city on Accession day.

On June 17 Mr. Maughan Barnett's musical society gave a most successful concert at the Opera House, in commemoration of our Queen's long reign. The first part consisted of Cowen's "Song of Thanksgiving" and Beethoven's E flat Pianoforte Concerto, the solo in the latter work being played by Mr. Maughan Barnett and conducted by Mr. Lawrence Watkins. The second part consisted of an original cantata, entitled "A Song of Empire," the words by Mr. Arthur H. Adams, the music by Mr. Maughan Barnett. The cantata, which is a favourable example of colonial talent, was enthusiastically received. The chorus numbered 220 and the orchestra thirty-five performers. Mr. M. Barnett conducted.

Christchurch.

Warmest loyalty characterised the Christchurch celebration of the Queen's Jubilee commemoration, and special services were held in all the churches on Sunday, June 20. At the Cathedral, which both morning and evening was filled to overflowing, the National Anthem was sung at each service; also a Jubilee hymn, written by Archdeacon Harper. Handel's Coronation anthem, "Zadok the Priest," was splendidly sung, and the organist, Mr. G. F. Tendall, played the Hallelujah chorus. At half-past eleven on the night of Tuesday, June 22, corresponding with the hour of twelve noon in London, a short service was held in the Cathedral, when, in addition to the National Anthem, the Te Deum was sung to the music of Stanford in B flat. Handel's "Zadok the Priest" was again performed.

At the Opera House on Monday, June 21, the Christchurch Musical Union gave Mendelssohn's "Hymn of Praise," together with a short programme of patriotic music, in the presence of an immense audience. Ringing cheers for the Queen followed the singing of the National Anthem, "Rule, Britannia," also evoking great enthusiasm.

Palmerston North.

On June 24 Mendelssohn's "Hymn of Praise" was performed as a Thanksgiving Service in connection with the celebration of the Queen's Diamond Jubilee, in All Saints' Church. The choir was augmented for the occasion by a number of voices from other choirs in the town. A strong orchestra also assisted. Mr. T. Tallis Trimnell, the well-known composer and organist of St. Peter's, Wellington, presided at the organ and rendered valuable assistance. Mr. John Hill, of Wellington, who has recently returned to the colony after studying for some years at the Leipzig Conservatorium, undertook the tenor solos and received warm praise for his finished and artistic style. The other solos were taken by members of the choir, and the whole performance reflected much credit upon the organist and choirmaster of the church, Mr. Alfred Drew.

The point worthy of emphasis about this performance is that the work was given in a town situated in a district which, only a few years ago, was covered by a primitive forest, but which now numbers amongst its residents many capable musicians, who show their love for the works of the great masters by devoting much time to their study and production. The fact that Mendelssohn's noble work was given as a Thanksgiving Service in connection with Her Majesty's Jubilee in an Anglican Church is probably in itself quite a unique event—at any rate, in the colonies.

DANBY—PAXTON—WEBBE.

These eminent, and typically English glee composers—John Danby (1757-1798), Stephen Paxton (1735-1787), and Samuel Webbe (1740-1816)—are buried in Old St. Pancras churchyard, which is situated behind St. Pancras railway station. The ravages of time, if not the weather, have obliterated the inscriptions on the tombs of Danby and Paxton, while Webbe's tombstone has disappeared. Mainly through the suggestion of Mr. David Baptie, of Glasgow, aided by the practical efforts of Mr. J. Spencer Curwen, the two decayed inscriptions have been made legible. A new handsome granite obelisk has also been erected, near his supposed resting-place, to Webbe, bearing the inscription, "Samuel Webbe, died March 25, 1816, in his 76th year," followed by the opening strain of his fine glee, "Thy voice, O harmony, is divine." The unveiling of the monument took place on July 24, Mr. George Riseley, conductor of the Bristol Madrigal Society and organist of Bristol Cathedral, with much appropriateness, performing the ceremony.

Mr. Riseley, after expressing the pleasure he had in performing the ceremony entrusted to him, and to join in doing honour to the memory of the three men they were commemorating, said in the course of an interesting and thoughtful address: "Webbe, Paxton, and Danby lived in the latter part of the eighteenth century, and were accomplished musicians; two I am proud to claim as brother

organists, but all three are best known as eminent in one particular form of music—the purely English art of glee writing. In 1741 (when Webbe was only one year old) the celebrated and evergreen Madrigal Society was founded in London, which to this day offers prizes for the composition of madrigals. This society, said to be the oldest in Europe, at first consisted of sixteen members, who were persons belonging to Cathedral choirs, or those 'vouched for by two or more members of the society as being capable of singing their parts in concert, both in time and tune,' and a strict examination test was imposed. Afterwards, we are told by Sir John Hawkins (himself one of the earliest members), it was largely reinforced by 'mechanics and weavers from Spitalfields, and others who were well versed in the practice of Psalmody.' These ardent and enthusiastic musicians were in the habit of meeting weekly, and singing till half-past ten at night, when they had to cease, 'unless some of the members shall be cheerfully incited to sing catches,' in which case their privileges were extended till eleven o'clock. After this (though we may sympathise with the delinquents) we are not surprised to find another rule, which enacted that 'any member eating his supper, or a part thereof, during practice time, was to forfeit sixpence, to be applied to buying ruled paper.' (Laughter.) What influence this society exercised over the rising young musicians of the day we can now scarcely estimate, but it must have been very considerable. At all events, the practice of the old madrigal, with its 'linked sweetness long drawn out,' led to a somewhat different style of composition, and in 1762 another society was started, called 'The Noblemen and Gentlemen's Catch Club,' for the encouragement of the composition and performance of canons, catches, and glees. This was followed twenty-five years later by the Glee Club, for the singing of glees and canons after dinner. Both these societies offered prizes for the composition of glees and catches, and to their fostering care we owe 'many a gem of purest ray serene.' (Hear, hear.) For many years the names of Webbe, Paxton, and Danby figured in the list of prize-takers in these compositions; Webbe having gained twenty-seven prize medals in all. The lives of these three men were comparatively uneventful. Samuel Webbe was born in Minorca in 1740, but his family soon removed to London. On the sudden death of his father, who was a Government official, the little Samuel, then a child of eleven, was apprenticed to a cabinet maker. The ruling passion was, however, too strong for him, and on the expiration of his time he began the study of music under Barbandt, organist of the Bavarian Ambassador's chapel. He had found his vocation, and from 1763 devoted the greater part of his time to unaccompanied vocal music. He became organist of the chapel of the Sardinian Embassy, no doubt through the influence of his master, Barbandt. In 1784 he became secretary to the Catch Club. In 1787 he was appointed librarian to the newly established Glee Club, and for it he composed his celebrated glee, 'Glorious Apollo,' with which every meeting thenceforward began. He himself published nine books of glees, to say nothing of songs; and many of his glees and canons are published in Warren's collection. A large number of these are no longer heard, but some will maintain their position as long as a taste for this style of music exists. Webbe lived respected and beloved, happy in his work, and a benefactor to posterity. He died at the age of seventy-six, in the year 1816, and was buried here. William Linley wrote an ode upon his death, for the best setting of which a prize was offered; there were seven competitors, the successful one being C. S. Evans.

"Before closing this account of Webbe's life I should like to add a few words on an interesting incident which recently came under my notice. By the courtesy of Messrs. Novello, Ewer and Co. I was permitted to spend a few hours last Saturday morning looking through the fine collection of glees contained in their library. Here I found an MS. volume of compositions by Webbe, containing five masses, two requiems, three motets, a Magnificat in F, and several collects. Inside the cover Vincent Novello has written the following remarks: 'This volume contains a curious and unique collection of manuscripts in the handwriting of Mr. Webbe, senior, the celebrated glee composer, and the organist for many years at the Sardinian Ambassador's chapel, near Lincoln's Inn Fields. There are also a few autograph compositions by his son, who was likewise an organist, and an excellent musician. He was a much greater *performer* than his estimable father, and it is recorded to his honour, that when Haydn was in this country, he frequently went to hear young Webbe play the service at the Bavarian Chapel in Warwick Street, Golden Square, where Mr. Webbe, junior, was for many years employed as organist and director of the choir. I have myself heard him perform some of Haydn's charming compositions on that organ, in a most delightful and masterly manner. He was likewise a very tasteful performer on the violoncello, besides being a very skilful contrapuntist and musicianlike composer. I have had great pleasure in offering a tribute of respect to the father and the son (with both of whom I enjoyed the advantage and gratification of being intimately acquainted at the early part of my professional career), by bringing out a new edition of their works, which I have endeavoured to render as still more generally useful in small choirs, and as additionally attractive as possible to the English musical public. (Signed) VINCENT NOVELLO, March 28, 1847.'" (Applause.)

Mr. Riseley, after briefly referring to the careers of Danby and Paxton, then pulled the cord which revealed the memorial of Webbe to public view. Short speeches were made by Mr. E. Cooper, librarian of the Madrigal Society (London), and Mr. Spencer Curwen. The West London Choral Association (under the direction of Mr. William Holmes) contributed the following glees with much appropriateness and acceptance: "Awake, Æolian lyre," by Danby, which gained a prize in 1783; "How sweet, how fresh," a prize glee by Paxton (1779); "Swiftly from the mountain's brow," by Webbe (1788), and the same composer's evergreen and beautiful glee "When winds breathe soft along the silent deep."

THE NEWPORT EISTEDDFOD.

(FROM OUR SPECIAL CORRESPONDENT.)

READERS of THE MUSICAL TIMES do not require to be told that the Royal National Eisteddfod of Wales is an institution having large and varied aims. As represented by the bardic hierarchy and the Gorsedd it conserves the traditions of the dead past while acting in the living present, and by its system of competition and reward it seeks to promote all forms of art and industry. The energy and enterprise with which this is done vary with the locality of the annual gathering. Held alternately in North and South Wales, and dependent for the scope and character of its work not upon a central body, but upon local spirit and resources, there are times when limited means decree restricted effort, and other times when ample pecuniary support warrants corresponding outlay. The meeting held at Newport during the week beginning August 1 was one of the more fortunate class. Nothing could have exceeded the liberality of the town and district in all departments of the work undertaken. A huge wooden building, admirably designed for its purpose, was erected, and a programme was drawn up at once comprehensive in character and profuse in its offers of reward to successful merit. It is no part of my duty to deal with that programme as a whole. Here the musical part alone calls for notice, and in dealing with it I shall adopt a summary rather than a detailed method, seeking to give a general idea of the proceedings and whatever in them was significant.

Taking, first, the non-competitive performances, or concerts, of which there were four, considerable variety of character may justly be claimed for them. The first was devoted entirely to music for a military band, the musicians of the Royal Marines, under Mr. Frank Winterbottom, being in attendance. This was eminently a popular occasion, for the Welshman loves a band, and has within his borders not a few excellent examples of his own raising. Thoroughly did he enjoy an admirable Bank Holiday selection, the particulars of which, however, need not here be given. The second evening concert took a higher flight, devoting itself exclusively to "Elijah," with Madame Henson, Miss Butt, Mr. Ben Davies, and Mr. Ffrangcon-Davies as principal vocalists, Mr. E. Bernard Newman being the conductor. It is usual at the meetings of the National Eisteddfod to have the services of a choir specially

trained. This was the case at Newport, where a large body of voices, drawn from the town and district, did whatever chorus work was needed during the week. Less frequently do we find an Eisteddfod orchestra as well as choir; that important adjunct being confined chiefly to meetings held in the big towns of South Wales. There was, of course, an orchestra at Newport, and one quite adequate to the task it had to perform; its "leader" being the experienced Mr. Woodward, of Cheltenham. "Elijah" stood well equipped, therefore, and a generally successful performance took place—successful enough, at any rate, to warrant the liberal applause of an audience much more enthusiastic than hypercritical. The soloists were excellent, Mr. Ffrangcon-Davies's rendering of the part of the *Prophet* being especially so, if it be conceded that a somewhat ultra-dramatic embodiment comes within the lines of propriety on the occasion of an oratorio. Mr. Davies sang without book, and alike in declamation and song made a direct appeal to the perfervid nature of his countrymen. They answered with more than a popular justification of his methods.

The third evening concert, given up in large measure to Welsh and other songs, now offers little material for comment. Among the more conspicuous selections were an overture and ballad for chorus and orchestra, "Battle of the Severn," the work of Mr. D. C. Williams, who conducted the performance. I regret that I missed this work, and that it has not yet even come under my eye. Mr. Walter Macfarren's capital overture to "Othello," conducted by the veteran composer, was another prominent feature; but purely orchestral works have as yet to receive proper attention in Wales, where the stream of musical life flows well nigh exclusively through vocal channels. Among the artists who assisted on this occasion were Mesdames Olive Grey, Ceinwen Jones, and Maggie Davies; Messrs. Gwilym Richards, John Thomas (Pencerdd Gwalia), Ffrangcon-Davies, and David Hughes. At the fourth and last concert Sir A. C. Mackenzie's "Dream of Jubal" headed the programme, and was the chief source of interest to the more cultured part of a great gathering. This work—which was conducted by the composer—did not come as an entire stranger to the South Wales public, some of whom heard it a few years since in connection with the Cardiff Festival. But it must have been new to the vast majority of the audience, which seemed as a whole to be much impressed by it. The utmost attention was paid to the work from first to last—a result with which the performance, as well as the music, had, no doubt, something to do. How the Newport chorus discharged its task may best be gathered from a letter addressed to the singers through the medium of the local press. In that communication the composer said:—

"The conductor, who has to meet for the first time a large choir and make its acquaintance at the moment of performance, always feels that he is taking a step into the unknown, and is made aware of the element of doubt which enters into the 'best laid schemes of mice and men.' True, I met a small portion of the Newport choir at the orchestral rehearsal, but the acquaintance of the entire body of vocalists had to be made before the public, when any chance of communication between ourselves was impossible. Let me briefly say that this 'rapport' between the choir and myself was completely established during the first few bars of the 'Gloria,' and lasted without interruption until the last note of my work was played and sung. I am anxious, therefore, to thank all who were concerned in the details of preparation and the careful training, which were so evident in the result achieved. Mayhap the ladies and gentlemen of the Newport chorus surprised themselves. I do not say. But they certainly surprised me with a performance which was distinguished by remarkable refinement and power. And, above all, by a complete understanding—on the spur of the moment—of the desires of the composer and conductor, who now wishes to record his most sincere thanks in this public manner.—I am, &c."

No doubt the members of the chorus proudly wear this very handsome feather in their cap as a rich reward for a painstaking effort. The solos in "The Dream" were confided to Miss Maggie Davies, Miss Butt, Mr. Ben Davies, and Mr. David Hughes, in whose hands they were perfectly safe. Mr. Ffrangcon-Davies, on his part, undertook to read the passages in blank verse, which his fine sonorous voice and clear delivery carried through the accompanying music to the farthest limits of the pavilion. Mr. Davies threw himself into this task with all the ardour shown in his assumption of *Elijah*, and was credited on all hands with a success acknowledged especially by his countrymen, who recognised some very familiar features in his declamation. At the close, Sir A. C. Mackenzie was rewarded by enthusiastic and prolonged applause. The remainder of the programme was "miscellaneous" and need not be particularised. On the whole, the general outcome of the four concerts should be considered satisfactory. Popular features, and plenty of them, are a necessity on these occasions; but the audiences heard much good music, adequately rendered and necessarily educational.

In drawing up their scheme of musical competitions, the committee sought to cover all the ground on which the art is practised. On the first day, brass and military bands had much time to themselves, and, when they had cleared away, congregational choirs and glee parties in turn occupied the platform. The vocal music was judged by Welshmen only, Messrs. Emlyn Evans, David Jenkins, and John Thomas undertaking the onerous and, sooth to say, thankless task. Not much importance, however, appeared to be attached to these opening proceedings, and the attendance was comparatively small. The competitions of the second day included soprano solos, violin solos (the candidates were of considerable merit in these), pianoforte solos, choir singing by bodies of from eighty to one hundred voices, and duet singing by soprano and alto voices. As usual, interest centred in the choral struggle, the participants in which had to sing Bach's "Rest here in peace" and a Welsh chorus by Mr. Emlyn Evans. Some very good work was done, but I cannot say that the choirs were altogether happy in the music of Bach. They sang correctly and, for the most part, well; but the severe and restrained style of the piece seemed to hamper them, and was undoubtedly foreign to their nature and instincts. For this the Welsh piece made some amends. The prizes were one of £75, with a gold baton presented by Pritchard Morgan, M.P., and one of £25, with £2 worth of music, presented by Messrs. Novello and Co. These were handsome rewards, but I did not hear that the adjudication given by Sir A. C. Mackenzie, Mr. D. Jenkins, and Dr. Rogers was seriously challenged. As no award can satisfy everybody, this must be taken as the equivalent of general acquiescence.

The third day brought another set of competitions, involving pianoforte playing, singing at sight (several entries, but no competitors), bass solos, string quartet playing, and singing by mezzo-sopranos. These exercises, in which no very superior talent was indicated, were followed by the "chief choral competition" for prizes of £200 and £50 respectively; the selections being "Now all gives way together" ("St. Ludmila") and "The Mariners," a capital work by Mr. David Jenkins. Eight choirs entered the lists—seven from South Wales and one from distant Anglesea. As the great struggle approached, thousands crowded into the pavilion and excitement ran high, for, next after a football match, Welshmen enjoy a choral fight. I must decline to picture the ups and downs of the contest, which certainly showed the best that Wales can do at the present time. It must be said, however, that the choirs varied greatly in their style of singing, ranging from the emphatic, strenuous, noisy method of Merthyr to the refined and eminently artistic rendering of the choirs from Builth, Pontypool, and Anglesea. As I listened to the series of performances, my judgment gave the first prize to Pontypool, the singing of which was, in all essential points, unbeaten. So, as it turned out, thought the adjudicators, Sir A. C. Mackenzie, Mr. Macfarren, and Mr. Emlyn Evans, by whom the £200 was justly handed over to Pontypool, Anglesea taking the second prize. The award, as the reader may gather from another page, was not popular, and has been fiercely contested, especially by Merthyr. But it was the only possible award, consistent with justice. The musical competitions of the remaining days included one for ladies' choirs (very interesting this), one for orchestra, the results of which were not

specially valuable, and one for male-voice choirs, in which some good singing challenged admiration.

Taking the musical doings as a whole, I see cause for both regret and satisfaction. The work done in composition, save as to one particular case, could not be regarded seriously, while the absence of sight singing competitors and the limited results called forth by the orchestral and string quartet competitions showed weak points in Welsh music. But the Welsh are as ardent as ever when vocal music is concerned, and their choirs are distinctly improving. Much of the choral singing was extremely good and marked a decided advance in taste and skill.

THE BAYREUTH FESTIVAL.

(From our special Correspondent.)

Few musicians and amateurs had either the time or the inclination to sit through the entire series of performances this year in the Wagnerian stronghold, and this is one explanation of the divergences of opinion, very puzzling to those who did not visit Bayreuth but were content to take their views second-hand. Another reason for contradictory criticism lies in the fact that specialists of every nature decline to look at the Bayreuth master's mature works as a blend of all the arts, but persist in judging them each from his own special standpoint. This holds good alike of the vocal connoisseur, the painter, the *litterateur*, the orchestral conductor, and the theatrical manager, each looking at the representation through his own particular spectacles. Wagner was therefore in error when he proudly averred that his work would be regarded as representing art in general, for such it is not, save by those who can sink idiosyncrasies and excuse minor defects on account of conspicuous merits in bulk. The representations of this year consisted of three cycles of "Der Ring des Nibelungen" and eight performances of "Parsifal," and there is little reason to suppose that those who were unable to attend the first cycle suffered much by having to wait for the second, with which we have chiefly to do. This commenced, on the 2nd ult., with "Das Rheingold," the interpretation being, perhaps, the best ever given at Bayreuth. *Wotan* figures prominently in this preliminary section of the great tetralogy, and the Scandinavian deity, who has been generally regarded as tiresome, found an uncommonly excellent exponent in a new-comer, M. van Rooy, from Rotterdam. This artist is dignified in presence and bearing, and is the possessor of a magnificent baritone voice—in *timbre* recalling that of Signor Ancona, though considerably more powerful—which he produces almost to perfection. M. van Rooy is the best representative of *Wotan* that has appeared in Bayreuth since Herr Betz created the character in 1876. Herr Vogl displayed ample evidence that time is at present passing him by, for he sang the music allotted to the fire-god *Loge* as well as he did twenty-three years ago, when for the first and only time at Bayreuth the malevolent god's description of his journey through the world in order to discover if anything will compensate man for the loss of "woman's wonder and worth," or, in more homely language, woman's love, was received with a speedily hushed down round of applause. Miss Marie Brema was suitably imperious and unforgiving as *Fricka*, and the interpretation of other parts, such as the Rhine Daughters with their tuneful music, and the minor gods who have very little to do, displayed perfect recognition of all requirements.

Paramount in the interpretation of "Die Walküre," on the following evening, must be placed the superlative embodiments of Herr Vogl as *Siegmund* and Frau Sucher as *Sieglinde*. If the lady's voice has lost some of its freshness she is as consummate an artist as ever, and the wonderful duet between the twin brother and sister proved positively exciting, even to those who had heard it many times. That steadily rising artist, Frau Gulbranson, whose face and voice slightly recall the late Mdlle. Tietjens, was admirable in all respects as *Brünnhilde*, Herr Wachter sang the ungrateful music alloted to *Hunding* with as much taste as possible, and the nine Valkyries had powerful representatives. The scenic effects in the second and third acts were superb, but would be impossible in London with our antiquated stage machinery. "Siegfried," next day, gave an opportunity for ascertaining whether the young tenor, Herr Burgstaller, who was "discovered" by Frau Cosima Wagner and trained at Bayreuth, was progressing favourably. Unfortunately on this occasion he was not in his best voice, but, being little more than a boy himself, he looked the part to perfection, and maintained all the lightness necessary in the representative of the untutored forest youth. Frau Gulbranson was very fine in the grand duet after the awakening of *Brünnhilde*, and, although no recalls are permitted at Bayreuth, the applause was very much prolonged. After Herr Lieban, who is such an excellent *Mime* at Covent Garden, Herr Breuer was disappointing. He has not such a good voice nor such a spirit of drollery. Moreover, he plays too much to the audience, a fault very rarely committed at Bayreuth. As *Wotan* M. van Rooy was again splendid in voice and manner, the famous scene in the first act, when the Wanderer and *Mime* ask each other riddles, proving very impressive. Of the smaller parts nothing need be said except to record that they were all in capable hands. The cycle of the "Ring" was finished on Thursday, the 5th ult., with "Die Götterdammerung," and this marvellous concluding section of the great tetralogy could scarcely have been better interpreted. To begin with, it was of course played without cuts, thereby giving consistency to the whole drama. The scene of the Norns, usually excised in London, is of vital importance, the breaking of the rope indicating that the old government by force and fate is to give place to a new dispensation in which love shall rule the world. Herr Burgstaller was in much finer voice than on the previous day, and in appearance and manner suggested that the careless, boyish *Siegfried* had developed into a full-grown man. Again, Frau Gulbranson, as *Brünnhilde*, displayed splendid tragic power in the second act. Her expression of horror and agony when she discovers that her shame has been caused by the man she loved was thrilling, and the great final monologue was declaimed with much dignity. The parts of *Gunther*, *Gutrune*, and *Hagen* are unimportant; but praise unstinted must be given to Frau Schumann-Heink, who, after doing full justice to the solemn music accorded to *Erda* in the earlier sections of the work, displayed her beautiful voice to perfection in the scene where *Waltraute* warns her sister in vain concerning the dire evils which will ensue if possession is not given up of the accursed ring. The rugged choruses of *Gunther's* vassals in the second act were delivered with all requisite force, and the scenic arrangements commanded admiration, though the flames at the end of the first act threatened to scorch the occupants of the front rows of stalls. This cycle was conducted by Herr Siegfried Wagner, who did not wholly justify the confidence reposed in him by his fond mother and the Bayreuth direction generally. The superb orchestra was made up of nearly 130 skilled players, but there was a want of grip at times, and when a trifling mishap occurred it was not corrected on the instant. Herr Wagner is a clever young musician, but he needs more experience to wield the baton successfully at Bayreuth.

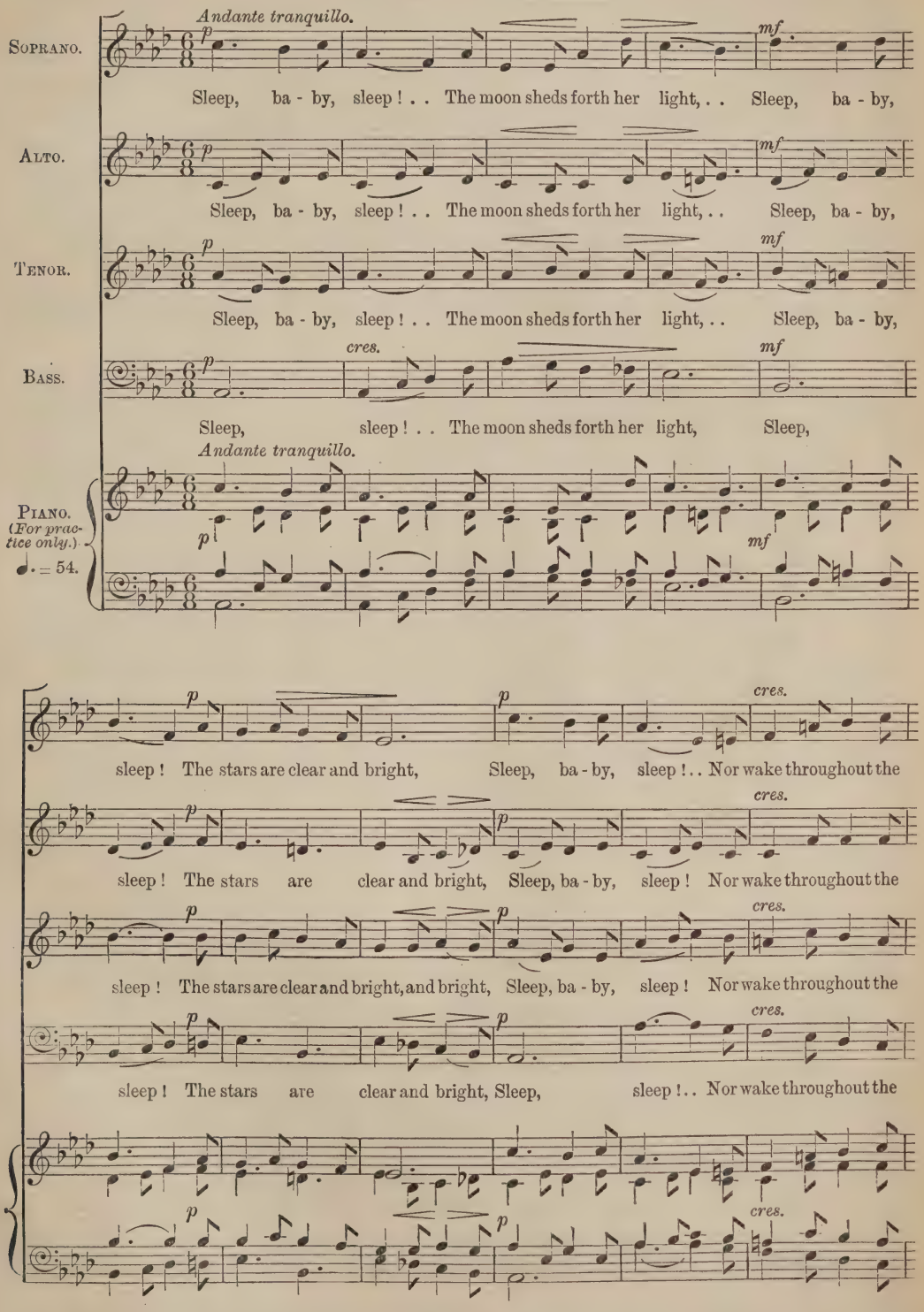
After two days of welcome rest came two performances of "Parsifal," that monumental work which crowned Richard Wagner's career and in which the Christian idea of redemption by love that runs through all his mature music-dramas is most fully exemplified. No one who was present at the first performance of "Parsifal" in July, 1882, will forget the impressions then received by an audience not consisting of the general public, but of members of the various Wagner societies. Even they could not at first grasp the intense religious significance of the work, for after the first act there was considerable applause and after the second roars of applause. When the curtains had slowly closed after the third act, however, there was dead silence for a while and then the assemblage began to file out slowly like people leaving a church. Wagner spoke up in time from his box at the back of the theatre, and said, in his rich sonorous tones, that while he thanked his patrons for the attention they had paid to his latest work, he felt that expressions of gratitude were due to the artists who had laboured so zealously in his behalf. Then he commenced to applaud vigorously, and there followed a shout that might have been heard at the foot of the hill.

Sleep, baby!

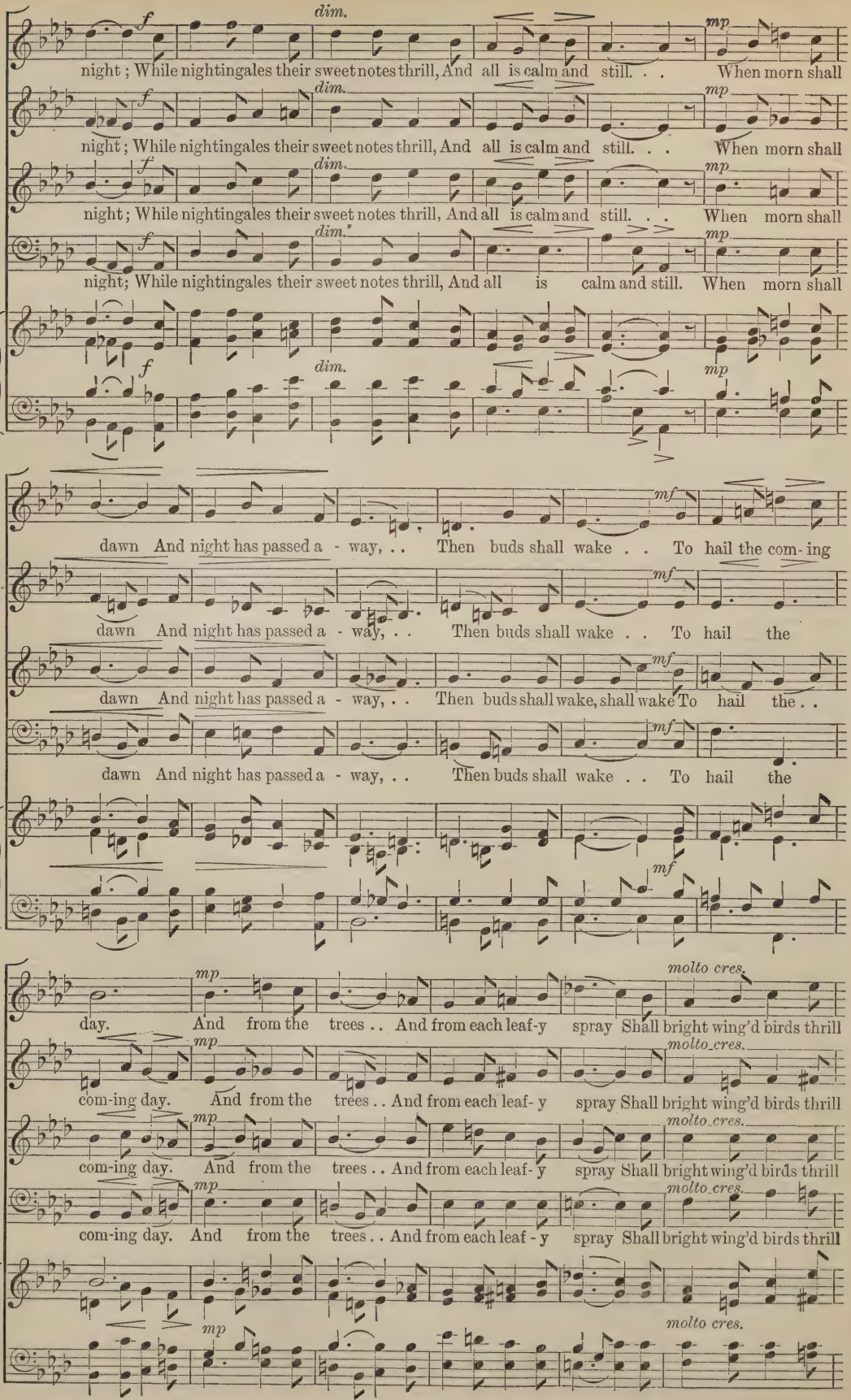
FOUR-PART SONG.

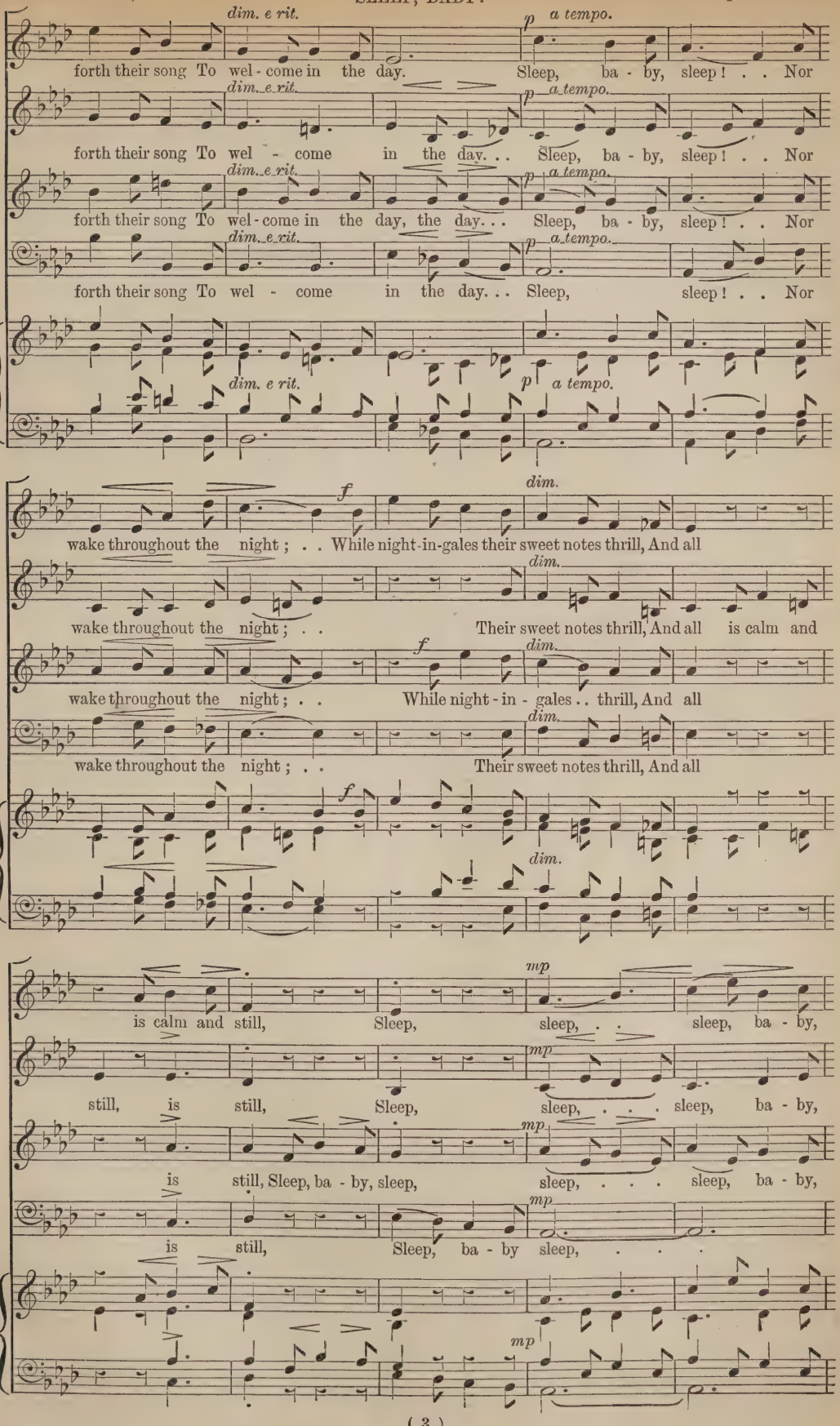
Words by Maud Sidley. Composed by J. Christopher Marks.

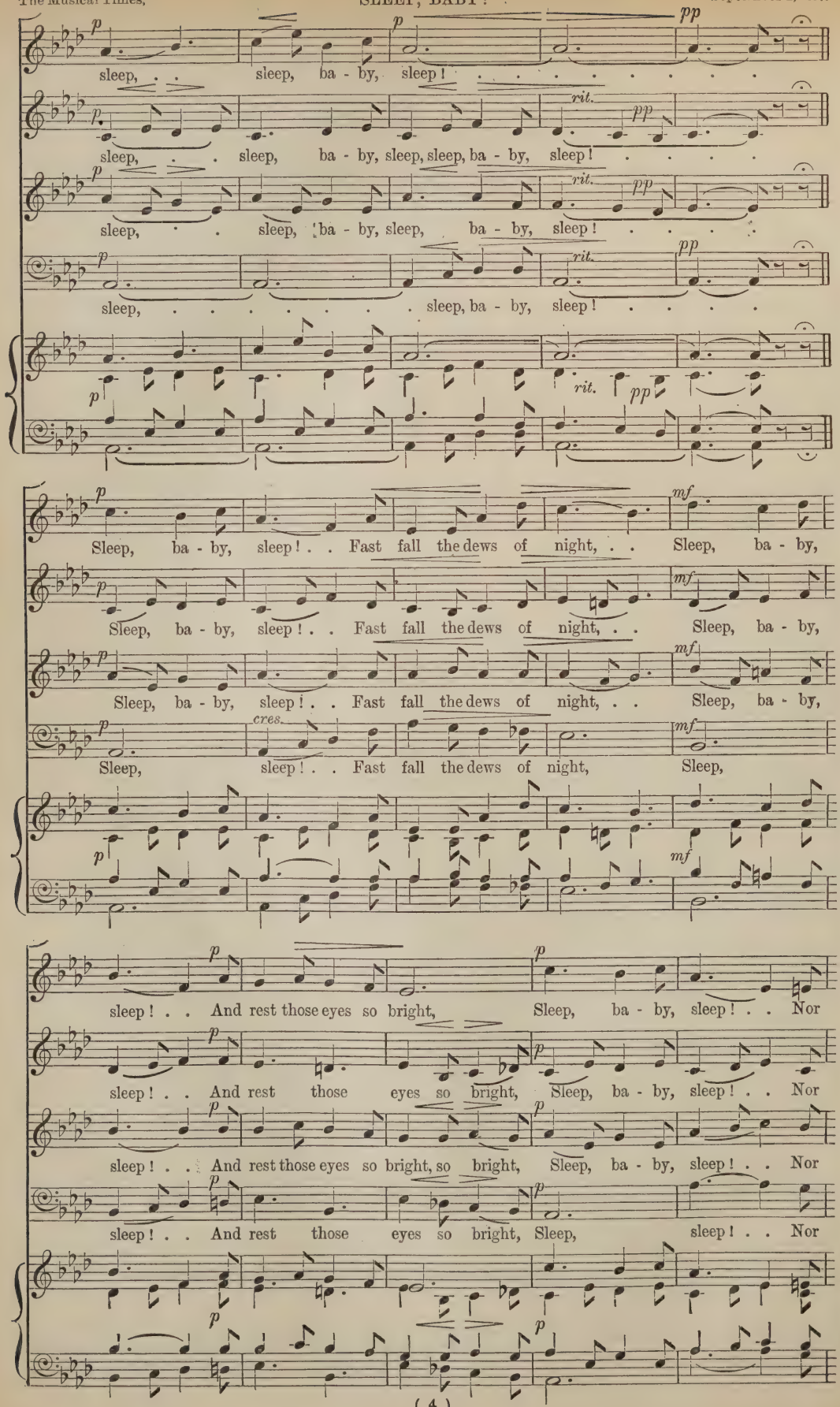
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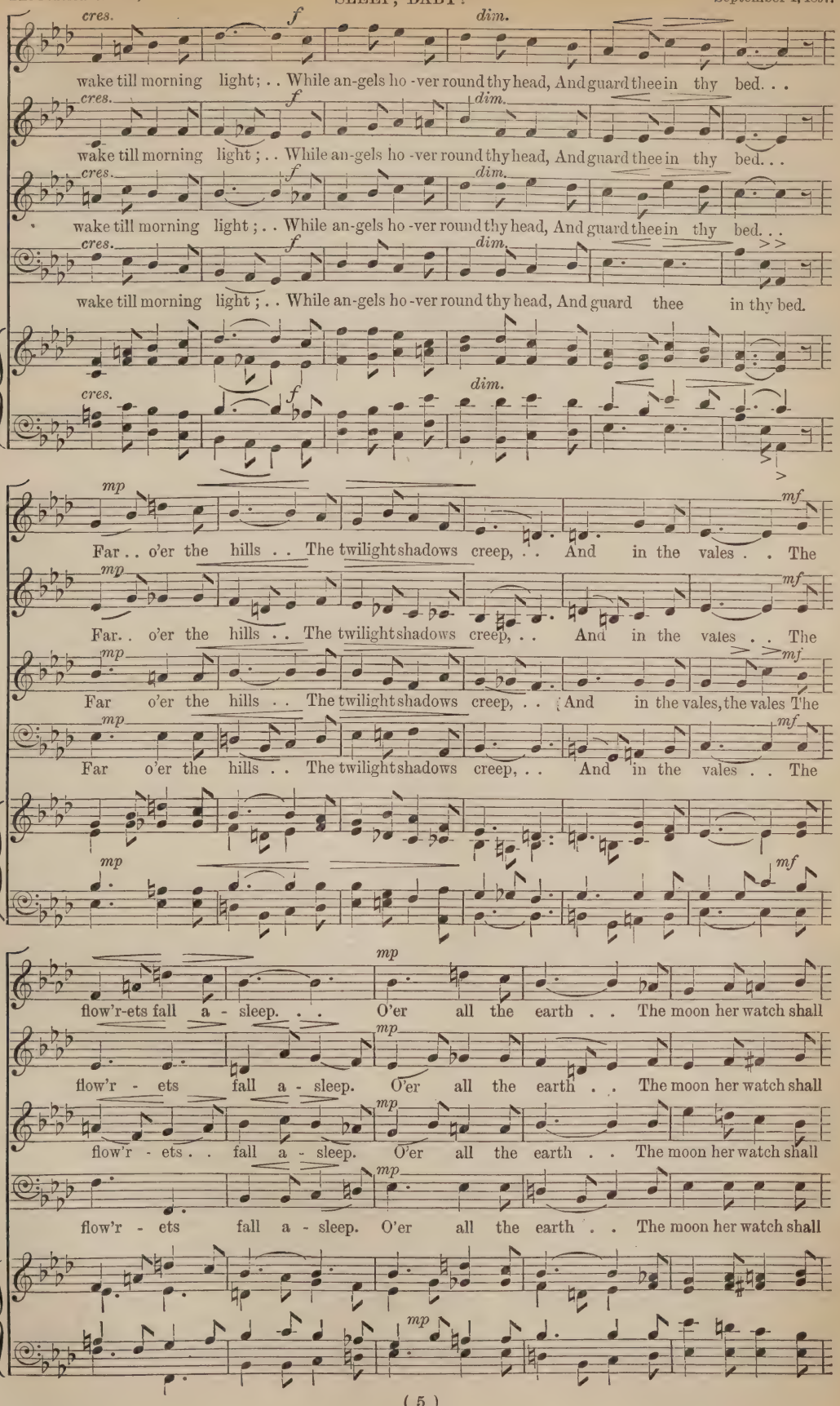


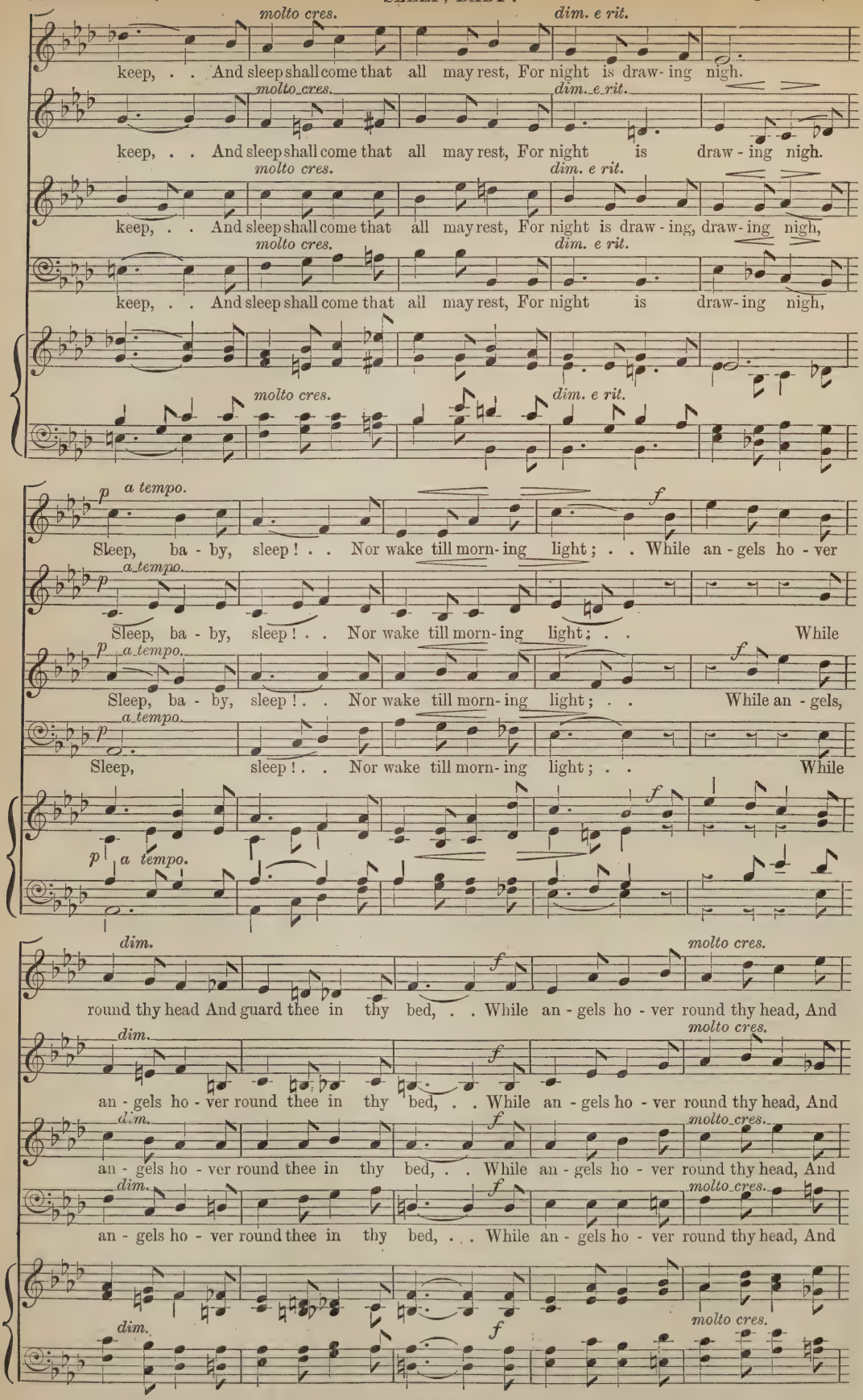
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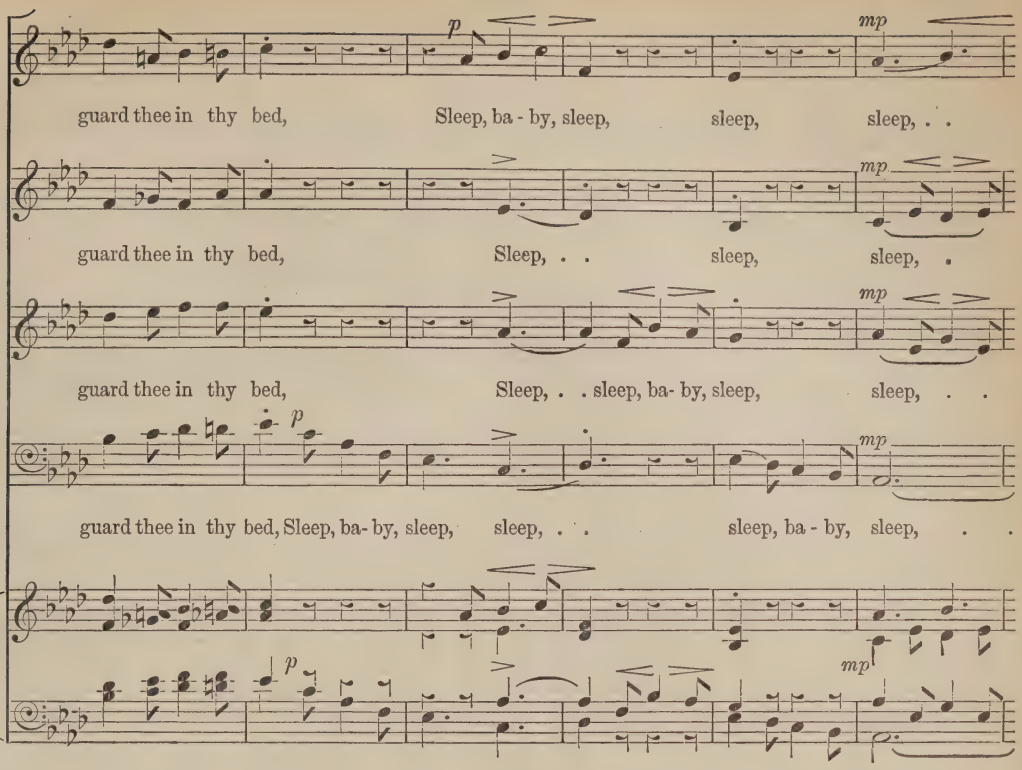

night; While nightingales their sweet notes thrill, And all is calm and still. . . When morn shall
night; While nightingales their sweet notes thrill, And all is calm and still. . . When morn shall
night; While nightingales their sweet notes thrill, And all is calm and still. . . When morn shall
night; While nightingales their sweet notes thrill, And all is calm and still. When morn shall
dawn And night has passed a - way, . . Then buds shall wake . . To hail the com- ing
dawn And night has passed a - way, . . Then buds shall wake . . To hail the
dawn And night has passed a - way, . . Then buds shall wake, shall wake To hail the . .
dawn And night has passed a - way, . . Then buds shall wake . . To hail the
day. And from the trees . . And from each leaf-y spray Shall bright wing'd birds thrill
com-ing day. And from the trees . . And from each leaf- y spray Shall bright wing'd birds thrill
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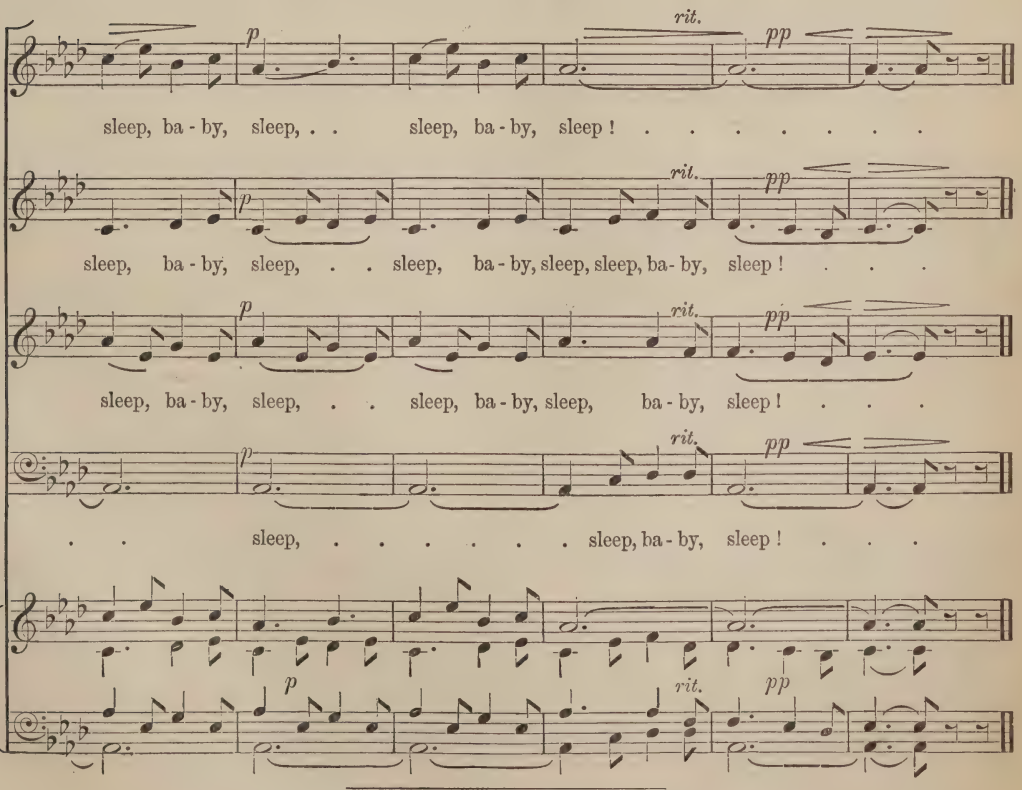

dim. e rit.
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forth their song To wel - come in the day. Sleep, ba - by, sleep! . . Nor
forth their song To wel - come in the day. . . Sleep, ba - by, sleep! . . Nor
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f dim.
wake throughout the night; . . While night-in-gales their sweet notes thrill, And all
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wake throughout the night; . . While night - in - gales . . thrill, And all
wake throughout the night; . . Their sweet notes thrill, And all
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is still, Sleep, ba - by, sleep, sleep, . . . sleep, ba - by,
is still, Sleep, ba - by sleep, . . .


sleep, . . sleep, ba - by, sleep! . . . . . .
sleep, . . sleep, ba - by, sleep, sleep, ba - by, sleep! . . . .
sleep, . . sleep, ba - by, sleep, ba - by, sleep! . . . .
sleep, ... sleep, ba - by, sleep! . . . .
rit.
Sleep, ba - by, sleep! . . Fast fall the dews of night, . . Sleep, ba - by,
Sleep, ba - by, sleep! . . Fast fall the dews of night, . . Sleep, ba - by,
Sleep, ba - by, sleep! . . Fast fall the dews of night, . . Sleep, ba - by,
Sleep, sleep! . . Fast fall the dews of night, Sleep,
cres.
sleep! . . And rest those eyes so bright, Sleep, ba - by, sleep! . . Nor
sleep! . . And rest those eyes so bright, Sleep, ba - by, sleep! . . Nor
sleep! . . And rest those eyes so bright, so bright, Sleep, ba - by, sleep! . . Nor
sleep! . . And rest those eyes so bright, Sleep, sleep! . . Nor


cres. f dim.
wake till morning light; . . While an-gels ho-ver round thy head, And guard thee in thy bed. . .
wake till morning light; . . While an-gels ho-ver round thy head, And guard thee in thy bed. . .
wake till morning light; . . While an-gels ho-ver round thy head, And guard thee in thy bed. . .
wake till morning light; . . While an-gels ho-ver round thy head, And guard thee in thy bed.
mp mf
Far . . o'er the hills . . The twilight shadows creep, . . And in the vales . . The
Far . . o'er the hills . . The twilight shadows creep, . . And in the vales . . The
Far o'er the hills . . The twilight shadows creep, . . And in the vales, the vales The
Far o'er the hills . . The twilight shadows creep, . . And in the vales . . The
flow'r-ets fall a - sleep. . . O'er all the earth . . The moon her watch shall
flow'r - ets fall a - sleep. O'er all the earth . . The moon her watch shall
flow'r - ets . . fall a - sleep. O'er all the earth . . The moon her watch shall
flow'r - ets fall a - sleep. O'er all the earth . . The moon her watch shall


molto cres.
dim. e rit.
keep, . . And sleep shall come that all may rest, For night is draw- ing nigh.
keep, . . And sleep shall come that all may rest, For night is draw- ing nigh.
keep, . . And sleep shall come that all may rest, For night is draw- ing, draw- ing nigh,
keep, . . And sleep shall come that all may rest, For night is draw- ing nigh,
p a tempo.
f
Sleep, ba - by, sleep ! . . Nor wake till morn- ing light ; . . While an - gels ho - ver
Sleep, ba - by, sleep ! . . Nor wake till morn- ing light ; . . While
Sleep, ba - by, sleep ! . . Nor wake till morn- ing light ; . . While an - gels,
Sleep, sleep ! . . Nor wake till morn- ing light ; . . While
dim.
molto cres.
round thy head And guard thee in thy bed, . . While an - gels ho - ver round thy head, And
an - gels ho - ver round thee in thy bed, . . While an - gels ho - ver round thy head, And
an - gels ho - ver round thee in thy bed, . . While an - gels ho - ver round thy head, And
an - gels ho - ver round thee in thy bed, . . While an - gels ho - ver round thy head, And





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TENOR. Songs of our land, ye are

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Con spirito. *Andante con moto.*

PIANO. *f*

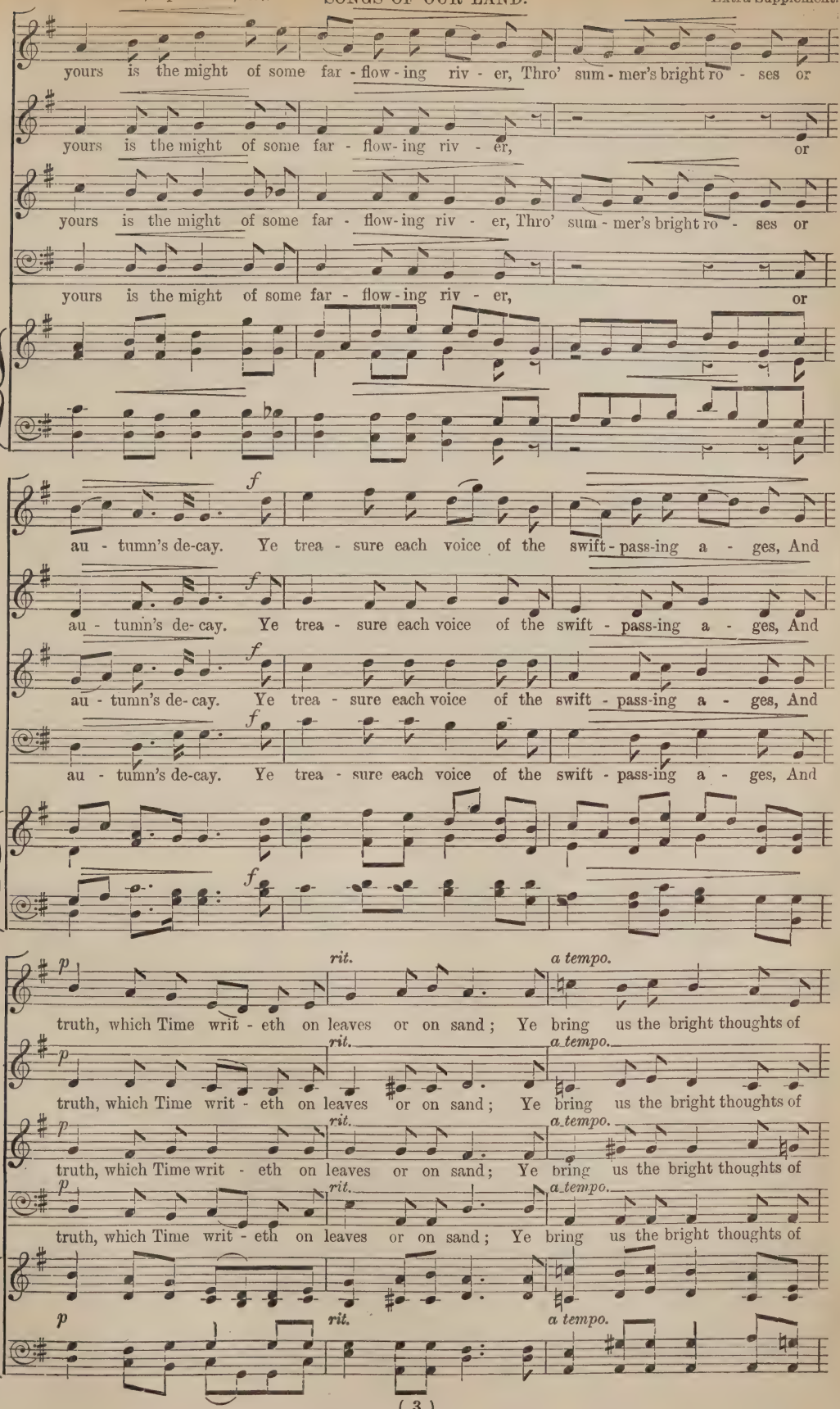
with us for ev - er; The pow'r and the splen - dour of thrones pass a - way, But

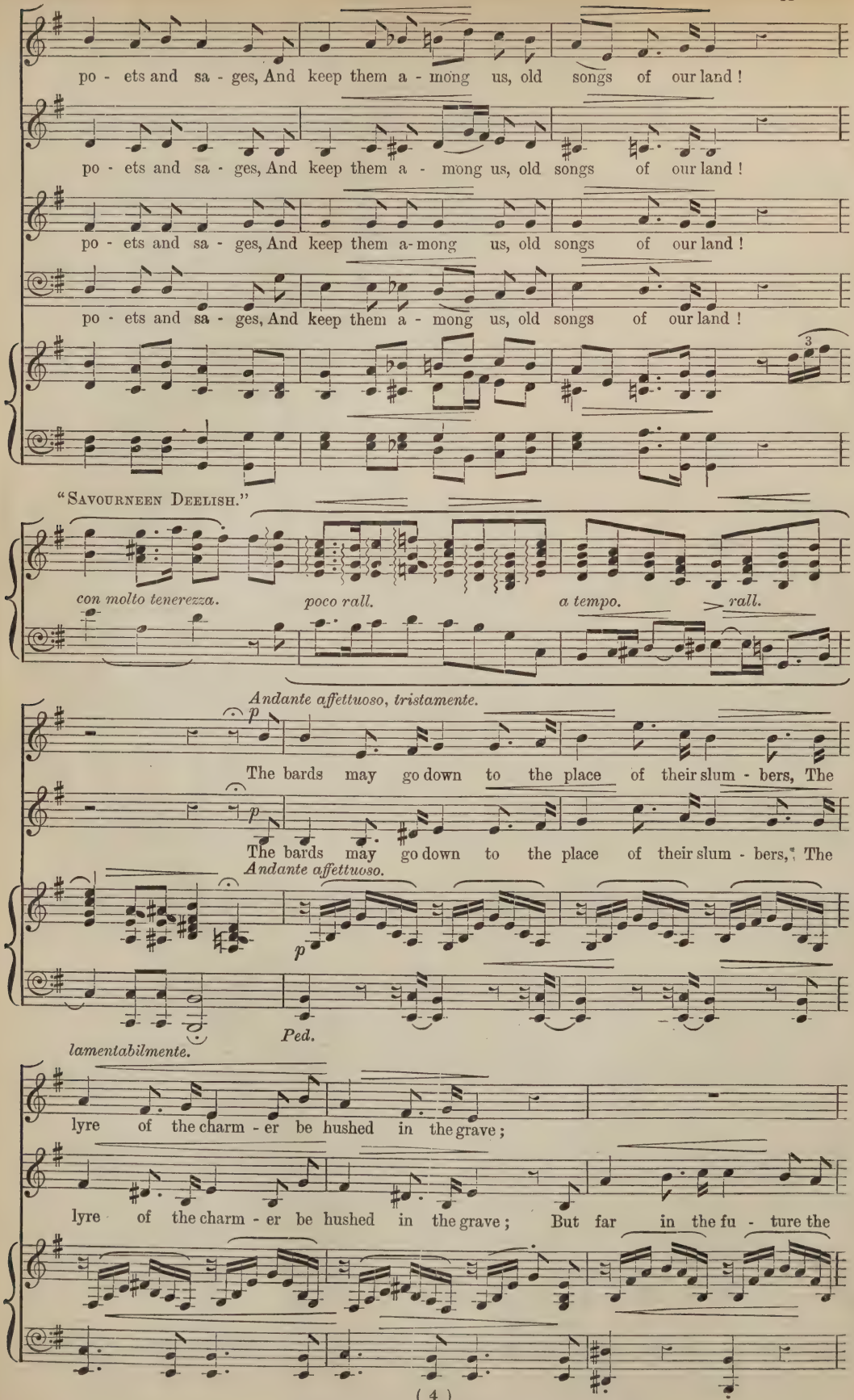
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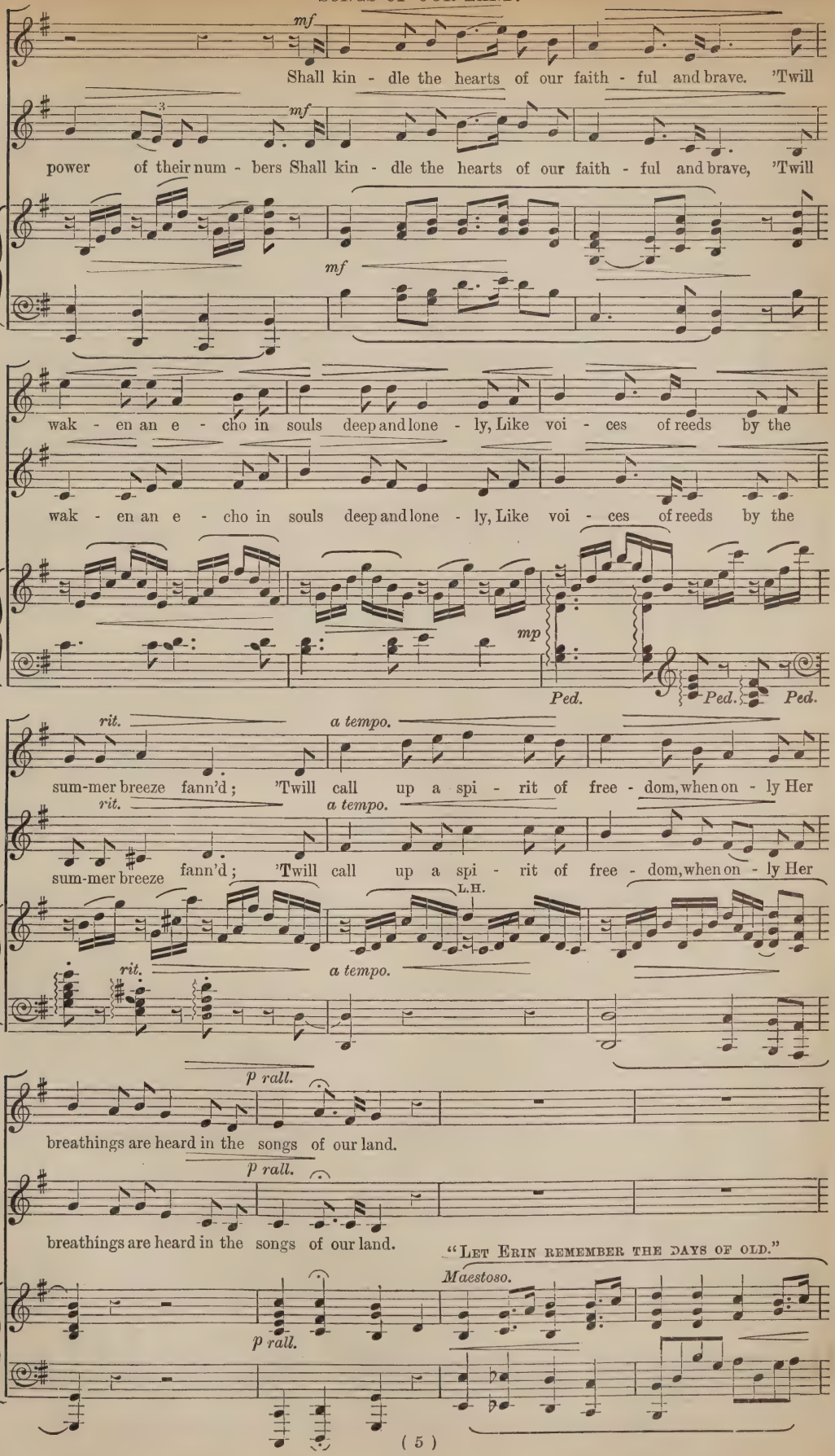
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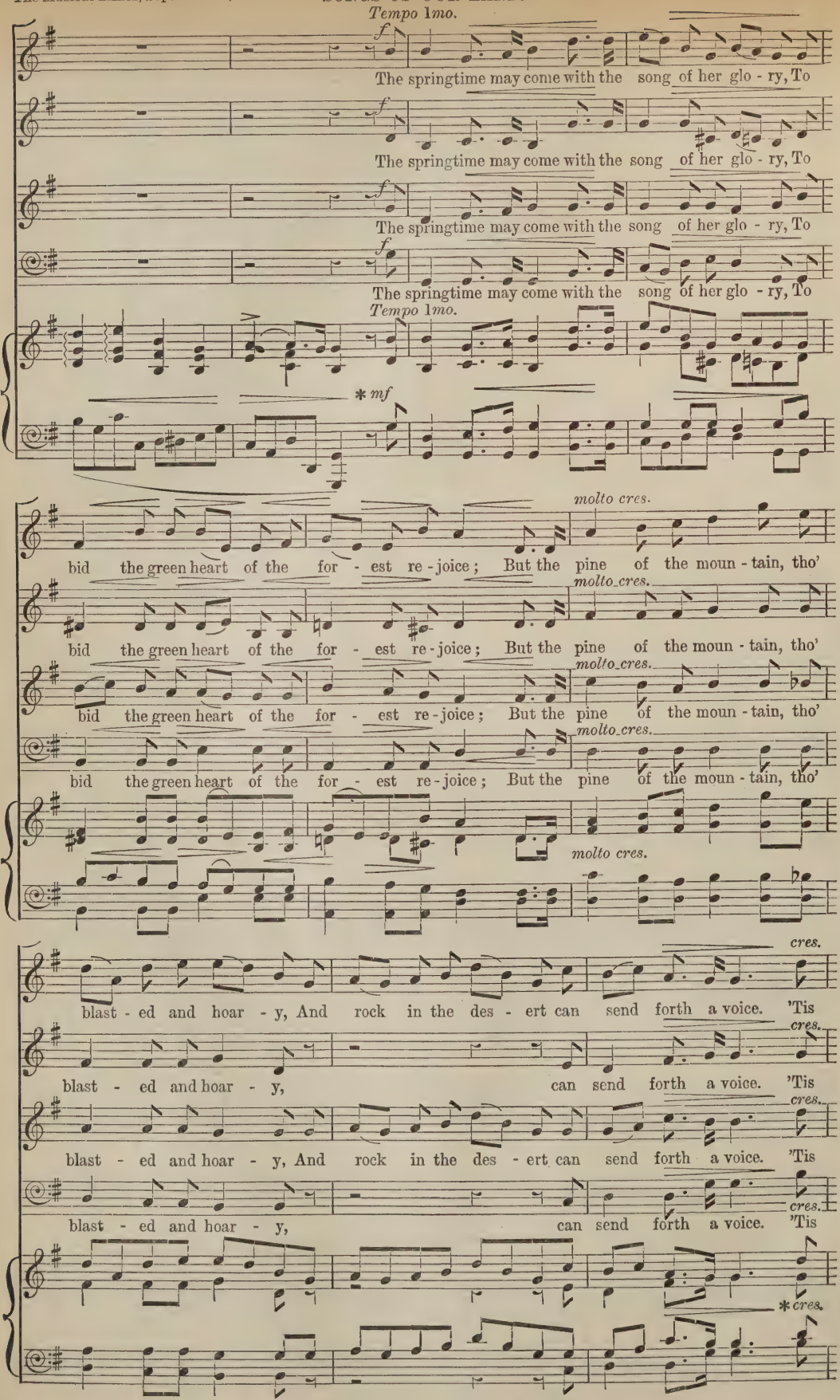
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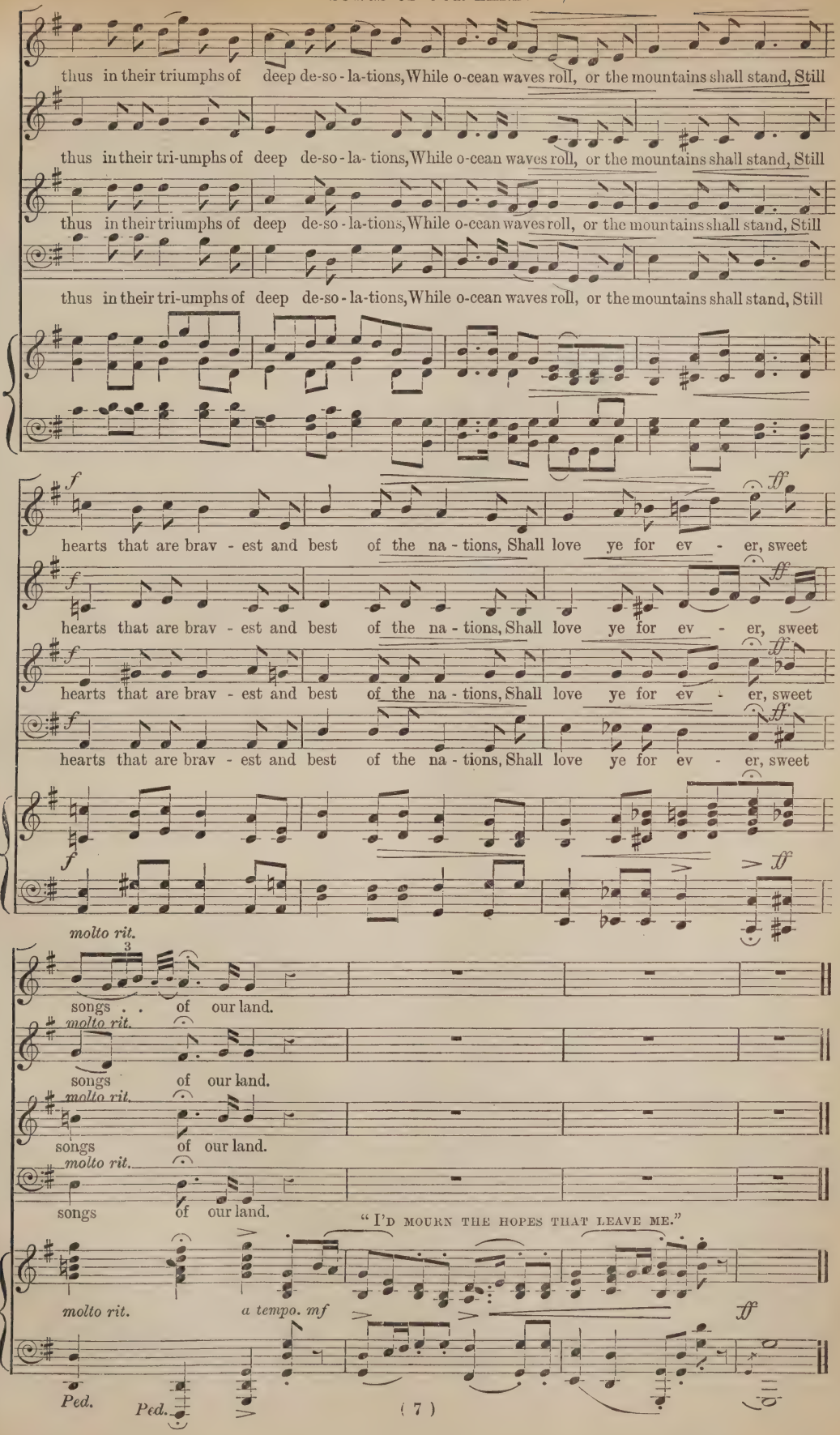

yours is the might of some far - flow - ing riv - er, Thro' sum - mer's bright ro - ses or
yours is the might of some far - flow - ing riv - er, or
yours is the might of some far - flow - ing riv - er, Thro' sum - mer's bright ro - ses or
yours is the might of some far - flow - ing riv - er, or
f
au - tumn's de - cay. Ye trea - sure each voice of the swift - pass - ing a - ges, And
au - tumn's de - cay. Ye trea - sure each voice of the swift - pass - ing a - ges, And
au - tumn's de - cay. Ye trea - sure each voice of the swift - pass - ing a - ges, And
au - tumn's de - cay. Ye trea - sure each voice of the swift - pass - ing a - ges, And
p
rit.
a tempo.
truth, which Time writ - eth on leaves or on sand; Ye bring us the bright thoughts of
truth, which Time writ - eth on leaves or on sand; Ye bring us the bright thoughts of
truth, which Time writ - eth on leaves or on sand; Ye bring us the bright thoughts of
truth, which Time writ - eth on leaves or on sand; Ye bring us the bright thoughts of


po - ets and sa - ges, And keep them a - mong us, old songs of our land !
po - ets and sa - ges, And keep them a - mong us, old songs of our land !
po - ets and sa - ges, And keep them a-mong us, old songs of our land !
po - ets and sa - ges, And keep them a - mong us, old songs of our land !
3
"Savourneen Deelish."
con molto tenerezza.
poco rall.
a tempo.
rall.
Andante affettuoso, tristamente.
p
The bards may go down to the place of their slum - bers, The
p
The bards may go down to the place of their slum - bers, The
Andante affettuoso.
p
Ped.
lamentabilmente.
lyre of the charm - er be hushed in the grave;
lyre of the charm - er be hushed in the grave; But far in the fu - ture the


mf
Shall kin - dle the hearts of our faith - ful and brave. 'Twill
mf
power of their num - bers Shall kin - dle the hearts of our faith - ful and brave, 'Twill
mf
wak - en an e - cho in souls deep and lone - ly, Like voi - ces of reeds by the
wak - en an e - cho in souls deep and lone - ly, Like voi - ces of reeds by the
mp
Ped.
Ped.
Ped.
rit.
a tempo.
sum-mer breeze fann'd; 'Twill call up a spi - rit of free - dom, when on - ly Her
rit.
a tempo.
sum-mer breeze fann'd; 'Twill call up a spi - rit of free - dom, when on - ly Her
L.H.
rit.
a tempo.
p rall.
breathings are heard in the songs of our land.
p rall.
breathings are heard in the songs of our land.
"Let Erin remember the days of old."
Maestoso.
p rall.



* In the passage between the asterisks the voices should be unaccompanied, if possible.


thus in their triumphs of deep de-so-la-tions, While o-cean waves roll, or the mountains shall stand, Still
thus in their tri-umphs of deep de-so-la-tions, While o-cean waves roll, or the mountains shall stand, Still
thus in their triumphs of deep de-so-la-tions, While o-cean waves roll, or the mountains shall stand, Still
thus in their tri-umphs of deep de-so-la-tions, While o-cean waves roll, or the mountains shall stand, Still
f
ff
hearts that are brav - est and best of the na - tions, Shall love ye for ev - er, sweet
hearts that are brav - est and best of the na - tions, Shall love ye for ev - er, sweet
hearts that are brav - est and best of the na - tions, Shall love ye for ev - er, sweet
hearts that are brav - est and best of the na - tions, Shall love ye for ev - er, sweet
molto rit.
songs . . of our land.
songs of our land.
songs of our land.
songs of our land.
"I'd mourn the hopes that leave me."
molto rit.
a tempo. mf
ff
Ped.
Ped.

NOVELLO'S PART-SONG BOOK (*continued*).

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124 Sigh no more, ladies ... ... 3d.
125 You spotted snakes (S.S.A.A.) ... 3d.
126 Take, oh, take those lips away ... 1½d.
127 It was a lover and his lass ... ... 4d.
128 O mistress mine ... ... 1½d.
129 Under the greenwood tree ... ... 1½d.
130 Hark, the lark ... . 3d.
131 Tell me where is fancy bred ... 1½d.

HENRY LESLIE.

132 The Violet ... ... 3d.
133 One morning sweet in May ... 3d.
134 Daylight is fading ... ... 1½d.
135 Down in a pretty valley ... ... 3d.
136 The Primrose ... ... 1½d.
137 Arise, sweet love ... ... 3d.

HENRY SMART.

138 'Tis break of day ... ... 2d.
139 My true love hath my heart ... 2d.
140 Doth not my lady come ... ... 2d.
141 Spring Song ... ... 2d.
142 The Curfew ... ... 2d.
143 Hear, sweet spirit ... ... 2d.

SAMUEL REAY.

144 Spring Voices ... ... 3d.
145 Waken, lords and ladies gay ... 3d.
146 As it fell upon a day ... ... 3d.
147 Huntsman, rest ... ... 3d.
148 'Tis May upon the mountain ... 3d.
149 Take, oh, take those lips away ... 1½d.

Vol. V.—ARTHUR SULLIVAN.

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151 Oh, hush thee, my babie ... ... 3d.
152 Evening... ... ... 1½d.
153 Joy to the Victors ... ... 3d.
154 Parting gleams ... ... 1½d.
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156 Spring ... ... 3d.
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159 Winter ... ... 3d.
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J. LEMMENS.

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166 Sunshine through the clouds ... 3d.
167 The Corn Field ... ... 3d.

HENRY SMART.

168 Wake! to the hunting ... ... 3d.
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171 Only Thou ... ... 1½d.
172 I prithee send me back my heart ... 1½d.
173 The Moon ... ... 3d.

Vol. V. (*continued*.)

CIRO PINSUTI.

174 A Spring Song... ... ... 3d.
175 An Autumn Song ... ... 3d.
176 The Two Spirits ... ... 3d.
177 The Crusaders... ... ... 3d.
178 The Caravan ... ... 3d.
179 Stradella ... ... 3d.

Vol. VI.—J. L. HATTON.

180 When evening's twilight ... ... 2d.
181 Absence ... ... 2d.
182 April showers ... ... 3d.
183 The red, red rose ... ... 3d.
184 Beware, beware ... ... 3d.
185 The Sailor's Song ... ... 3d.
186 Good Night ... ... 2d.
187 Blythe is the bird ... ... 2d.
188 Stars of the summer night ... ... 3d.
189 The hemlock-tree ... ... 4d.
190 Jack Frost ... ... 3d.
191 loved her ... ... 3d.
192 The Village Blacksmith ... ... 3d.
193 The Bait (Come, live with me) ... 3d.
194 Softly fall the shades of evening ... 3d.
195 Auburn (Sweet village) ... ... 3d.
196 Bird of the wilderness ... ... 3d.
197 The Summer gale ... ... 2d.
198 I met her in the quiet lane ... ... 2d.
199 If thou art sleeping ... ... 3d.
200 Spring Song ... ... 3d.
201 Good wishes ... ... 3d.
202 Parting and Meeting ... ... 2d.
203 Whether kissed by sunbeams ... 3d.
204 The roses are blushing ... ... 3d.
205 The Rivals ... ... 3d.
206 The village dance ... ... 3d.
207 Song of the Gipsy maidens ... ... 3d.
208 The Waterfall ... ... 3d.
209 Over hill, over dale ... ... 3d.
210 Love me little, love me long ... 3d.
211 Going a-maying ... ... 3d.
212 See, the rooks are homeward flying 3d.
213 Sweet Lady moon ... ... 3d.
214 Hark, the Convent bells are ringing 3d.

Vol. VII.—J. L. HATTON.

MALE VOICES.

215 When evening's twilight ... ... 2d.
216 Warrior's Song ... ... 3d.
217 Absence... ... ... 2d.
218 April showers ... ... 3d.
219 The red, red rose ... ... 3d.
220 Beware, beware ... ... 3d.
221 The happiest land ... ... 3d.
222 The Sailor's Song ... ... 3d.
223 Busy, curious, thirsty fly ... ... 2d.
224 Good night, beloved ... ... 2d.
225 Bacchanalian Song ... ... 3d.
226 Stars of the summer night ... ... 3d.
227 King Witlaf's drinking horn ... 3d.
228 Tars' Song ... ... 4d.
229 The hemlock-tree ... ... 4d.
230 Jack Frost ... ... 3d.
231 The Lye ... ... 3d.
232 I loved her ... ... 3d.
233 The Village Blacksmith ... ... 3d.
234 The Letter ... ... 3d.
235 Shall I wasting in despair ... ... 3d.
236 The way to build a boat ... ... 4d.
237 I loved a lass, a fair one ... ... 4d.
238 The Lifeboat ... ... 3d.

Vol. VIII.—HENRY SMART.

239 The Shepherd's farewell ... ... 2d.
240 The wave's reproof ... ... 3d.
241 Ave Maria ... ... 2d.
242 Spring ... ... 2d.
243 Morning... ... ... 3d.

Vol. VIII. (*continued*.)

244 Hymn to Cynthia ... ... 3d.
245 Cradle Song ... ... 3d.
246 The joys of Spring ... ... 3d.
247 Dream, baby, dream ... ... 2d.
248 A song for the Seasons ... ... 3d.
249 O say not that my heart is cold ... 2d.
250 Love and mirth ... ... 3d.
251 Sweet vesper hymn ... ... 3d.
252 Crocuses and Snowdrops ... ... 3d.
253 Stars of the summer night ... ... 3d.
254 Wind thy horn ... ... 3d.
255 The land of wonders ... ... 3d.
256 Ye little birds that sit and sing ... 2d.
257 How soft the shades of evening creep 2d.
258 How sweet is summer morning ... 2d.
259 Now May is here ... ... 3d.

Vol. IX.—WALTER MACFARREN.

260 Hunting Song ... ... 3d.
261 Summer Song ... ... 3d.
262 The Curfew bell ... ... 3d.
263 The Warrior ... ... 3d.
264 Love's heigh-ho! ... ... 3d.
265 Good-night, good rest... ... ... 3d.
266 The Fairies ... ... 3d.
267 Cradle Song ... ... 3d.
268 Morning Song ... ... 3d.
269 Ye pretty birds ... ... 3d.
270 More life ... ... 3d.
271 Sweet content ... ... 3d.
272 Sea Song ... ... (T.T.B.B.) 3d.
273 The stars are with the voyager „ 2d.
274 Autumn ... ... „ 3d.
275 Highland War Song ... ... „ 3d.
276 Shortest and longest ... ... „ 3d.
277 Windlass Song ... ... „ 3d.
278 O Lady, leave thy silken thread ... 3d.
279 Lover's Parting .. .. 3d.
280 Shepherds all and maidens fair ... 3d.
281 Night, sable goddess ... ... 3d.
282 Hence, all you vain delights... ... 3d.
283 Swallow, swallow, hither wing ... 3d.

Vol. X.—R. L. DE PEARSALL.

284 The Hardy Norseman... ... ... 4d.
285 Nymphs are sporting ... ... 3d.
286 O who will o'er the downs ... ... 4d.
286* O who will o'er the downs (A.T.T.B.) 4d.
287 Who shall win my lady fair ... ... 4d.
288 Why with toil ... ... 3d.
289 When Allen-a-Dale went a-hunting 4d.
290 I saw lovely Phillis. Madrigal ... 4d.
291 The River Spirit's song (A.T.T.B.) 3d.
292 It was upon a Spring-tide day. (5 v.) 4d.
293 Take heed, ye shepherd swains ... 4d.
294 Spring returns. Madrigal (S.S.A.T.B.) 2d.
295 Great god of love. 8 voices. Madgl. 3d.
296 In dulci jubilo. Christmas Carol ... 3d.
297 The song of the Frank companies ... 3d.
298 How bright in the May-time... ... 3d.
299 The Winter Song ... ... 3d.
300 The Bishop of Mentz ... ... 3d.
301 When last I strayed ... ... 2d.
302 See how smoothly ... ... 2d.
303 Let us all go maying ... ... 2d.
304 List! Lady, be not coy. (S.S.A.T.T.B.) 3d.
305 O ye roses. Madrigal „ 3d.
306 Sing we and chaunt it. Double Choir 2d.
307 Ditto, for 4 voices ... ... 2d.
308 The Red Wine flows ... (T.T.B.B.) 2d.
309 Shoot, false love, I care not ... ... 3d.

Vol. XI.—R. L. DE PEARSALL.

310 Laugh not, Youth, at Age. Madrigal 4d.
311 Down in my garden fair „ 3d.
312 Adieu! my native shore ... ... 2d.
313 Purple glow the forest mountains ... 2d.
314 Caput apri defero ... ... 3d.
315 A Chieftain to the Highlands ... 2d

The triumph of "Parsifal" was at once assured, and happily the danger, at one time seriously threatened, of performances at ordinary theatres has up to the present been averted. The titular part was played on Sunday, the 8th ult., by M. van Dyck, who, if not ideal in appearance until after the hero's wanderings, sang and acted throughout with the utmost earnestness, especially distinguishing himself in the scene of temptation in the second act. On the following day there was a contrast, and not for the better. Herr Grüning has sincerity of style, but his vocal method is not pleasant. On the other hand, the new *Kundry*, Fräulein von Mildenburg, from Hamburg, despite an interesting face and a moderately powerful voice well produced, could not compare with Miss Marie Brema, whose impersonation of Wagner's strange heroine has so far ripened that it is now almost unsurpassable in voice, appearance, and histrionic power. Herr Wachter and Herr Grengg were both acceptable as *Gurnemanz* on successive days; but Herr Perron was far less persuasive as the suffering *Amfortas* than his predecessors, Herr Reichmann and Herr Scheidemantel, in this *rôle*. The not very thankful part of *Klingsor* was commendably played, as on so many occasions in previous years, by Herr Plank. The important male and female choruses gave evidence of careful rehearsal, and the stage effects, particularly in the panoramic changes, afforded ample evidence that, apart from religious difficulties, "Parsifal" could not be effectively presented in any theatre unprovided with the electric and hydraulic appliances ready to hand at Bayreuth, obviating the necessity for shouting behind the scenes, ringing of bells, and whistling, which prove the reverse of agreeable in London performances of Wagner's masterpieces. No improvement can be expected with us until a stage is erected upon the principles adopted at Bayreuth, where all the latest improvements in mechanism are brought into utilisation. Let it be added that Herr Anton Seidl conducted both the performances of "Parsifal," and once more gave the utmost proofs of his capacity for directing the most advanced works of the Bayreuth master. If, as according to present arrangements, no performances will take place next year, they will certainly be resumed in 1899, when it is hoped that the brothers Jean and Edouard de Reszke will appear.

ALEXANDER WHEELOCK THAYER.

THE great biographer of Beethoven, ALEXANDER WHEELOCK THAYER, died at Trieste, on July 15, having nearly completed his eightieth year.

The name of Thayer will go down to posterity as the author of *the* "Life of Beethoven," every line of which bears eloquent testimony to his boundless enthusiasm and self-denying energy. Unfortunately, he never completed his great and self-imposed task; but his work is a truly monumental one, deserving the highest praise. Thayer cleared away many erroneous statements made by former Beethoven biographers. He ascertained many important and hitherto unknown facts, and he unearthed numerous unpublished letters. Without being a blind worshipper, he, by dint of the true biographer's love and sympathy, brought the complex and storm-tossed individuality of the master *humanly* nearer to us than any other writer. For this achievement he has laid the entire musical world under the deepest obligation. His investigations were of the minutest and most painstaking character. He took nothing for granted and neglected nothing which could in any way have some bearing upon his exalted theme; every fact he stated may be regarded as absolutely authentic.

Although an American by birth, and writing his book in English, Thayer was averse to its being issued in that language. The volumes as they were completed were published in Germany, in a German translation by Dr. Deiters, the biographer of Brahms. Here again the author's anxiety to render his work as complete and accurate as possible manifested itself in a striking manner; his reason for the course he adopted being that the German publication would doubtless bring forward well-informed correspondents, and elicit corrections as well as new matter, thus rendering the eventual *English* version of the work the more complete and reliable. The first volume of "Ludwig van Beethoven's Leben" appeared at Berlin in 1866, the second in 1872, and the third (which brought the life story of the great composer up to the year 1816) in 1879. The most important and eventful period (in regard to creative activity) thus remains to be dealt with—though, alas! by some other hand—in the remaining volume contemplated by the author.

Concerning Thayer's own life, it may be summed up in a few lines. A lineal descendant of the Pilgrim Fathers, he was born at South Natick, near Boston, U.S., on October 22, 1817. He studied at Harvard University, where he took the degree of Bachelor of Laws, and for a few years was employed in the University Library. In 1849 he paid his first visit to Europe, staying about two years, for the purpose of studying German and of collecting material for a life of Beethoven. On his return to Boston he became a highly valued contributor to *Dwight's Journal of Music*, then but recently started. A severe and able review of Marx's "Beethoven" in the *Atlantic Monthly*, republished in Germany by Otto Jahn, had made him known in Germany. In 1854 and subsequent years Thayer continued his Beethoven studies in Berlin and Vienna, conferring with Schindler, Wegeler, and other friends of the master. He also visited London, where the help of Charles Neate, Cipriani Potter, George Hogarth, and Chorley was willingly extended to him. In 1862 he was appointed an Attaché of the United States Legation in Vienna, a post which he afterwards exchanged for that of United States Consul at Trieste, where he died. Amongst his minor published writings, besides numerous articles contributed to American newspapers, are "Signor Masona" and "Ein Kritischer Beitrag zur Beethoven Literatur," both published in Berlin. In the pursuit of his life's one great object, Thayer was no stranger to occasional privations, which he bore with heroic fortitude. We may add that at one such period, towards the close of his life, when his failing eyesight would only allow him to work for some two or three hours a day, an offer of material assistance from a firm of London music publishers was conveyed to him in delicate terms through a friend. His reply in declining the offer was at once characteristic and decisive: "If no new misfortune befalls me," he says in his letter, "I think I can continue to live within my income by not leaving Trieste in the summer, and by denying myself all sorts of pleasures and luxuries to which long experience has rendered me habituated." Such was the man. Was he not a true hero-worshipper?

REVIEWS.

British Musical Biography: a Dictionary of Musical Artists, Authors, and Composers, born in Britain and its Colonies. By James D. Brown and Stephen S. Stratton. [Birmingham: S. S. Stratton.]

THE compilers of this latest and, we may safely say, useful and valuable contribution to biographical musical literature are well qualified for their task. Mr. Brown is the author of the useful "Biographical Dictionary of Musicians" which appeared in 1886, and Mr. S. S. Stratton, in addition to being the musical critic of the *Birmingham Daily Post*, has frequently written interesting articles on musical matters. There can be no question as to the comprehensiveness of this book of 463 pages, printed in double columns. The authors have resolutely kept to the lives of British musicians, so that anyone "made in Germany," even though he had become a naturalised Englishman (or, begging the pardon of our Scotch and Irish friends, a Britisher), would not find admittance into these pages. The first thing that strikes the reader is the very large number of living musicians whose biographies are here recorded. At first sight there appears to be a want of proportion between the space apportioned to the not very eminent living as compared with the illustrious dead; but criticism on this point is somewhat disarmed by the announcement (in the preface) that "the greater masters, already noticed at length in other similar publications, have been treated with brevity in order to afford

space for mention of many, if obscure, workers in the cause of Art hitherto passed over by writers of biography."

As to the plan of the book. The authors of necessity have had to present their information in as concise a form as possible, by merely giving dates of birth and death, parentage, sphere of work, appointments, &c., followed by a list of works. We have pleasure in recording the thoroughness with which this has been carried out, whereby the "Biography" becomes indispensable as a book of reference. The selection of names is very comprehensive. It seems somewhat strange to see the names of the "Great Vance" (whose real name was Stevens), Mr. George Leybourne, of "Champagne Charlie" fame (if it can be called fame), and other music-hall singers (or is it "artistes"?) mingled with those of Purcell, Sterndale Bennett, and S. S. Wesley; but here they are. Moreover, as further showing the wide scope of the book, certain amateurs are also included, one of whom combines the occupations of clothier and precentor.

It is inevitable that, in spite of every care and scrutiny, mistakes are bound to creep into pages crowded with a mass of detail. We have noticed a few such errors, one or two of which we may refer to as being important. Goring Thomas was born in 1850, not in 1851, as is wrongly stated nearly everywhere. The late Dr. Henry Wylde started the London Academy of Music in 1861, not in 1871. The excellent primer on "Violin Makers" is by Sir John Stainer's *daughter*, and not by his son; and to the clever, industrious young lady should be all the praise. The biography of the Rev. Fleetwood Sheppard is, we fear, mixed up with that of the Rev. Edgar Sheppard, the Sub-Dean of the Chapel Royal, St. James's. The Argyll Rooms were situated in Regent Street, not in the Strand (p. 189). We should be glad to know the authority for stating that Dr. Blow was really born at Westminster.

In justice to the industrious and painstaking authors of this "Biography," we most sincerely hope that their unwearied labours will meet with due reward. We cordially commend the book—which is published at half-a-guinea—to the consideration of our readers.

Novello's Short Anthems. Nos. 69—87.
[Novello, Ewer and Co.]

Sir John Stainer has certainly enriched this series of Church music by his contributions, which extend from No. 69 to No. 75 inclusive, and are primarily intended for the Advent season. The first of them, entitled "O Wisdom," may be described as a brief and prayerful meditation on the advantages of knowledge, and the nature of the text is admirably reflected in the music, which is written throughout in four parts. No. 70, "O Lord and Ruler," starts with a bold phrase given out in unison by the whole choir, forming an impressive contrast to the supplicating nature of the second section of the anthem. The *Finale* is particularly effective. "O Root of Jesse" (No. 71) is similar in form and character. No. 72, "O Key of David," also opens with a vigorous unison passage. It makes more demands upon its executants than the two preceding examples, but will well repay any extra care devoted to its study. "O Day-Spring" (No. 73) is remarkable for the grace of its melodiousness. "O King, and Desire of all Nations" (No. 74), is the most extended of the series. It possesses considerable vigour of a reverent kind, and the changes of sentiment are admirably enforced by the music. The conclusion, with the word "come" prolonged *pianissimo* on the dominant, is deeply impressive. No. 75, "O Emmanuel," is dignified and devotional, and worthily concludes a set which will, doubtless, find wide acceptance during the forthcoming Advent season. Great interest also attaches to the following six numbers, which consist of arrangements for four vocal parts, by Dr. Charles Steggall, of Mendelssohn's six anthems originally written for an eight-part chorus for the Cathedral at Berlin. These works are too well-known to Church musicians to call for detailed description, but it may be said that the chief characteristics of the original form have been carefully preserved in Dr. Steggall's version, and that No. 76 is suitable for Christmas, No. 77 for the beginning of the year, No. 78 for Ascension-tide, Nos. 79 and 81 for the Lenten season, and No. 80 for Advent. "I heard a voice from Heaven" (No. 82) is taken from Dr. G. M. Garrett's first Service in D and is suitable as an introit. "The Lord redeemeth the soul of His servants" (No. 83), by J. Baptiste Calkin, is also derived from a Service in G by its composer. It opens with a brief solo passage for a bass voice, the melody of which is subsequently taken up by the choir in four-part harmony. The next number, "O send out Thy light," is by the same composer and is taken from his Service in B flat. The tenors are divided into two parts in sundry passages and the anthem calls for careful singing, but it will present few difficulties to a fairly experienced choir. No. 85 is an earnest setting, by Thomas Adams, of lines from the first and second verses of the second chapter of the first epistle of St. John. No. 86, "I heard a voice from Heaven," by Alan Gray, is specially suitable for memorial services and is an excellent example of how much variety can be introduced into the somewhat restricted form of this series of anthems. In No. 87, "The steps of a good man," Mr. F. Cambridge has written at greater length, but the work is a simple and cheerful anthem quite in keeping with the spirit of its companions.

The Music of the Poets. A musicians' birthday book. Compiled by Eleonore d'Esterre-Keeling.
[Walter Scott, Limited.]

There is a little known birthday-book story of Rubinstein. The great pianist gave a recital at some provincial English town, at the close of which he repaired to the ante-room and found the table covered with open books. "What are these?" the great Anton asked. "Birthday books for you to sign your name," was the reply, on hearing which he, with one sweep of his arm, hurled them all on to the floor. But we are not all Rubinsteins, and thus we endure the birthday book, even if we are asked by some winsome maiden to "sign our name as usual, so that no one can read it; it's all the more fun." The plan of this attractively got-up book is, under each day of the year, to record the birthday of some eminent musician, or musicians, followed by a poetic quotation or a musical extract from their works, sometimes, as in the natal days of Sir Alexander Mackenzie and Professor Stanford, in *fac-simile*. The opposite (right hand) page is left blank for the signatures of other celebrities or otherwise. The book, which is dedicated to M. Paderewski and contains twelve full-page portraits of celebrated musicians, is admirably suited for a present or school prize.

Wagner's Ring of the Nibelung, and the conditions of Ideal Manhood. By David Irvine.
[H. Grevel and Co.]

The Epic of Sounds: an Elementary Interpretation of Wagner's Nibelungen Ring. By Freda Winworth.
[Simpkin, Marshall.]

The Wagner literature has already attained to portentous dimensions, and yet there seems to be no diminution of the output. Unlike other great composers, Wagner has provided much material for various writers and commentators wherewith to discourse upon—his music, his literary productions, and his philosophy all being pregnant with profound thoughts. Both the books before us treat of the famous "Ring" in a comprehensive and appreciative manner. Mr. Irvine conveniently divides his volume of nearly 300 pages into the following chapters: "The Problem—The Characters—Biographical—The Drama—The Music." In his opening paragraph the author boldly states that there are some pronounced Wagnerites who are not Wagnerian enough. Here are his words:—"Wagner's *Ring of the Nibelung* has not yet got beyond the bounds of ignorant, irrelevant criticism. Even from some of the undoubted adherents to the Wagner cause, a sop is thrown to the watch dog of conventional morality when defending the *Ring* from critics with nothing to lose, no cause to uphold, no genius round whom to gather. It is useless to discuss seriously the import of Wagner's drama with these critics." Those who unfortunately are not "adherents" are told that "Anti-Wagnerism is not troubled with either coherency or consistency. It is like the perpetual tuning of an orchestra,

which never begins to play a tune. It is one discordant din." With these specimens of Mr. Irvine's vigorous style those within and those without the fold may be led to study his views on a colossal work of genius. With all due respect to Wagner's greatness, we venture to think that, in the last sentence of his book, our author's hero-worship outruns his discretion. After stating that "Wagner's merit does not lie in having solved the problem of life, but in having stated it," Mr. Irvine adds: "We may be assured that never again will it be stated with such power and beauty." This is a very bold statement to make.

Miss Winworth's book on the same subject is smaller than the foregoing, but none the less welcome on that account. It may truly be designated a "Primer" on the "Ring," so concisely and clearly does our authoress tell the whole story of Wagner's wonderful creation. It is just the kind of *résumé* that Wagnerian pilgrims to Bayreuth should put into their pockets; and those who stay at home will derive much information from Miss Winworth's succinct and lucid account of a complex work. The book, which is dedicated to "Herrn Siegfried Wagner (with the gracious consent of Frau Cosima Wagner)," is attractively got up and will doubtless find many readers.

The Morning Service. Set to music in the key of F. By A. Davidson Arnott. Op. 15.

Magnificat and Nunc dimittis. For men's voices. By John E. West.

Magnificat and Nunc dimittis. By Edward Bunnett.

[Novello, Ewer and Co.]

MR. ARNOTT'S setting of the Morning Canticles are distinguished by careful observance of verbal accentuation. This is notable in the opening bars, stress being laid on the word "Thee" in the first line of the great Eastern Hymn. The employment of triplets in the section beginning "The glorious company of the Apostles" provides effective contrast to the rhythm previously used, and also gives the appropriate jubilant character to this portion of the hymn. Elsewhere manifest endeavour has been made to illustrate the inner meaning of the words rather than to squeeze the text into strict melodic measure. Similar earnestness of expression characterises the music allied to the Benedictus, This includes a short bass solo. The Amen is set in a florid manner and extends over four pages. It is satisfactory to find that Mr. Arnott has included the Jubilate in his Service, for this Canticle is unduly neglected by composers and clergymen. In this also the Amen is developed at some length and forms an effective *Finale*. Although the composer has written the voice parts in contrapuntal style and the organ accompaniment with considerable independence, the music will not be found difficult of execution. Mr. West has set the Magnificat and Nunc dimittis in what may be termed a direct and straightforward manner for alto, tenor, and first and second bass voices, and the service is likely to prove widely useful. The opening of the Nunc dimittis is a fair example of the good effects to be secured by simple contrapuntal resource. Dr. Bunnett's music to the Evening Canticles is of a kind which this composer has found to be acceptable to many church choirs. It is melodious and simple, and—save for the opening bars of the Magnificat, in which the voices are in unison—is written throughout in four-part harmony of a diatonic character.

Novello's Part-Song Book. Nos. 752—759.

[Novello, Ewer and Co.]

THE recent additions to this series are decidedly attractive examples of a form of art in which English composers have long excelled. "Onaway" (No. 752), by Godfrey Pringle, is a love song from Longfellow's "Hiawatha," and its dainty and poetic character is admirably reflected in the music, which, however, calls for a well-trained choir for its due exposition. No. 753 is a re-issue of the late Sir Joseph Barnby's patriotic chorus "Victoria—our Queen," which has deservedly won wide acceptance. In No. 754 will be found, under the title of "Invitation to Mirth," an appropriate and sprightly setting, by Frank Adlam, of Milton's familiar lines beginning "Haste thee, nymph." No. 755 is entitled "The Fortune-teller's Song," the words by Harold Boulton and the music by Eaton Faning. It is a dainty ditty with just the touch of mystery that is appropriate to gipsy prophecy. "Cherry ripe" (No. 757), words by Richard Alison (1606) and music by A. Herbert Brewer, is not the popular ballad, but a lover's flattering comments on the face of his fair one. The quaint spirit of the text has been happily caught by the composer and expressed in music that may be read at sight by singers of average ability. The same composer has supplied No. 758, which is a vivacious setting of Sir Walter Scott's lines, "Waken, lords and ladies gay." At the opening of the final section of this part-song there occurs some ingenious contrapuntal writing well calculated to interest the singers. "Songs of our land" (No. 759) would be specially appropriate at festivals of Irish song. The words are by Frances Brown, and they have been allied by Alicia Adélaïde Needham to music which makes liberal use of the idioms common to Irish melodies. Several well-known ballads of Ireland are deftly introduced, and in its entirety the composition is well designed to appeal to Hibernian sentiment.

Early English Harmony from the 10th to the 15th Century. Illustrated by *fac-similes* of MSS., with a translation into modern musical notation. Edited by H. E. Wooldridge. Vol I.—*Fac-similes.*

[Bernard Quaritch.]

THIS handsome and most beautifully printed folio volume is prepared for the members of the Plain Song and Mediæval Music Society. Established early in 1889, this society pursues its unobtrusive course in a highly commendable manner. One of its objects, "To publish *fac-similes* of important MSS. and such other works as may be desirable," is admirably carried out in the valuable publication now before us. In the preparation of "Early English Harmony" the society has been fortunate in securing the services of so learned an editor as Professor Wooldridge, who, in his preface, says: "The *fac-similes* in this volume have been selected with the object of showing the practice in England of harmonised, and therefore, except in the case of some of the earliest specimens, measured music, from the 10th century to a period from which the society's 'Songs and Madrigals of the 15th Century' provides examples down to the accession of King Henry VIII." The sixty plates of these excellently reproduced *fac-similes* contain specimens from the libraries of the British Museum, the Bodleian, Cambridge University; Magdalen College, Oxford; Corpus Christi College, Cambridge; and the Liceo Musicale, Bologna. From the last-named it is interesting to find that the concluding twelve plates are specimens of compositions by the English masters, John Dunstable and John Benet. In the setting of a "Credo" by Dunstable the words "are divided up among the parts, probably with a view to save time in singing such florid music, so that while the treble sings *Factorem cœli et terræ*, the contra-tenor is singing *Et in unum Dominum Jesum Christum*, while the tenor part is only vocalised." The second and companion volume of the work, "containing examples in modern notation, will be published about December, 1898." Its appearance will be eagerly looked for.

Hymn Tunes. Composed by Joseph Barnby.

[Novello, Ewer and Co.]

WE cannot do better than introduce this interesting book to our readers than by quoting from the opening words of its preface: "The hymn tunes composed by the late Sir Joseph Barnby have made known his name wherever the English language is spoken. In churches and chapels innumerable, as well as in countless households in Great Britain, the Colonies, and America, these simple and devotional strains have been as wings bearing upwards many a psalm and hymn and spiritual song." Few, if any, will deny the accuracy of this statement. The preface, in describing the contents of the book, then goes on to say: "The following 246 hymn tunes are here gathered together from various sources. They include both sets of his 'Original Tunes to Popular Hymns for use in Church and Home,' in addition to those which he contributed to the *Hymnary* (of which he was the musical editor)

and other collections. Some of the tunes, however, now appear for the first time." There remains nothing more to be said in the way of commendation of Barnby as a hymn-tune composer. To have written 246 tunes is no slight achievement, but when we take into consideration the fine quality of his work and the intense devotional feeling he threw into it, there is no wonder that the great merit of his tunes as "wings of song" has been so universally acknowledged and admired. Such tunes as those to "When morning gilds the skies," "Jesus, my Lord, my God, my all," "For all the Saints," in addition to many others of similar beauty, will long preserve the memory of so gifted a composer of sacred music as Joseph Barnby.

The tunes in this book naturally speak for themselves. Like good wine, they need no bush. But we should like to call the attention of clergymen, organists, and others to the two interesting and characteristic Prefaces contributed by the composer to his "Original Tunes to Popular Hymns for use in Church and Home," which are here reprinted in this attractive volume. The practical usefulness of the book as a "Supplement to all existing Hymnals and Tune-books" is greatly enhanced by copious indices of "first lines" (of hymns) and "names of tunes," in addition to one of "metres." It should find a place in the library of every organist and choirmaster, and those who from time to time have the arranging of music for festival or special services will find it valuable as a book of reference. We predict a wide acceptance of this valuable contribution to sacred song. It will have a cordial welcome not only in the church, but in the home.

The Children's Supplement. Being a collection of Hymns for Children's Services (with tunes). Edited by the Rev. Edward Handley, M.A.

[Novello, Ewer and Co.]

Children's hymnals were formerly a mixture of pietistical doggerel and rhythmically vulgar music. The species is not yet extinct, but there has been a marked improvement in the quality of the music in recent publications, of which the book before us is a highly favourable example. It is by no means an easy thing to write a satisfactory children's hymn-tune. Even a successful composer may lack the necessary sympathy with child life. An attractive, diatonic, and rhythmic melody of natural compass is absolutely necessary. Moreover, it is often more effective as a unison melody than in four parts. For example, the earliest form of Gauntlett's popular tune to "Once in Royal David's city" was that of a melody with simple chordal accompaniment; but the galivanting under parts of the harmonised version destroys the delicate tenderness of the original. The book under review has been planned on the right lines and is much to be commended. Typical specimens of what a child's tune should be are the unison tunes Nos. 19 and 8, by Sir John Stainer and Mr. Myles B. Foster. Other capable composers, in contributing original tunes, have seconded the labours of the editor in producing a Supplement to existing hymnals which should find a ready and wide acceptance. Three "Forms of Service for use in Church" are given at the end of the book.

The Office for the Holy Communion. Set to music in the key of A. By the Rev. James Baden Powell, Precentor of St. Paul's, Knightsbridge.

[Novello, Ewer and Co.]

The music of this service is for the most part diatonic; in one passage (pp. 7 and 8) there are chromatic harmonies which offer striking contrast. The writing generally may not be very profound—for practical purposes, indeed, this would not be suitable—but it is smooth and appropriate to the words. Wagner has been censured for the preponderance of even measure in his "Lohengrin," and the same charge may be brought against Mr. Baden Powell; he sins, however—if sin it be—in good company.

Antonin Dvorák is said to be engaged upon a new opera on the subject of "Uncle Tom's Cabin," which is to be first brought out in the United States.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The term-end students' musical evening at the Norfolk and Norwich School of Music, on July 30, proved the best exhibition of talent which the directors have placed before their friends since the formation of the school. Progress was evident, not only in the intelligence shown by the students, but by the greater range of instruments represented in the programme, proving that the school is increasing in usefulness and becoming a centre from which musical culture will radiate.

The Silver Medal presented by Mr. J. Moore, Deputy-Mayor of Norwich, for proficiency and finished style in singing, was won by Miss Amy Howitt, Miss Florence Sendall and Mr. H. J. Luckett being honourably mentioned. The Bates' Scholarship, which entitles the winner to a year's free tuition in singing under Dr. Bates, fell to Miss Evelyn Best, honourable mention being awarded to Miss Kate Moore and Mr. H. J. Luckett. The medal and certificates were handed to the winners by the Mayoress (Lady Gilman) amidst much applause.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Glasgow Choral Union arrangements for the coming season are well in hand. Most appropriately our premier society will again be heard in the Cathedral, where Spohr's "Last Judgment" and selections from Handel's "Judas Maccabæus" will be performed on the afternoon of October 2. Bach's "St. Matthew" Passion music will be repeated in the venerable pile next Easter. During the winter the society will give Berlioz's "Faust" and Acts I. and III. of Wagner's "Lohengrin," in conjunction with the Scottish Orchestra. The customary New Year's Day performance of Handel's "The Messiah" is, of course, fixed, and amongst the vocalists who are engaged will be found the names of Miss Ella Russell, Madame Belle Cole, Mr. Daniel Price, and Mr. Atherton Smith, a young artist who hails from Glasgow and who has lately been studying in Paris and with Mr. Santley in London.

The Scottish Orchestra Company's concerts begin on November 30, the season is to extend to nine weeks, and Mr. Kes returns as conductor.

The Corporation of Glasgow inaugurated a short series of organ recitals on the afternoon of the 11th ult. Mr. Thomas Berry played on the St. Andrew's Hall organ and Mr. J. K. Strachan presided at the City Hall instrument, the mechanism of which is somewhat out of date. These recitals were entirely experimental, and their continuance will naturally depend upon the support accorded to the scheme. The organists on the 18th ult. were to be Dr. E. H. Middleton and Mr. Harold Ryder.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Information solicited from the secretary of the Philharmonic Society as to the programme for the coming season has resulted in the bare announcement of one solitary novelty—to wit, Elgar's "King Olaf." With the exception of the usual performance of "The Messiah," no mention is made in the syllabus of other works, either instrumental or choral.

The directorate of the Winter Evenings Entertainments are carrying forward to a considerable extent the ideas of the late G. B. Rodway, who established these important factors in our artistic life two or three years ago. This season, however, the scheme is deficient of its former attractions in the direction of the highest class orchestral music.

For the Sunday Society's concerts the small as well as the large concert-room in St. George's Hall have been granted by the Corporation of Liverpool. Owing to the action of the Musicians' Union in regard to fees, the customary number of orchestral concerts has been reduced from twelve to six. Whether those chiefly concerned in the agitation will be gratified by the result is a moot

point. The area of the large hall necessitates a band of considerable dimensions, and the fact that the directorate of the society are not allowed to charge for admission, but have to abide by voluntary donations, naturally cramps their resources. And so, in view of the agitation which has been not very pleasantly forced under their notice for two years past, the gentlemen who have, without any financial reward, carried on the movement have come to the only possible conclusion. Last year they shared about £280 among the band, and for the coming season £160 only is to be spent on this branch of the service, the bulk of the balance going into the pockets of the inevitable vocal "star." It is all a pity.

It is pleasant to turn to the scheme of the Liverpool Orchestral Society, which, though not yet complete, places well in evidence the brightness of the light to be kept burning by Mr. Rodewald and his colleagues. This fine band is to be of, at least, the same proportions as before, its ranks including not less than one hundred players, and there are to be six orchestral concerts as well as one of chamber music. The symphonies to be given are Beethoven's fourth and fifth in B flat and C minor, Dvorák's third and fourth in D and G, Brahms's second in D, and Mozart's in E flat. Tschaïkowsky's "Mozartiana" Suite and that in G, some important Wagner excerpts, and Gluck's Ballet Suite, orchestrated by Mottl, are also included in the scheme.

So far no announcements are to hand regarding the doings of the Musical or other choral societies, but, as often before remarked, the second city is unfortunately always far behind in regard to this side of art.

MUSIC IN PARIS.

(From our own Correspondent.)

The musical interest here, for some weeks past, centred in the annual *concours* of the Conservatoire, the proceedings of which are always fully reported in the press, and many columns devoted to them in musical and dramatic journals. They terminated on the 6th ult. with the distribution of prizes to successful pupils, amongst them Mdlle. Ackté, who obtained the first prize for operatic singing. In the unavoidable absence of both the Minister of Public Instruction and the Director of Fine Arts, M. Georges Berger, the deputy of the Seine district, presided and delivered the customary discourse, the ceremony concluding with a concert performance in which the principal prize winners took part. M. Raoul Pugno, the eminent pianist, has been nominated a chevalier of the Legion of Honour, and a similar distinction has been conferred upon M. Albert Lavignac, professor of harmony at the Conservatoire. As regards the historical concert hall—famous for its excellent acoustic properties—of that Institution, it has now been definitely decided by the authorities to close it, on the ground of its affording insufficient security to the public in case of fire, and the Concerts du Conservatoire, which have been in existence now for sixty-eight years, will be given in the coming season at the Opéra. For this purpose, both the orchestral and choral forces of the Société des Concerts will have to be proportionately increased, while the younger institution, known as the Concerts de l'Opéra, which could not of course hope to compete with the Conservatoire, will cease to exist.

The Lamoureux Concerts, too, as already indicated in our last month's issue, are threatened with extinction. In a letter recently published in the *Temps*, the eminent and popular conductor reiterates his decision not to resume the concerts in the coming season in order to gain a free hand for the elaboration of his other projects, while expressing a hope that his excellent orchestral body may be able to procure another congenial conductor, and that the concerts, founded in 1881, and subventioned by the Government, may thus continue their prosperous course. It is just possible, however, as another letter subsequently published in the *Echo de Paris* seems to imply, that a middle course may yet be found, and that M. Lamoureux may not find it necessary to sever his connection altogether from the excellent institution of which he is the founder.

At the Opéra, "Samson et Dalila," "Faust," "Don Giovanni," and "Lohengrin" have alternated during last month. Rehearsals of "Die Meistersinger" are being most actively pushed forward here; seventy new choristers have been engaged for the important choral portions of the work, and M. Rissler, the distinguished pianist, has been summoned from Bayreuth to assist in their training. It is hoped that the first Paris performance of Wagner's only comic opera will take place in the first week of November. It will be followed later on by the *reprise* of M. Massenet's "Thaïs," and a revival of "Guillaume Tell" and "Le Prophète" (the new scenery for which is all but completed) may also be expected. Mdlle. Ackté, who, as stated, gained a first prize at the Conservatoire this year, will probably make her *début* at the Opéra (where she has already been engaged for some little time) in the part of *Marguerite* in "Faust."

The new opera, "Le Spahi," by M. Lucien Lambert, is in course of preparation at the Opéra Comique, where it is to be brought out on October 15, and M. Massenet's "Sapho" will follow about a month later. M. Carvalho has engaged MM. Vieuille and Dumontier, both of whom gained first prizes at this year's *concours*, for the forthcoming season, as well as M. Ghasne, a successful baritone of the Brussels Théâtre de la Monnaie.

M. Saint-Saëns has been occupied, during his holidays, with the composition of a grand scena, entitled "Cléopâtre à Rome," with which either the Conservatoire or the Colonne Concerts will doubtless ere long make us acquainted. The artist started, on the 16th ult., for Sweden, for the purpose of conducting two concert performances of his own compositions at Stockholm, and afterwards giving a series of organ recitals in the principal Scandinavian towns.

An interesting musical function took place on the 13th ult., at the Church of Saint Nicolas-du-Chardonnet, in connection with the "opening" of the renovated and partly reconstructed organ of this church, when quite a number of highly esteemed organists in the capital, MM. Dallier, d'Aubel, Decq, Minard, and Berçot, played on the practically new instrument and displayed its truly excellent qualities, both of sonority and mechanism, to the very best advantage.

A new edition of Félix Clément's "Dictionnaire Lyrique," edited by M. Arthur Pougin, has just been published by the Librairie Larousse. This important book of reference, the last supplement to which appeared as long ago as 1880, has, in the present edition, been entirely brought up to date, and a vast amount of new matter added to it by its industrious editor.

A concert by students of the London Academy of Music, at St. George's Hall, on July 24, brought forward quite the average amount of ability expected at displays of this description. In several instances proof was afforded of natural qualifications having received careful development. Balance between instrumental and vocal pieces was pretty evenly maintained, both with respect to the number and the efficiency with which they were executed. As pianists Miss Maude Smithers and Miss Rosalind Borowski earned approval for their smooth and artistic rendering of Mendelssohn's Prelude and Fugue in E minor and a "Valse Romantique" respectively. There were also a couple of solo violinists. Miss Evelyn Tyser played Vieuxtemps's "Air Varié" with firmness and feeling, and Miss Zeta Mason acquitted herself satisfactorily in one of the Brahms-Joachim Hungarian dances and an air by Bach. Among the vocalists, Miss Alice Tristram (with a refined rendering of Goring Thomas's "A Summer Night"), Mr. Gilbert Denis (who sympathetically sang Willeby's "Wake not"), and Miss Mary Hulburd (in her tasteful singing of "Connais-tu le Pays," from Ambroise Thomas's "Mignon") were prominent. Some variations on a string quartet by Beethoven, an Andante Religioso for strings by Hiller, and other pieces, effectively played by the orchestral force conducted by Mr. A. Pollitzer, varied a programme which concluded with the presentation of diplomas and medals gained at the recent examinations.

At Trinity College, London, Professor E. H. Turpin, on July 28, distributed the diplomas and certificates gained at

the forty-eighth half-yearly higher examinations. Among the examiners who attended were Professors James Higgs and Bradbury Turner. Of the 216 candidates, including 123 pianoforte students, examined, ninety-six passed. As licentiates in music Mr. Frederick Royle, of Durham University, and Mr. Herbert Westerby, of Trinity College, London, took their diplomas, and eighteen persons from different parts of the United Kingdom and from Sydney, N.S.W., were awarded diplomas as associates in music. In the course of a brief address to the students Professor Turpin said all good work must be thorough. In these days of high pressure pupils were often tempted to go forward without allowing themselves sufficient time for the preparation absolutely necessary to ensure success. Time also was required to conquer technicalities, but excellence in technicalities was not enough. They would do well to remember that everything they wrote and everything they played should be characterised by elevation and emotion. They should also study melody. To know music better they must look at it more closely, think for themselves, and do all in their power to become proficient in the art they loved.

THE fourth annual brass band contest, under the auspices of the Stratford Musical Festival, was held at The Cedars, Portway, West Ham Park, on the 14th ult., and was attended by about 3,000 people. There were two contests, the Essex Brass Band Championship and the Southern Counties Brass Band Championship. In the former eight entries had been received, and the selected piece was "Gems of Victorian Melody." The result was as follows: Walthamstow Silver Band, 1; Walthamstow and Leyton District Temperance Prize Band, 2; and Thames Ironworks Military Band, 3. There were five competitors for the Southern County Championship, the test piece being a selection from Mendelssohn's "St. Paul." The first prize went to the Luton Red Cross Band, the second to Fulham Borough Band, and the third to St. Alban's Abbey Band. Mr. George John Miller, Bandmaster of the Royal Marine Light Infantry (Portsmouth Division), was the adjudicator; and, in announcing his decision, he urged conductors to confine themselves strictly to the *tempo* marked in the music, and not "to play to the gallery," a remark which was received with loud applause.

WE understand that several important changes have been made in the band for Mr. Robert Newman's promenade concerts at Queen's Hall. No less than *thirty* new players have been introduced, to the displacement, we presume, of thirty of the old *personnel*. The following is a complete list of the various principals: First violin, Arthur W. Payne; second violin, W. H. Eayres; violas, Mr. Ferrier; violoncello, W. H. Squire; basses, J. H. Waud; flute, A. Fransella; oboe, D. Lalande; clarinet, M. Gomez; bassoon, E. F. James; cornet, Howard Reynolds; trumpet, W. Morrow; horn, A. Borsdorf; trombone, T. Colton; tuba and euphonium, Walter Reynolds, of Kettering; tympani, C. Henderson; harp, Miss Miriam Timothy; glockenspiel, J. Schroeder. Mr. Percy Pitt will be organist and accompanist as before. Mr. Henry J. Wood, who will of course conduct, intends to have no programme without some work by a native composer, and he hopes to repeat many of the compositions by British musicians which he originally produced. This is good news. Other conductors, "please copy."

THE Brussels Société Symphonique, under M. Ysaye's direction, is arranging for a series of concerts devoted to the compositions of various nations, and forming a kind of musical exposition by the side of the International Exhibition now in progress in the Belgian capital. The series will comprise seven concerts—viz., one of Belgian music, conducted by M. Léon Jehin; two of German music, under Herr Mottl's direction; an English one, conducted by Professor C. Villiers Stanford; one of Scandinavian music, under Herr Johann Svendsen; one of Italian music, under Signor Martucci; and a French concert, under the direction of M. Vincent d'Indy. Amongst the artists taking part will be Mesdames Mottl, Gulbranson, Marie Brema, Messrs. Leonard Borwick, Plunket Greene, Francis Planté, and M. Ysaye. The first performance of the series, devoted to Belgian composers, will take place on October 24.

THE Musical Society of Victoria sends us a very satisfactory "Report and Balance-sheet for the year ending April 30, 1897." This enterprising society, now five years old, holds the position of "Examiners to the Education Department of the Colony." Of the eighty-seven candidates who presented themselves for examination, forty-eight "passed." There is a benevolent fund and a lending library in connection with the society, and a list of chamber works performed at the general meetings shows that good music is cultivated at the Antipodes. The papers read included a review of Mr. Shedlock's "History of the Pianoforte Sonata," one on "Idiosyncrasy," and another, of a more controversial character, entitled "Critics at fault!" Substantial credit balances testify to the financial prosperity of the society, which has our best wishes for its future prosperity.

A SERIES of daily normal classes for the training of conductors of church choirs, choral societies, orchestral bands, school choirs, &c., under the auspices of the Tonic Sol-fa College, have been held during the past month in London. The students, who attended from all parts, in many cases held scholarships, and the aim has been to give them practical knowledge in teaching music to children and beginners, and in wielding the baton. Harmony and composition, as well as voice culture and elocution, were also studied. The professors included Mr. George Oakey, Dr. McNaught, Mr. L. C. Venables, Mr. Filmer Rook, Mr. Carrington Willis, Mr. W. T. Samuel (of Swansea), Dr. Coward (of Sheffield), and Mr. W. H. Bonner. Mr. J. S. Curwen and Mr. R. Griffiths, President and Secretary of the College, acted as superintendents.

THE twenty-fourth annual festival of the London Church Choir Association will be held on November 18 in St. Paul's Cathedral. The musical arrangements are under the direction of Sir George C. Martin, organist of St. Paul's and hon. conductor of the Association. The anthem will be Sir John Stainer's "Lord, Thou art God," and at the conclusion of the service Sir George Martin's Jubilee Te Deum will be sung. The Magnificat and Nunc dimittis will be Field in D, and the chants and hymn tunes by well-known composers. Owing to ill-health Mr. Harold Wall has been obliged to relinquish the duties of honorary secretary, and at the annual meeting of the Association, held at the Chapter House, St. Paul's Churchyard, on July 22, Mr. W. R. B. Tann was elected to fill the vacancy.

DR. FRANK N. ABERNETHY, whose name has been so prominently before the public in connection with the organ appointment at St. Saviour's, Southwark, was, on July 29, the recipient of a testimonial from a large number of parishioners and friends, amongst the subscribers being Sir John Stainer. Dr. Herron, in presenting Dr. Abernethy with an illuminated address and purse of money, asked him to accept them as tokens of the deep feeling they (the subscribers) had towards him, as well as an expression of their resentment at the treatment he had received at the hands of the clerical authorities, who had deprived them of a friend and the church of one of its most distinguished members. The wardens of the church had previously given Dr. Abernethy one hundred guineas.

THE Beethoven House Society, of Bonn, proposes to distribute the proceeds of the recent Beethoven festival in the form of three prizes, of 2,000 marks each, for new chamber compositions — viz., one for stringed instruments only, another for stringed instruments with pianoforte, and a third for wind instruments only or for wind instruments with either pianoforte or stringed instruments. Competitors must have been born previous to 1876 and their MSS. (score and parts) should be sent not later than December 17 next, addressed to Professor Joachim, in Berlin. Professors Rheinberger, of Munich; Von Herzogenberg and Joachim, of Berlin; Drs. Reinecke, of Leipzig; Wolff, of Bonn; and Mandyczewski, of Vienna, are the members of the jury.

AT the recent annual meeting of the Church Orchestral Society, held in the Church House, Professor Sir Frederick Bridge, who presided, drew attention to the remarkable progress made by the society during the past year, a

progress which was clearly indicated by the great number of applications which had been sent in for the use of the band. The chairman further said that he put a high value upon the work taken up by the society, and predicted for it an important and permanent position amongst Church organisations. It may be added that special precautions are taken to ensure devout as well as artistic treatment of the services in which the society's band takes part.

At the conclusion of the Midsummer Term of the Royal College of Music the following exhibitions and prizes were awarded: Council Exhibitions, Alice M. Hodder, £15 (singing); Archie F. Barnes, £5 (organ); Morfydd Williams, £10 (singing); Gertrude Lester, £10 (violin); Edith Stapley, £10 (violin). The London Musical Society's prize (value £3 3s.) was awarded to Agnes H. Nicholls, and the Silvani and Smith prize, of a wind instrument, to Eli R. Hudson (flute). The Whitcombe Portsmouth Close scholarship was awarded, after competition, to Beatrice E. Chambers (pianoforte).

Madame Ellinor gave a concert in aid of the Prince of Wales's Hospital Fund, at Steinway Hall, on July 23, under the patronage of Prince and Princess Christian. Madame Ellinor played, with Mr. Gallrein, Rubinstein's Sonata in D for pianoforte and violoncello, and several pianoforte solos by Liszt and Chopin, all of which were well received. The programme was supported by Madame Kate Cove, Mdlle. Douste de Fortis, Mr. Josef Claus, Mr. A. H. Gee (vocalists), Mr. Gallrein (violoncellist), Mr. G. T. Miles (harpist), and Mr. Stanley Hawley (accompanist).

Sir Arthur Sullivan has forwarded to his Royal Highness the Prince of Wales a cheque for £202, representing the sum paid by Messrs. Eyre and Spottiswoode in respect of royalty on the sales of the late Bishop of Wakefield's Jubilee Hymn, of which the copyright had been assigned to him by the author. Sir Arthur Sullivan, in making this generous donation, expressed a wish that it should be considered a joint gift from the late Bishop of Wakefield and himself, as their share of the proceeds of the Jubilee Hymn.

Mr. F. Cunningham Woods, music-master at Highgate School, has been appointed conductor of the Finsbury Choral Association in succession to Mr. Cecil Sharp, who has resigned. The committee of this important and energetic society have decided to give during the coming season the following works: "The Messiah," "Elijah," Gounod's "Faust," and Mackenzie's "Rose of Sharon." Such an enterprising programme will doubtless be well carried out under the able direction of the new conductor.

Mr. N. Vert, the well-known concert agent, announces that he has already made the following fixtures for the coming season. At St. James's Hall: his own three grand morning concerts, on October 16, 23, and 30. At Queen's Hall: two Richter concerts, on October 18 and 25; a Scotch concert, on November 30 (St. Andrew's Day); and Mr. Willy Hess's Quartet concert, on December 8. The dates of Herr Grieg's recital at St. James's Hall and the Bach Choir concerts have yet to be fixed.

The prospectus of the Royal Choral Society for the approaching season is not yet ready for publication; but we are enabled to state that, in addition to the usual familiar and popular works, the novelties, or pseudo-novelties, will include Beethoven's "Ruins of Athens," adapted to a new English version, and a new oratorio, entitled "The Gate of Life," by Franco Leoni, which will be its first performance. Sir Frederick Bridge's "Flag of England" will be repeated "by desire."

The Normal or Teachers' course of the Virgil Piano School, which has just closed (28th ult.), has been eminently successful, about eighty pianoforte teachers having attended the session. An interesting and enjoyable feature of the course has been the playing of Herr Felix Dreyschock, of Berlin, who has given twelve "Recital Lessons" during the session. We understand that a two weeks' teachers' course will be held during the Christmas holidays.

The fourteenth annual report of the Royal College of Music, which has recently been issued, records a year of "continued and steady progress." There are now 347 students on the register—viz., 61 scholars receiving free musical education and 286 paying pupils. Several additions to the library are acknowledged. We hope that the authorities will soon see their way to allow accredited students to have access to this valuable library.

The balance-sheet for the fourth season of the Bridlington Musical Society—in other words, the Bridlington Festival—for this year shows a deficit of £88 13s. 6d. This, however, has been kindly defrayed by Mr. Bosville, the enthusiastic founder and conductor of the festival. Bridlington is doubtless the envy of many other towns in possessing so cultured and generous a benefactor.

Justizrath Röntsch, of Leipzig, has sent the following communication to the German press: "In the name of the heirs of the late Frau Dr. Clara Schumann, I hereby give notice that they reserve to themselves all proprietary rights in the works of the deceased, more especially with regard to her *letters*, in accordance with the law promulgated July 11, 1870."

Mr. Andrew MacCunn, a talented young musician now in his seventeenth year, has been appointed organist and choirmaster of the Free Mid Church, Greenock, where a new organ, to cost £1,000, is now being erected by Messrs. Henry Willis and Sons. Mr. Andrew MacCunn is a brother of Mr. Hamish MacCunn.

Madame Vestella Gordon, the soprano vocalist, well known in musical circles of the metropolis, has just returned from a very successful concert tour in the leading towns of Holland, in company with several Italian and French artists, under the direction of the impresario M. Ferdinand Strakosch.

Her Majesty the Queen conferred the honour of Knighthood on Professor John Frederick Bridge, organist of Westminster Abbey, on the 3rd ult., and on Dr. George Clement Martin, organist of St. Paul's Cathedral, on the 18th ult., both functions taking place at Osborne.

Mr. Frederick Lamond, the gifted Scottish pianist, has been offered a professorship at the Moscow Conservatoire, under very favourable conditions, but has declined the appointment. Mr. Lamond is just now residing at Frankfort-on-Main.

The Dean and Chapter of Worcester have appointed Mr. Ivor Atkins organist of Worcester Cathedral. Mr. Atkins was formerly assistant-organist of Hereford Cathedral and is at present organist of Ludlow Parish Church.

Mr. Bingley Shaw, during his recent concert tour in South Africa, has visited all the principal towns in Cape Colony, Natal, Orange Free State, the Transvaal, &c., where he has had much success as a bass vocalist.

Dr. Philip Armes, Professor of Music at Durham University, asks us to call the attention of those who are interested in the matter to the amended conditions of the Exercise for the degree of Bachelor of Music.

The well-known pianoforte firm of Messrs. Steinway and Sons has been converted into a limited liability company, with a nominal capital of a million and a quarter.

FOREIGN NOTES.

Amsterdam.—With a view to the approaching coronation of Queen Wilhelmina, a prize competition has been opened to native composers by the Society "tot Verbetering van Volkszang" for the composition of a Coronation Hymn. The leading musicians of Holland, Richard Hol, Daniel de Lange, and B. Zweers, constitute the jury.——A six months' season of Italian opera, by a company under the direction of Signor Vincenzo Morghen, is about to commence here, with alternate performances given at The Hague. The repertory will consist chiefly of

works by modern Italian composers. Signor Mascagni has been engaged to personally conduct his operas, "Ratcliff," "I Rantzau," and "Amico Fritz," and amongst the artists engaged were Signoras Bellincioni and Prevostini and Signor Tamagno.

Bayreuth.—At the general meeting of the German Wagner Society, held here on July 21, the president stated that there had been a reduction in the membership by 1,000 during the last twelve months. A motion proposing the dissolution of the society was negatived by a large majority, but a committee was appointed to consider the advisability of modifying its statutes.

Berlin.—A new acting version of the second part of Goethe's "Faust," by Herr Aloys Prasch, is being mounted with much care at the Berliner Theater, and the coming event is looked forward to with much interest here. A special feature of the performance will be the new incidental music written for the occasion by Herr Max Karpa, the talented conductor of the theatre, who has followed very closely in his score the hints and indications furnished by the poet himself in letters to his friends and in his conversations with Eckermann.——A new work, which cannot fail to excite much curiosity and interest, is about to be submitted to leading German operatic managers. It is nothing less than a dramatised version, set to music, of Immermann's "Münchhausen"; not, indeed, the idyl, entitled "Der Oberhof," which forms so charming an episode in that famous novel, but the politico-social satire itself, with that arch-humbug *Münchhausen*, somewhat brought up to date, for its central figure. The authors of the new work, who carefully conceal their identity under the pseudonym of Hans Ferdinand Hans, are said to occupy prominent positions in the literary and musical world.——At the Royal Opera a young soprano, Fräulein Reinisch, engaged last year pending the completion of her studies, made an excellent *début* recently in "Les Huguenots," and will, in the opinion of many competent critics, soon attain a prominent position.—— The Meyerbeer Prize of 5,000 marks has this year been awarded to Herr Bernhard Koehler, a pupil of the Cologne Conservatorium.—— Madame Carreño, the well-known pianist, has returned to her residence here after a tour in the United States of two months, during which she gave no less than sixty recitals.

Brussels.—The first performance of M. Edgar Tinel's *drame musicale* "Sainte Godelive," the libretto by Hilda Ram, took place in the concert hall of the Exhibition, before a numerous audience, on July 22. The new work by the composer of "Franciscus" is intended both for the concert-room and for stage representation, and embodies some effective dramatic writing together with general excellency of workmanship. It proved, however, to be somewhat of a disappointment to the musicians present, being considered wanting in style and personality. The defective acoustic conditions of the hall, moreover, prevented its being heard to the best advantage. The composer, who conducted, was accorded a most hearty reception. A second performance had been announced in the following week, but was countermanded.——Performances at the Théâtre de la Monnaie will be resumed on the 1st inst., among the principal works to be produced during the season being M. Massenet's "Hérodiade," MM. Zola and Bruneau's "Messidor," and Wagner's "Die Walküre" and "Die Meistersinger." Among the artists announced to appear during the season are Miss Brema, who will be the *Marceline* in "L'Attaque du Moulin," Frau Mottl (*Elsa* in "Lohengrin," *Elizabeth* in "Tannhäuser," and *Marguerite* in "Faust"), and M. van Dyck.——M. Paul Gilson, the composer, a former laureate at the Conservatoire, has gained the prize for a poem to be set to music by this year's candidates for the Belgian Prix de Rome. The professional librettists who competed with the musician are said to be furious, vowing that they will take their revenge by entering the ranks of composers at the next competition!——Beethoven's "Missa Solemnis" was performed for the first time in the Belgian capital on the 8th ult., at the Exhibition Hall, by the "Legia" Choral Society of Liège, under the direction of M. Sylvain Dupuis, with Mdlles. Nathan and Haas, Herren Dierich and Sistermans—all well-reputed German artists—in the important solo parts. The performance was an event in the musical life of Brussels and created a profound impression. An interesting analytical study of the work, from the pen of M. Marcel Rémy, has been published in connection with the performance.

Coburg.—The house in which the amiable composer of comic opera, Lortzing, resided for some years (when a boy) with his parents, has, after some difficulty, been ascertained, and a commemorative tablet has been affixed to it. The fact of the interest taken in so comparatively slight a matter sufficiently testifies to the great popularity still enjoyed by this composer in the fatherland.

Cologne.—At one of the popular concerts at the Gürzenich Hall last month, a new symphonic poem, "The Corsair," by Herr Franz Kessel, attracted the attention of connoisseurs by its imaginative qualities, characteristic themes, and brilliant colouring. The composer was greatly applauded.——The Stadt-Theater celebrates the twenty-fifth anniversary of its existence this month.

Dresden.—Herr Felix Draeseke, the well-known composer, is engaged upon the score of an important work—viz., an oratorio in three parts, entitled "Christus," with a view to its first performance at the opening of the new century. The work is to be a monumental one of grand proportions, and will, it is anticipated, gain for its composer that general recognition by his countrymen which he has hitherto lacked. A committee has already been formed to arrange for the preliminaries of the performance.

Drontheim.—On the occasion of the recent 900th anniversary of the foundation of this town the celebrations included the highly successful performance of an oratorio, written for the occasion by the Norwegian composer, Ole Olsen.

Gotha.—The diet of the principality, in granting its annual subvention to the Court Theatre, has imposed the following condition upon the directors: that in the course of the season at least seven performances shall be given at popular prices—viz., 40 pfennig, or about 4½d. each.

Kiel.—Hans Pfitzner's remarkable opera "Der arme Heinrich," already successfully produced at Mayence and Carlsruhe, is to be brought out next month at the Stadt-Theater.

Leipzig.—At the seventy-fifth anniversary of the foundation of the University Choral Society, which was celebrated from July 19 to 21, two interesting and highly successful concert performances were given, under the direction of Herr Heinrich Zöllner, of New York, Dr. Kretzschmar, the conductor of the society, being unfortunately incapacitated by illness. The first concert, of sacred music, took place at St. Thomas's Church, and included choral numbers by Palestrina, Orlando Lassus, Volkmann, and Kretzschmar. Herr Paul Gerhardt, the excellent organist, who throughout was the accompanist, also played the D minor Toccata and Fugue by Bach and the A minor Sonata by Ritter in a masterly manner. The second concert, of secular music, took place at the Gewandhaus, and was devoted for the greater part to the compositions of honorary members, past and present, of the Society, including Mendelssohn, Schumann, Brahms, Max Bruch, Kretzschmar, and Carl Reinecke, the latter represented by a chorus with orchestra, "Der deutsche Sang," specially written for this occasion. Fräulein Clotilde Kleeberg was the pianist, and Herr Lederer, of Zürich, the solo vocalist.

Marienbad.—At a concert of the Curcapelle, under the direction of Capellmeister Schreyer, complete success was attained by Herr Carl Hess's overture to "Romeo and Juliet."

Mayence.—As an outcome of the recent successful Handel festival, a scheme is now being discussed by the representatives of the Liedertafel and Damen Gesangverein for the institution of an annual people's festival, at which some great choral work by one of the classic composers (not necessarily Handel) is to be performed. The charge for admission is to be a nominal one, the idea being to attract the poorer members of the community; and with characteristic Teutonic idealism and thoroughness, a lecture is to be delivered on the day preceding the performance relative to the history and characteristics of the work to be produced.

Moscow.—The veteran Chevalier de Kontski, to whose extensive concert tour in Japan and China we made reference some time since, has recently given three concerts at Vladivostok with enormous success, and is now continuing his tour in the principal towns of Siberia. The Chevalier, who will be an octogenarian next month, was formerly well known to English amateurs.

Munich.—Performances at the Royal Theatre were resumed on the 1st ult. with an excellent representation of "Lohengrin." During the brief recess the house had been completely redecorated, and presented a magnificent appearance, many improvements for the convenience of the audience having likewise been effected. The Intendant of the Royal Theatre, Herr von Possart, is about to establish a school of scenic painting in connection with that institution, and has secured for this purpose the services of the celebrated painters Lenbach and Seitz, and of the sculptor F. von Miller. This will probably be the first school of its kind ever established, and cannot fail to produce excellent results.

Pampeluna.—Señor Sarasate, the eminent violinist, has presented to this, his native town, his valuable and interesting collection of works of art and other objects of intrinsic value. Amongst them are gifts bestowed upon him by the late Emperor Napoleon, the Empress Augusta, and other royal personages. The collection is to form the nucleus of a museum for the town.

Prague.—A new ballet in three acts, entitled "Bayaya," in which some original Czech melodies have been very happily introduced, was brought out with much success on July 20 at the National Theatre. The composer is M. Henry de Kaan, a professor of the pianoforte at the Prague Conservatoire.

Rome.—Rumour, which at this season of the year usually represents Verdi as being actively engaged upon a new comic opera, is taking a somewhat more serious turn this year. Thus, if we are to credit the *Resto del Carlino*, the veteran Maëstro—who is taking the waters at Montecatini—has completed a new Te Deum, and is now engaged upon a Requiem, which he is writing for himself.——A "Society of St. Gregory the Great" has been formed here, having for its object the reform of church music in Italy, the tendencies of which are considered to be too palpably theatrical.——Teresina Tua (Countess Franchi-Verney), the eminent violinist, a former pupil of the Paris Conservatoire, has been nominated an officer of the French Academy.

St. Petersburg.—In honour of the late visit here of their German Majesties, a special performance was given in the charming open-air theatre surrounded by magnificent trees, and with natural scenery for its background, which the Emperor Nicolaus I. had caused to be designed on Olga Island, at Peterhof, but which, owing to the severity of the climate, is but rarely used. The performance consisted of a ballet, "L'Union de Thétis avec Pelée," specially compiled for the occasion by the superintendent of the Imperial Theatres, M. Vsevolosky, and M. Mincus, the official composer of ballets. It was superbly mounted by the aid of both nature and art, and produced a fairy-like effect upon the five hundred privileged persons who witnessed the spectacle.

Scheveningen.—A very successful concert in commemoration of Johannes Brahms was given on the 8th ult., at the Curhaus, in which Professor Heermann, of Frankfort, and Mdlle. Jeanne Blyenburg, a talented vocalist, took part. Baron van Zuylen-Nyevelt, a noted amateur, conducted the orchestra.

Trieste.—The Teatro Communale, which has been closed for several seasons, will re-open its doors in the autumn under the experienced management of Signori Fidora and Cesari. A brilliant season is anticipated, with Goldmark's "Die Königin von Saba," Verdi's "Falstaff," Wagner's "Die Meistersinger" and "Die Götterdämmerung" in the *répertoire*.

Venice.—Much interest is taken here in the projected performance, by the aid of a committee formed for the purpose, of two operas, entitled respectively "Teilo l'Africano" and "Aldino di Cittadella," written by a labourer employed in the arsenal, Luigi Cocola by name. This young man is entirely self-taught, and his exceptional talent has attracted the attention of musicians for some time past.

Verviers.—The Municipal Council have voted the sum of 10,000 francs towards the monument to be erected to Vieuxtemps, the eminent violinist.

Vienna.—The performances of the Imperial Opera were resumed on the 1st ult., "Lohengrin" being given with an excellent cast, including Herr Winkelmann and Mesdames von Ehrenstein and Kaulich, the latter, in the part of *Ortrud*, being especially applauded. Herr Mahler was the conductor. —— Herr A. Weirich, of the Church of the Dominicans, has been appointed Capellmeister of the Hofburg Parochial Church, in the room of the late Franz Krenn.——According to the annual report of the Conservatorium of the Gesellschaft der Musikfreunde, that excellent institution was frequented during the past academical year by 901 pupils, 763 of whom appertained to Austria-Hungary, the remainder being natives of other countries, including six from the United States.

OBITUARY.

Mr. William Smallwood, well-known as a composer of pianoforte pieces for teaching and the drawing-room, died on the 6th ult., at Kendal, where he was born December 31, 1831. His father was a bandmaster and teacher of singing at Kendal. Deceased, who studied under Dr. Camidge and Henry Phillips, was appointed organist of Kendal Parish Church in 1847, when he was only fifteen, and he therefore held the post for fifty years. Mr. Smallwood, who was greatly esteemed, wrote a "Pianoforte Tutor" which has had an immense sale. Among his best known collections are "Flowers of Melody," "Home Treasures," Youthful Pleasures," and "Classics at Home." He also composed numerous anthems, hymns, and songs. The interment took place at Park Side Cemetery, Kendal.

Marie Seebach, the distinguished German tragedian, died, on the 2nd ult., at St. Moritz, Switzerland, whither she had gone in search of health. The deceased lady was born at Riga in 1834, and at the age of fifteen entered the Conservatorium of Cologne with a view to an operatic career. After one or two unsuccessful minor engagements, however, she exchanged the operatic stage for the drama, a sphere in which she speedily gained pre-eminence in Germany, her fame subsequently extending throughout Europe and the United States. She was married to the celebrated Wagnerian tenor, Albert Riemann, from whom, however, she was divorced in 1868.

The death is announced, on the 6th ult., at Brussels, of M. Martin Lazare, a well-known pianist and composer, and one of the most esteemed personalities in the musical world of the Belgian capital. He resided for many years at The Hague, where he was Court pianist to the late King William, but since 1870 had been established at Brussels. His compositions include an opera, "Le Roi de Bohème," brought out at the Royal Opera at The Hague; an operetta entitled "Les Deux Mandarins," produced at Brussels; some chamber music, including a frequently produced pianoforte trio, and numerous pianoforte pieces. M. Lazare, who twice visited London for a lengthy period, was in his seventy-third year.

The Italian composer, Giovanni Battista Meiners, died on the 5th ult., at Cortenova, at the age of seventy-one. Born at Milan in 1826, he was a pupil of the Conservatorio of that town, and afterwards studied under Sechter in Vienna. Senhor Meiners was a teacher at the Guildhall School of Music when that institution was yet in its infancy.

Nicola Bassi, a distinguished violinist and composer, died on the 9th ult. at Cremona. A pupil of Carlo Bignami and Gerolamo Manaro, he had gained considerable reputation as a virtuoso of his instrument when only fifteen years of age, and in 1861 was appointed to a professorship at the Conservatorio of Cremona.

Antonio Melchiori, well-known as a former conductor of the Theatre della Scala, Milan, died on July 24, at the age of sixty-nine. He was an excellent violinist, for which

instrument, as well as for the pianoforte, he wrote a number of pieces, and he was, moreover, the composer of a great many ballets brought out at La Scala and other Italian theatres.

The death occurred, on the 3rd ult., at Ostend, of M. Henri Gillet, the gifted solo violoncellist of the Colonne and Lamoureux orchestras in Paris, and latterly also a professor at the Musical Academy at Barcelona. M. Gillet was only twenty-seven years of age.

Madame Marian Williams, at one time a favourite Welsh concert vocalist, died in London on the 2nd ult. The deceased lady, who was a cousin of Mrs. Mary Davies, was gifted with a remarkably fine and clear voice. Some twenty years ago she was a leading soprano in the oratorios performed in connection with the Eisteddfodau. She gained the Westmoreland Scholarship at the Royal Academy of Music, of which she was an Associate.

Mr. Samuel Harraden, whose death occurred on July 17, at Hampstead, at the age of seventy-six, was a musician of considerable attainments, and in his earlier days an organist of some distinction. He was born in Cambridge and studied under Professor Walmisley, organist of Trinity College, in that *alma mater*, and at the age of twenty obtained the post of organist at St. Luke's, Cheetham Hill, Manchester. In 1846 he accepted a similar post at the Old Mission Church, Calcutta, in the musical life of which town he at once assumed an important position. He was the founder of the first Glee Club there, entered with enthusiasm into the study of Hindoo music, and was appointed successively Professor at the Hindoo College of Music, at the Martinière, and at the Free School. Having invested his considerable earnings in a musical instrument import business which unfortunately failed, Mr. Harraden resigned his musical appointments, undertook the management of the firm, and, with admirable spirit and resourceful enterprise, was able, after some years of arduous toil, to redeem the credit of the business. On account of his knowledge of Hindoo music the deceased musician received the diploma of Doctor of Music from the Bengal Royal Academy of Music.

Mrs. Roger Ascham, better known by her professional name of Maggie Reece, died recently at Port Elizabeth, in her thirty-seventh year. While yet a student, she occasionally sang before Her Majesty the Queen, and the King and Queen of the Belgians, and her fine contralto voice and excellent artistic qualities were also much appreciated at the Crystal Palace and St. James's Hall concerts.

We have also to record the following deaths:—

On July 22, at Coburg, Eduard Eichhorn, one of the two brothers Eichhorn (who, as "youthful prodigies," gave concerts throughout Europe), aged seventy-three.

On July 25, at Vienna, Frau Cecilie Cohn-Hollänger, formerly a well-known pianist.

On July 27, at Stuttgart, Wilhelm Hermann, leading oboe at the Opera and professor of pianoforte at the Conservatorium, aged sixty.

On July 28, at Paris, Georges Bertal, dramatic author and librettist, aged forty.

On July 29, at Weisenfels, L. Bucheister, composer and musical director, aged sixty-seven.

On July 26, in London, Henry Dore Reed, for over twenty years manager and secretary of Mr. and Mrs. German Reed's entertainment, aged fifty-six.

On July 31, at Milan, Luigi Galli, organist, aged thirty-two.

On the 2nd ult., at Brunswick, Hermann Schrötter, for twenty years operatic tenor at the Court Theatre, distinguished in Wagnerian parts, aged fifty-four.

On the 2nd ult., at Trier, Bernhard Triebel, composer, conductor at the Stadt-Theater.

On the 3rd ult., at Fulham, London, Henry Smith, principal oboe and cor anglais of the Glasgow Choral Union, formerly of the Royal Italian Opera and Philharmonic concerts, aged forty-one.

On the 3rd ult., at Bologna, Guglielmo Cavazza, trumpet virtuoso, professor at the Liceo Musicale.

On the 8th ult., at Paris, Madame Dietsch, vocalist, widow of M. Dietsch, the composer and former conductor of the Grand Opéra, aged eighty-six.

CORRESPONDENCE.

"HOW TO LISTEN TO MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Having read Mr. Krehbiel's book with the above title, reviewed in The Musical Times of last month, I venture to draw your attention to one or two slight technical inaccuracies which seem to have escaped the notice of your reviewer. On page 107, in speaking of the horn, he describes the action of the hand inserted in the bell as *raising* instead of lowering the open note.

Also on page 121, in speaking of the full score extract at the end of the book, the horns and contra-fagotto should be included with the double bass as sounding an octave lower.

In regard to the question of the cuckoo, Mr. Krehbiel seems to take it for granted that the cuckoo sings always a minor third; the fact, of course, being that the interval varies between a minor third (or less) and a fourth.

Yours faithfully,

Llandudno, August 10, 1897. R. H. Whall.

"THE CAMPBELLS ARE COMING."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Referring to the article "New Lights upon Old Tunes," in your issue for this month, perhaps the following may be of interest to your readers.

In the year 1680, Campbell of Glenorchy—afterwards created Earl of Breadalbane—marched North to Caithness-shire with 1,000 followers to enforce his claim to the earldom of Caithness, which was then vacant, but which was also claimed by Sinclair of Keiss, a descendant of the late Earl. The rival parties met at a place called Altimarlach, about two miles from Wick, and there was a short but fierce and bloody battle in which the Campbells were completely victorious, killing, according to one account, eighty, and, according to another, 200 of their opponents. Now it is said this was the occasion which called forth the air "The Campbells are coming," as also another which is now known as "Lord Breadalbane's March," and that they were both composed—the latter extempore, as a bagpipe voluntary during the heat of battle—by Finlay MacIvor, chief bard and piper to Glenorchy. These statements are given in full detail in a book entitled "Civil and Traditional History of Caithness," and the author also states that a song composed by MacIvor, under peculiar and amusing circumstances in honour of a fellow clansman, was still known in his (the author's) day (1794-1864) in the Highlands of Caithness.

I am, &c.,

Jedburgh, August 7, 1897. Jno. MacIvor.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

Reader.—*We should advise you to study privately under some good coach who is experienced in preparing candidates for examinations. Past examination papers may generally be obtained from the various examining bodies. We understand that Messrs. Novello will shortly issue a handbook dealing with musical examinations which will contain many specimen examination papers.*

H. F. S.—*The music of the popular trio "Ye shepherds, tell me" ("The Wreath"), was composed by Joseph Mazzinghi (1765-1844), who was born and lived in London. We regret that at present we cannot trace the authorship of the words of the trio. Perhaps some of our readers can throw the desired light upon the subject.*

Musicus.—*Rubinstein died at Peterhof, near St. Petersburg, on November 20, 1894. Weber was born, probably on December 18, 1786, at Eutin, Oldenburg, and died at 103 (formerly 79), Great Portland Street, London, during the night of June 4, 1826.*

M. D. (Claughton).—*We think that you will get all necessary information upon the "Mozart Gesellschaft" by writing to A. Hughes-Hughes, Esq., British Museum, London, W.C.*

N. J. M.—*The opera-houses in Paris, Berlin, and Dresden are usually open all the year round, except, perhaps, during the months of June, July, August, and September.*

T. H.—*Have you not made some mistake either in the name of the composer or in the title of the part-song ("Hark! how the songsters of the grove," by Henry Purcell)?*

G. T.—*Practise the notes on "oo-oh-ah," changing from one to the other on the same note and in the same breath. Sing softly and take long breaths.*

A. L. (Hawarden).—*Both the score and parts of Schubert's String Trio in B flat are published and may be obtained of Messrs. Novello and Co.*

H. P.—*Thanks; but we are unable to make use of your acrostic.*

An Old Chorister.—*F* sharp.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberayron.—A very successful Eisteddfod was held on the 11th ult. The prize of £30 in the chief choral competition, for which only two choirs entered, was won by the Llanddewi Brefi choir, conducted by Mr. M. T. Glyndwr Richards, the test piece being "Britons, rejoice." In the male-voice competition the test piece was "Llewellyn ein Llyw Olaf," and the prize was £20. Four choirs competed—viz., Llandyssul (conductor, Mr. J. R. Phillips), Drefach (Mr. Dl. Jenkins), Lampeter (Mr. Glynfab Williams), and Mountain Ash (Mr. Glyndwr Richards). The prize was awarded to Mountain Ash.

Cape Town.—The third of the series of chamber music concerts took place in the Good Hope Hall on July 21. The programme included the following concerted pieces: Schumann's Pianoforte Quintet in E flat and the slow movement from Beethoven's Pianoforte Trio (Op. 2). Excellent solo performances on the violin and violoncello were given by Mr. Percy Ould and Herr Windisch respectively, and Mrs. Tennyson Cole proved herself to be an acceptable vocalist in her rendering of Goring Thomas's "My heart is weary." The other performers, in addition to those already mentioned, were Mrs. Barrow-Dowling and Mrs. Leader (pianoforte), Miss Neave and Mr. Prati (violins), and Mr. Riegelhuth (viola). Mr. Barrow-Dowling was the accompanist at this enjoyable concert.

Chigwell.—The musical features of the speech day at Chigwell School consisted of an organ recital in the Parish Church and a concert by the pupils. The programme of the latter included a Greek speech from the "Ion" of Euripides, with incidental music composed by Mr. Henry Riding, music-master of the school, who also conducted the concert and gave the organ recital.

Halesworth.—The organist of the Parish Church, Mr. R. Price, gave an organ recital, on the 13th ult., in aid of the organ repairs fund. Smart's Overture in D and Rinck's Flute Concerto were the chief features of the programme, and Master Frederic Pedgrift sang three solos with much acceptance.

Hanley.—Mr. J. A. MacGregor has been presented with a reading lamp and dressing case from the choir and congregation of Trinity Church, on his retirement from that church.

Harrogate.—The programmes of the daily concerts given by the Town Band, under the direction of Mr. J. Sidney Jones, deserve notice because of their originality. The first part of the six performances for the week ending the 21st inst. were arranged for as follows: "Half-hours with" (1) Ed. German, Cowen, and Sidney Jones; (2) Gounod, Strauss, and Weber; (3) Beethoven, Sullivan, and Mendelssohn; (4) Schubert, Grieg, and Wagner; (5) Mozart, Meyerbeer, and Balfe; (6) Verdi, Donizetti, and Offenbach.

Honolulu.—A special Diamond Jubilee Thanksgiving service was held at St. Andrew's Cathedral, on July 23, which was attended by Her Majesty the Queen Dowager, Prince David Kawananakoa, and other eminent personages. A choir of eighty voices, under the able direction of Mr. Wray Taylor, is said to have well rendered "music of a class never before heard in Honolulu." The service included J. M. W. Young's Te Deum in G and a setting of the Jubilate in the same key by Mr. Taylor, who played the National Anthem as a concluding voluntary.

Keighley.—The committee of the Musical Union have decided to perform "The Swan and the Skylark," by Goring Thomas, and Mendelssohn's "Hymn of Praise" at the first subscription concert of the coming season. A recital of Wallace's opera "Maritana" is to be given in December. Mr. Alfred Benton, of Leeds, is the newly appointed conductor of the society.

Keswick.—An organ recital was given by Mr. R. Meyrick Roberts, organist of St. Andrew's Church, Penrith, at St. John's Church, on August 17. The programme included pieces by Mendelssohn, G. MacMaster, J. S. Bach, Alex. Guilmant, Theo. Dubois, Léfèbure-Wély, and Wagner.

Kingston (Jamaica).—In celebration of the Queen's Diamond Jubilee the Kingston Choral Union gave a performance of the late Dr. Bradford's "Song of Jubilee" in the Parish Church, on July 13, under the direction of Mr. T. Ellis Jackson, with marked success. Miss Spence, Mr. Nation, and Mr. Dadd presided at the organ; and other features in the programme were a violin solo by Mr. Ballen and vocal solos by Mr. Jackson and Miss McDermott, the young lady being designated "Jamaica's Patti."

Llandudno.—This popular resort has, with regard to music, been much favoured during the past month. In addition to the fine orchestra at the Pier (comprising some of the best players in England, and led by Mr. A. W. Payne, the *chef d'attaque* of the London Queen's Hall orchestra), conducted by Mr. A. E. Bartle, who also frequently officiates as solo pianist, another band, not quite so numerous, but equally efficient—since it includes many of the chief members of the Queen's Hall orchestra—commenced operations on July 31, under the conductorship of Mr. John Saunders, at Riviere's Concert Hall. Both orchestras perform music of a much higher class than one is accustomed to associate with seaside recreations, and the fact deserves warm acknowledgment. Among the vocalists who have appeared at these concerts during the past month may be named Mesdames Belle Cole, Alice Gomez, Clara Butt, and C. Williams; Messrs. C. Santley, Ben Davies, D. Bispham, W. Paull, and the Meister Glee Singers. It should be mentioned that between them these

orchestras are responsible for three concerts each day, besides extra concerts on Sundays and Wednesdays, the programmes of which are more "classical" than those given at other times, and are even occasionally devoted exclusively to chamber music of the highest class. On the evening of the 11th ult. the first part of the Pier Pavilion concert consisted entirely of compositions by Mr. Edward German, and was conducted by the composer in person in presence of an audience of over 3,000 persons, who were most enthusiastic.

Maidstone.—The annual students' concert of the Maidstone School of Music, followed by the prize-giving, took place on July 26. The various performances on the pianoforte and violin reached a high level of excellence. Dr. G. F. Huntly, in presenting the certificates gained at the Associated Board Examination, made some excellent remarks full of encouragement to those who were earnestly studying the art at the Maidstone School of Music.

North Berwick, N.B.—Mr. Charles H. Nutton, the newly appointed organist of St. Baldred's Church, gave his first organ recital on the 11th ult. Selections were given from Haydn, Saint-Saëns, Wély, Tartini, Schubert, and Handel. Mr. Nutton contributed two violin solos, the Rev. I. Dyer presiding at the organ, and Herr Hochstein gave two violoncello solos. There was a large audience of residents and visitors.

Oxford.—An organ recital was given in the Town Hall, on July 24, in aid of the Linton Memorial Schools, by Mr. W. L. Biggs, organist of St. Peter-le-Bailey Church, when the programme included pieces by Theo. Stern, Batiste, Guilmant, Wagner, Bach, Schumann, and Beethoven. The vocalists were Miss Gwendolen Hayes and Mr. John Lomas.

Radstock.—The members of the Radstock Choral Society, assisted by the Bath Orpheus Glee Society, gave their third concert of the season on July 22, in the grounds at South Hill, by kind permission of Mr. McMurtrie. The programme consisted of several popular part-songs (including some composed by Mendelssohn for singing in the open air), all of which were admirably rendered by the two choirs. Mr. H. T. Sims, who directs both societies, was an efficient and painstaking conductor.

Reading.—Mr. C. G. Thomas has recently been the recipient of an illuminated address, books, inkstand, photographic album, cheque, purse of gold, and other tokens of regard from the various circles of his friends and pupils in and near Reading.

Sculcoates.—Dr. G. H. Smith gave an organ recital at the Parish Church on July 26, when his programme included Mendelssohn's Sonata in B flat (No. 4), Guilmant's Prayer and Cradle Song, Bach's Toccata and Fugue in D minor (by request), and Lemmens's Fanfare and Final. Mr. Ratcliffe contributed two vocal solos with much acceptance.

Slaithwaite.—The fifteenth "annual sing" in aid of the Huddersfield Infirmary and Manchester Royal Eye Institution took place on the 8th ult., when about 200 singers and players braved the inclement weather. The programme consisted of choruses from "The Messiah" and the "Creation," in addition to several hymn tunes, rendered with all the heartiness and freedom which characterise Yorkshire choirs. Mr. A. Burnley conducted.

Swansea.—The annual festival in connection with the Church Choral Union of the Archdeaconry of Carmarthen was recently held at St. John's Church, Hafod, and proved to be an unqualified success. Upwards of 700 voices took part in the service, and these represented the following choirs:—Bettws, Clydach, Cwmaman, Gorslas, Hafod, Hendy, Kidwelly, Llandebie, Llanfair-ar-y-bryn, Llanon, Pembrey, Pont Yates, Pontyberem, Waunarlwydd, and Ystradgynlais. Under the direction of Mr. H. Radcliffe, the choirmaster to the Union, the united choirs sang with much precision and pleasing effect the various psalms, canticles, anthems, and hymns arranged for the occasion. Mr. J. Cooke (Christ Church, Carmarthen) presided at the organ.

Sydney, N.S.W.—A Jubilee concert was given on July 6, at the York Street Centenary Hall, under the direction of Mr. W. L. B. Mote. The conductor had composed for the occasion a dignified Jubilee hymn, "Sixty years of service splendid," which was well received, and Master Arnold Mote's organ solo, an original "Queen's Commemoration March," also won acceptance. The orchestra played with spirit J. E. West's march "Victoria—our Queen." "The Queen's Song," by Eaton Faning, proved one of the best numbers on the programme, and was effectively rendered by the choir and orchestra. Solos were contributed by Miss Millie Wynn and Mr. H. T. Gordon.

Windermere.—Mr. Arthur Naylor gave an organ recital at St. John's Church, on the 19th ult., the programme of which included Mendelssohn's fifth Organ Sonata, Mackenzie's "Benedictus," Handel's "Occasional" Overture, Guilmant's Allegro moderato (upon a theme by Handel), and other attractive pieces. The Rev. Cyril A. W. Robins, Precentor of St. Margaret's Church, Westminster, contributed some acceptable vocal solos.

Organ Appointments.—Mr. W. Humphreys, Organist and Choirmaster to St. Nicholas Church, Child Okeford.—Mr. Andrew MacCunn, Organist and Choirmaster to the Free Mid Church, Greenock, N.B.

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1.	Slow Movement (Pianoforte Quintet) Schumann Minuet (Twelve Menuets for Orchestra) Beethoven	G. C. Martin	1	6
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10.	Chaconne in F major .. Purcell	A. W. Marchant	1	0
11.	Adagio in B minor .. Mozart	A. W. Marchant	1	0
12.	Adagio (Sextet, Op. 81) .. Beethoven	A. B. Plant	1	0
13.	In Elysium ("Orphée") .. Gluck	E. J. Bellerby	1	0
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PRINCIPAL ENGAGEMENTS.

Bach Festival, 1897 (two Concerts), Queen's Hall; Handel Society's Concerts, St. James's Hall and People's Palace, 1896 and 1897; Imperial Institute; Bridlington Festival, 1895, 1896, and 1897; Brighton and Hove Choral and Orchestral Society; Liverpool Orchestral Society; Portsmouth Philharmonic Society; York Musical Society; Inverness Choral Union; English Ladies' Orchestral Society (Swansea, Cardiff, Darlington, and Nottingham), &c., &c.; and

Berlin:

Saal Philharmonie, Jan., 1897, performance of Wüllner's cantata "Heinrich der Finkler."

Kgl. Hochschule für Musik (specially engaged by Dr. Joseph Joachim), "Die Schöpfung" (the "Creation"), Haydn, November, 1896. German "Requiem" (Johannes Brahms), at the Brahms Memorial Concert, June, 1897, &c.

PRESS NOTICES.

"The solo was very finely sung by Mr. Francis Harford, who gave it with all the requisite contrast of expression, and whose beautiful voice and skilful vocalisation found a congenial opportunity in the florid passages of the middle section."—*The Times.*
"The vocalist was Mr. Francis Harford, whose voice has lately increased very remarkably in volume and beauty of *timbre*. He gave a thoughtful and artistic rendering of two unfamiliar songs by Schubert, the poetical 'Greisengesang' and 'Kreuzzug,' besides bringing forward a delightful arrangement by Mr. Coleridge Taylor of the old ballad 'The Three Ravens.'"—*The Times.*
"'The Forsaken Merman,' by Mr. Arthur Somervell, was given under its composer's direction, the solo part being sung in admirable style and with much artistic intelligence by Mr. Francis Harford."—*The Times.*
"This work is especially noteworthy for the splendid picturesqueness of the bass recitatives, which were sung with power and excellent expression by Mr. Francis Harford."—*Daily Graphic.*
"The solo in Mr. Somervell's picturesque work was taken by Mr. Francis Harford, a young singer whose remarkably fine voice and intelligent singing should cause his future career to be watched with interest."—*Globe.*
"The frantic agony of *Hercules'* death song, interpreted by Mr. F. Harford with genuine force and sincerity, held the mighty audience spellbound, and was greeted with a burst of enthusiasm."—*Pall Mall Gazette.*
"This work contains a very fine bass air, which was effectively sung by Mr. Francis Harford."—*The Musical Times.*
"Mr. Francis Harford gave a really fine rendering of the great bass recitative and air in 'Wachet, betet,' with just the right amount of dramatic expression."—*Musical News.*
"Vocal relief was afforded by Mr. Francis Harford, who is the possessor of a fine bass voice of a most pleasing quality and good range. He demonstrated in 'Lascia Amor,' from the opera 'Orlando,' his mastery of the requirements of Handelian vocal music."—*Liverpool Courier.*
"Mr. Francis Harford, whose voice and style recall those of Mr. Plunket Greene, gave a well considered interpretation of the baritone solos."—*Leeds Mercury.*
"Probably Mr. Francis Harford more nearly approached the ideal Handelian singer. No fault could be found with his technique, and his voice was of sufficient range and power, but beyond this he possesses the gift of singing with distinction. Every one of his solos was most expressively interpreted."—*Yorkshire Herald.*
"Mr. Somervell's Leeds cantata was perhaps the feature of the festival. The rendering was marked by a finish exceeding anything that had gone before, and Mr. Harford sang the solo part with fine voice and expressive emphasis."—*Bradford Observer.*
"The splendid bass voice and earnest method of Mr. Francis Harford presages a great future."—*Western Mail.*

Berlin:

"Mr. Francis Harford, as *King Eberhard von Franken*, surprised us with his splendid bass voice and distinction of style."—*Börsen Courier.*
"Mr. Francis Harford had only to declaim the death and agony of *King Conrad*. This he did in an extraordinarily characteristic manner."—*Lokal Anzeiger*, January 22, 1897.

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Extracts from Recent Testimonials:—

J. MUNRO COWARD, Esq. (Jan. 20, 1897).—"I am delighted with the voice and method of Master E. Favell, and believe he will take a position as a famous chorister." Rev. W. H. WEEKES (March, 1897).—"Favell does you immense credit; he sings, unlike most other boys I have heard, with such expression and taste. . . . a pleasure to think boys can be taught to sing in a perfectly musicianly way and in a cultivated and refined manner. His voice is very rich and powerful." *Richmond Times* (April, 1897).—"Master Child exhibited wonderful control over his well-trained voice. . . . was beautifully interpreted"; and (April, 1897), "Child won great enthusiasm for his pure and cultured singing." Dr. A. MADELEY RICHARDSON (April, 1897).—"We are very pleased with La Touche; he has sung our principal solos (St. Saviour's, Southwark) and given every satisfaction." E. H. THORNE, Esq.—"Touche in his singing (St. Anne's, Soho) gave us all great satisfaction. He has a fine voice and sings with good taste and feeling." *The Times* (March, 1897).—"Exquisitely sung" (La Touche). *Morning Post* (March, 1897).—"Beautifully sung" (La Touche).

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LOCAL CENTRE EXAMINATIONS.

Last day for receiving applications, January 24, 1898.

See Syllabus A.

LOCAL SCHOOL EXAMINATIONS.

Applications and Fees for Registration of Schools and Teachers for 1898 are due on December 1, 1897.

See Syllabus B.

The Board has decided to offer for competition Two Exhibitions every year, until further notice, one for the R.A.M. and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898.

Copies of either Syllabus will be sent Post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

With this Number are presented gratis Extra Supplements, consisting of a Part-Song, entitled "My Love dwelt in a Northern Land," by Edward Elgar; and a Portrait of Sir George Grove, C.B., specially taken for this paper by Mr. J. Caswall Smith.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1897.

SIR GEORGE GROVE, C.B.

"The truest friend to music and musicians," as Sir George Grove has been felicitously designated, lives in an old wooden house not very far from the great glass palace with which his name was so long and so eminently associated. It was once the habitation of Charles James Fox, the politician, who is said to have indicated its whereabouts to a friend by saying "Drive to Dulwich and ask for the prettiest cottage in Kent." Indeed, Sydenham is redolent of associations of that date; for a quarter of a mile up the road stands the old residence of the Adams family, one of whom was private secretary to Mr. Pitt; and on Peak Hill, beyond the station, lived Campbell, the poet, who used to be visited by Byron, and also by Scott, who, with Ticknor, the American, slept one night at the "Greyhound," and has recorded that the beefsteaks he had for supper and breakfast were the best he ever ate. This quaint habitation has been the home of "G." for thirty-six years. His "den," as he is pleased to call his study, looks out upon a shady lawn in a pleasant garden, whose tall elms and gay flowers seem especially bright on this cloudy autumn morning. The books, crowding the dwarf bookcases, form some index to the encyclopædic mind of their genial owner, and did, perhaps, more so before his Biblical library was sold off a few months since. A row of no less than seventy bound volumes of pamphlets on musical subjects, all carefully indexed, are quite unique in a private library; and, speaking from an editorial point of view, would prove a veritable Klondyke for "copy." Amongst other treasures is the autograph MS. of Schubert's Symphony in E, which was given by the composer's brother, Ferdinand Schubert, to Mendelssohn, at whose death it passed to *his* brother, who gave it to Sir George. But the books within these timbered walls stretch out in all directions—you find them on staircases, in curious passages, and even in the bedrooms—those books which have helped to satisfy their owner's life-long voracity for reading upon innumerable subjects.

Would that we could even attempt to adequately portray the striking and magnetic personality of Sir George Grove. As he relates one incident after another of his long, useful, and busy life, the sympathetic listener is spell-bound with admiration of the enthusiasm, the indomitable perseverance, and the noble aspirations which have ever animated the life-work of our revered and venerable friend.

George Grove was born August 13, 1820, at Clapham, Surrey, so the dictionaries say; but we are able to give more precise information in regard to his birthplace. "Ah! I wish," says Sir George, "you could still see it. The Wandsworth Road Station of the Chatham and Dover line now stands on (or covers) the very foundations of the house. The property was about 6 acres; a large garden of 1¼ acres, with big trees, thorns, curious crab-trees, &c., running down to the Wandsworth Road; a kitchen garden of half-an-acre behind, and beyond that a paddock running up to Larkhall Lane. There was then only one house on Battersea fields, which were tenanted not by bricks and mortar as now, but by wheatfields and immense herds of milch cows. We could see, from our upper windows, the roof of the 'Red House,' on the Thames, opposite Chelsea, and could hear the drums and fifes of the lads going to bed in Chelsea Hospital." George Grove was sent as a weekly boarder to a school on Clapham Common, kept first by a Mr. Greaves, who has been immortalised by Macaulay, another of his pupils, and then by a Mr. Elwell. One of Sir George's schoolfellows, and his earliest friend, was Granville Bradley,

now Dean of Westminster, whose sister he afterwards married. Grove and Bradley—two little mites of eight—were both in trouble. The former had lost his mother and the latter had never been away from home before. The two sorrowful schoolfellows walked hand in hand through the groves and gorse-wildernesses which seventy years ago made up Clapham Common.

Master George began music by hearing his mother play from "The Messiah" to her children—of whom there were ten—out of an old vocal score, having "voices and figured bass only." Then came Bach's "Forty-eight." In this connection we are told that the then organist of Clapham Parish Church, one John Blackbourn, always pronounced Bach's name "Bawk." One day Mr. Blackbourn played "Achieved is the glorious work," when young Grove went up to the organ-loft and asked if that was by "Bawk." Receiving a negative reply, he asked if a "Bawk" fugue could be played "next Sunday," a request which was granted, when Blackbourn gave the Fugue in E in the second book. This so enraptured the young listener that he and his brother used to play this gem of a fugue, as a pianoforte duet, every morning after breakfast before starting for their three-mile walk to town. Other musickings in the Grove family were the Sacred Harmonic Concerts, to which brothers and sisters used to walk from home to Exeter Hall, "returning on their feet." Then everything turned to music; "but," says our friend, "neither I nor my brother could ever play more than a 'Psalm-tune quick,' like *Punch's* organ-man." He well remembers a visit to the old Surrey Chapel—now, alas! turned to different uses—which was noted for its music; and he was much amused to see the Reader, after he had read the prayers, divest himself of his surplice and hang it over the door of the reading-desk, thereby treating it as a surplus garment. Contrasting the great facilities which students now have of buying cheap music with that of *his* early days, Sir George recalls the fact that, in 1837, with one of the first guineas ever given to him, he bought a copy of Clarke-Whitfeld's edition of "The Messiah"—"and here it is," he says, as he shows us the well-worn folio. Music, however, was not to be Grove's lifework.

From Elwell's school Grove went to the Stockwell Grammar School (afterwards transferred to Clapham), where for a couple of years he was under the care of the Rev. Charles Pritchard, who may claim to have done for middle-class education what Arnold did for public schools, and who left his impress on the character of the subject of this sketch.

After finally leaving school he was articled for three years to a Mr. Alexander Gordon to learn the profession of a Civil Engineer. Gordon, though not in large practice, was eminent as an advocate for steam carriages on common roads—"motors," in fact—and was at the head of the movement in those early days. His office was in Fludyer Street, Westminster, long since obliterated by the India Office. The characteristic "hobby" feature which has dominated Sir George's life began to manifest itself during his spare hours in London. He was mad in the pursuit of engravings and painters' etchings. Then he used to haunt every place where he could hear or look at music. One such was Novello's music-shop, then in Dean Street, Soho, where, in a back room, there was a fine large case full of scores. He well remembers the first time he saw the late Mr. Henry Littleton, and recalls the agile way in which he jumped over the counter to find a score of the "Creation" for him. The British Museum reading-room numbered him amongst its readers—or, to be more accurate, he went there to copy music. He was familiar both with the "Museum headache" and the "Museum flea"! Here he copied an Allelujah Chorus of Handel's which he thinks has never been printed. Westminster Abbey—and no wonder—was a special source of attraction to this impressionable young man. He says: "Many an entrancing hour did I spend there in the winter months at the afternoon service, with the dim candles below and the impenetrable gloom above, when I thought my heart must have come out of me with emotion and longing." On one of these afternoons he heard Richard Clark—then the chief bass of the choir and noted for being able to take the double D—attempt and not quite succeed in going down to the low D in Purcell's "They that go down to the sea in ships."

After spending three years as a student of engineering in London, Sir George went to Glasgow for two years to gain practical experience in the factory of Robert Napier, on the Broomielaw. Here he served both in the pattern and fitting shops. He had an old square pianoforte in his lonely Glasgow lodgings, a luxury which his father thought to be at least questionable. He did a great deal of reading—Hallam's "History of the Middle Ages" and Robertson's "Charles V." being two works he digested and compared. On February 26, 1839, the minutes of the Institution of Civil Engineers record that "George Grove (of Thurlowe Terrace, Wandsworth Road) was admitted a Graduate." Meantime he was not forgotten by his old friends in Fludyer Street, and Mr. Gordon, having received an order to erect an iron lighthouse at Morant Point, on the Eastern extremity of the island of Jamaica—the first ever put up—sent his old pupil, Grove, to superintend its erection. The secretary to the Jamaica Lighthouse Commissioners met him off Port Royal, in the ship, and was much astonished and somewhat dismayed to find that the engineer had as yet "no sign of whiskers"; however, he was before long relieved from his anxiety. An iron plate at the foot of

the lighthouse, which was first permanently lighted November 1, 1842, records his name as the engineer thereof. Scarcely had he returned from Jamaica before he was again despatched by Mr. Gordon on a second similar expedition. This time it was to Bermuda, where the Government were about to build a lighthouse on Gibbs' Hill. Those sufficiently interested in the matter will find a drawing of it in the *Illustrated London News* of April 20, 1844. It was first lighted on May 1, 1846; and a Parliamentary Blue-book of the time records that the English Treasury paid "George Grove, Engineer, £315 4s. 4d."

Upon his return from Bermuda, where his health had run down, Sir George visited his brother, Mr. Edmund Grove (now of Preston, Brighton), at Lincoln, where he was superintending the erection of a gas-works. "Lincoln," remarks Sir George, "was a splendid place for churches. It contains some of the finest in the country, and there had, as yet, been no restorations!" After a short Lincolnshire holiday he entered the office of Mr. C. H. Wild, one of Mr. Robert Stephenson's chief assistants, who at once sent him off to Chester to look after the erection of the "General Station" there. Here he made the acquaintance of the late Mr. Gunton, organist of the Cathedral, who had a flourishing little singing society of his own, which he soon made acquainted with old and new music, in the shape of Palestrina and of Mendelssohn's part-songs in the "Orpheus." From Chester he was transferred to Bangor, where he served under Edwin Clark, Mr. Stephenson's resident at the Britannia Bridge, with whom he made a close friendship, and took part for eighteen months in the "floating" and other operations of the "tubes." An account of the first floating is recorded in the *Spectator* of June 23, 1849, which, apart from its interest as Sir George's first appearance in print, we quote for its subject matter:

> The operation of floating the first tube of the Britannia Bridge [over the Menai Straits] from the place in which it was constructed to the foot of the towers by which it is at last to be supported, came off on the evening of Wednesday [*i.e.*, June 20, 1849]. The preceding evening was the one originally fixed on; but, a capstan breaking after hauling out a few feet, it was necessary to put off doing more till the following day. The tube was built at a distance from the bridge of about 2,000 feet, and in a position along the shore, at right angles to the line of railway. It had, therefore, after being borne down by the tide to very near the towers, to be slewed round across the stream, and finally adjusted into its place on the projecting shelf of stone at the foot of the piers. These evolutions were accomplished by ropes from capstans and crabs on the two shores and on the Britannia Rock; the men in charge of which were signalled to from the top of the tube. The final adjustment was a very delicate piece of work, as the width of the recess into which the end of the huge mass had to be inserted is only an inch greater than that of the tube itself: however, it was managed with complete success.
>
> The whole operation occupied exactly one hour and three-quarters, the order to haul out being given at 7.36 and the Anglesey end entering its recess at 9.22.
>
> On the tube with Mr. Stephenson were his two assistants, and Messrs. Brunel and Locke, who acted as his honorary assistants, Captain Claxton, and Sir Francis Head. There was a general gathering of engineers and a vast concourse of spectators, who lined the shores and platform on both sides of the Straits.
>
> The raising of the tube through the 100 feet between its present and its ultimate position will probably take place in the course of a few days. Its length is 472 feet, height at the centre tower 30, and its weight between 1,700 and 1,800 tons.

At the Bridge he came into contact with Robert Stephenson, the great "chief" himself, and with Brunel and Sir Charles Barry, and other eminent visitors to the works. "These distinguished men," says Sir George, "noticed me and were as good as gold to me. They counselled me to go to London and forced me into the secretaryship of the Society of Arts, then vacant by the retirement of Mr. Scott Russell." This was in 1849, when the great Exhibition of 1851 was in active preparation. Season tickets for the Exhibition were sold at the office of the Society of Arts, under the superintendence of the secretary, Mr. Grove, and this brought him into contact with many eminent people, who took to him and rendered him useful service as opportunity offered. Amongst other relics of the time is a letter from the Duke of Wellington himself, ordering two season tickets, beginning with "London, April 15, 1851, at night," and containing a bouncing fault in grammar!

We now come to a great event in the life of our hero—he will allow us to use the word—viz., his connection with the Crystal Palace. As everyone knows, it is virtually the same building as that which stood in Hyde Park as the Great Exhibition of 1851. A company was formed for re-erecting the huge glass palace at Sydenham. One of its chief promoters, Mr. Francis Fuller, who had been one of the leading men in Hyde Park, said one day to Mr. Grove: "You see that we have formed this company, but as yet we have no secretary." "Whom are you going to have?" enquired Mr. Grove, "you'll want a good man for it." Mr. Fuller replied to the effect that the man he wanted stood before him. In this way Sir George became the first secretary of the Crystal Palace. In order to give *éclat* to the opening ceremony it was thought that an Ode should be specially written, composed, and performed—the words of the Ode to be by Tennyson, and the music by Berlioz! He therefore went down to the Isle of Wight to see the great poet. "Tennyson was very kind and good to me," says Sir George. "He received me with the greatest cordiality, but he could not see his way to writing the poem; and the net result of my visit was the beginning of a truly delightful and valuable friendship, and his explanation of the difference between a 'cowslip' and an 'oxlip,' which I asked him *àpropos* to his line—

> As cowslip unto oxlip is,
> So seems she to the boy.*

* "The Talking Oak." *Line* 107.

This he answered by picking one of each in the copse behind the house, and showing me how that one stood erect and the other drooped its head." At the opening of the Crystal Palace by the Queen, June 10, 1854, Miss Clara Novello made a great sensation by singing a high B flat in "God save the Queen," "which was heard right at the other end of the building."

Soon after the Palace was inaugurated Mr. Manns began those daily and weekly orchestral performances which have justly made his name so eminent. The old yearnings for music welled up in the breast of the good secretary. Symphonic music was a new and undiscovered world to him. He had heard of "subjects" and so forth, but understood them not in their modern use. He had listened to the Ninth Symphony at a "New Philharmonic" concert, under Berlioz, in 1852, but "could make very little of it"; and his absence from London had prevented his making acquaintance with Mendelssohn during his visits to England. It was this characteristic thirst for information which started our genial friend on the preparation of those analytical programmes with which his name has been so long, so worthily, and so pleasantly associated. "I wish it to be distinctly understood," he says, "that I have always been an amateur in music. I wrote about the symphonies and concertos because I wished to try to make them clear to myself and to discover the secret of the things that charmed me so; and from that sprang a wish to make other amateurs see it in the same way. The programmes originated thus: We were going to celebrate the birthday of Mozart in 1856, when the Crystal Palace music was just beginning to struggle into existence, and Mr. Manns said to me how much he wished that I would write a few words about Mozart himself and about the works to be performed. I remember writing that initial programme in my dressing-room in my first house at Sydenham, near the church." The concert took place —"in the music room, by the Queen's apartments; North wing"—on Saturday, January 26, 1856, one day before the exact centenary of Mozart's death. The selection included the overture to "Idomeneo"; a Sonata in B flat for pianoforte and violin—the latter played by Mr. Manns; the *Allegro* from the D minor Pianoforte Concerto, performed by "Master John Francis Barnett"; a pianoforte sonata; five vocal pieces; and, at the end, the *Andante* and *Finale* from the Symphony in E flat—ten representative numbers in all, the concert being under the conductorship of "August Manns, Music Director." We must be content with two extracts from this eight-page programme. The first is from a notice of the air "Non temer amato bene"—a great favourite of Sir George's, which he immediately starts off humming—sung by Miss Grace Alleyne, with the violin obbligato played by Mr. Manns, about which our annotator says:

> The melody of the Aria is one of those witching tunes which can't be got out of the head.

The next extract is from the notice of the Symphony in E flat, which concluded the concert. After referring to Mozart's extraordinary productivity in the year 1788, we read:

> The circumstances which necessitated such fearful exertion on this and many other occasions in Mozart's life we have no means of ascertaining. [This was before the days of Jahn's "Mozart."] Whatever they were, they were in accordance with a common custom of Nature. She seems to delight in condemning her most gifted sons to an ordeal the very reverse of that which we should anticipate. It seems equally true in Art and in Morals, that it is not by indulgence and favour, but by difficulty and trouble, that the spirit is formed; and in all ages of the world our Davids, Shakspeares, Dantes, Mozarts, and Beethovens must submit to processes which none but their great spirits could survive—to a fiery trial of poverty, ill health, neglect, and misunderstanding—and be "tried as silver is tried," that they may become the teachers of their fellow-men to all time, and shine, like stars in the firmament, for ever and ever.

This last sentence, which is so eminently characteristic of its gifted writer, should be carefully read and pondered.

Beethoven, Mendelssohn, Schumann, and Schubert became very dear to Sir George in his daily intercourse with them through their works. The great personality of Beethoven naturally had a very strong fascination for him. Every scrap of information about the Bonn master was eagerly acquired. The human side of that mighty genius—Beethoven, The Man, as old Sam Wesley called J. S. Bach, *his* idol—was finely brought out by his most devoted disciple in England. Mendelssohn was another favourite. His "Reformation" Symphony was played for the second time anywhere at the Crystal Palace (November 30, 1867), having been laid on the shelf for thirty-five years. The early symphonies of his childhood were also played from manuscript copies; and on one occasion—November 4, 1871, the anniversary of the composer's death—the two versions of the "Hebrides" Overture were played consecutively.

Schubert, as is well known, has had no sturdier champion in this country than Sir George Grove. The first performance in England of the great C major Symphony took place at the Crystal Palace in 1856. His instrumental works were then practically unknown. In 1865 Dr. Kreissle von Hellborn issued his "Life of Schubert," at the end of which was an incomplete catalogue of the composer's works. Sir George quickly perceived the importance of gaining every possible information about these compositions, many of which were in manuscript and quite unknown. He at once opened up a correspondence with Mr. Spina, the music publisher in Vienna, with the result that the delightful "Rosamunde" music, the B minor (Unfinished) Symphony, &c., were first performed, some from MS. parts, for the first time in England at the

Crystal Palace. The unalloyed beauty of the B minor Symphony more than ever intensified the longing to hear other symphonies by the same composer; moreover, the "Rosamunde" music was not complete. Nothing can abate Sir George's breezy enthusiasm when once he is fired. Accordingly he, in company with his young friend, Arthur Sullivan, started off to Vienna, in the autumn of 1867, hotly in pursuit of the missing treasures from Schubert's prolific brain. Great success attended their efforts. Symphonies, overtures, &c., were discovered, carefully examined, and then copied. The whole account of this most interesting visit of these two Englishmen is found in the Appendix (by Sir George Grove) to the English translation of Kreissle's "Life of Schubert," a book which is out of print. We therefore give, as a specimen, a striking extract, written in Sir George's most graphic style:

So far, success—brilliant success. But I had failed in one chief object of my journey. The "Rosamunde" music was almost dearer to me than the symphonies. Besides the *entr'actes* in B minor and B flat, the "Ballo, No. 2," and the "Ballet Air, No. 9," which we had already acquired in 1866, we had found at Mr. Spina's an *entr'acte* after the second act, and a "Hirten-Melodie" for clarinets, bassoons, and horns; but we still required the accompaniments to the Romance and the two choruses, as well as the total number of pieces and their sequence in the drama. To quit Vienna without these would have been too cruel, and yet neither from Dr. Schneider, nor Mr. Spina, nor in the library of the Musik-Verein—where the admirable librarian, Mr. C. F. Pohl, was entirely at our service—had we succeeded in finding a trace of them.

It was Thursday afternoon, and we proposed to leave on Saturday for Prague. We made a final call on Dr. Schneider, to take leave and repeat our thanks, and also, as I now firmly believe, guided by a special instinct. The doctor was civility itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the "Rosamunde" music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to being smothered with dust. In I went; and after some search, during which my companion kept the doctor engaged in conversation, I found, at the bottom of the cupboard, and in its farthest corner, a bundle of music-books two feet high, carefully tied round, and black with the undisturbed dust of nearly half-a-century. It was like the famous scene at the monastery of Souriani on the Natron lakes, so well described by Mr. Curzon: "Here is a box!" exclaimed the two monks, who were nearly choked with the dust; "we have found a box, and a heavy one too." "A box!" shouted the blind abbot, who was standing in the outer darkness of the oil-cellar—"a box! where is it?" "Bring it out! bring out the box! Heaven be praised! We have found a treasure! Lift up the box! Pull out the box!" shouted the monks in various tones of voice. We were hardly less vociferous than the monks, when we had dragged out the bundle into the light, and found that it was actually neither more nor less than what we were in search of. Not Dr. Cureton, when he made his truly romantic discovery of the missing leaves of the Syriac Eusebius, could have been more glad or more grateful than I was at this moment. For these were the part-books of the whole of the music in "Rosamunde," tied up after the second performance in December, 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he recollected his own days of rapture; at any rate, he kindly overlooked it, and gave us permission to take away with us and copy what we wanted, and I now felt that my mission to Vienna had not been fruitless.

The sequel is hardly less amusing. Having invoked the aid of Mr. C. F. Pohl, author of the "Life of Haydn," "Haydn and Mozart in London," and of many most valuable articles in the "Dictionary of Music," the three enthusiasts—Grove, Sullivan, and Pohl—divided their work and, writing their very hardest, contrived before two in the morning to get all the missing accompaniments copied. Much to the astonishment of Pohl, the two Englishmen finished up with a delicious game of leap-frog round the room in the early twilight. Sir George Grove and Sir Arthur Sullivan playing leap-frog! No wonder that they left Vienna in the best of spirits, delighted at the success of their missionary enterprise.

Year by year the analytical programmes grew in extent and importance. In fact, they became an indispensable companion to the enjoyment and proper understanding of the music. Many a listener—like the present writer—while not then knowing him, adored "G.," and is to-day deeply grateful to him for having been his "guide, philosopher, and friend" in the delightful regions of orchestral music, and for leading him so pleasantly in the paths of appreciation of the creations of those mighty masters of music. It seems a great pity that *all* the important analyses are not permanently preserved. But we must be very thankful that the studies of the Beethoven symphonies are thus accessible, having formed the basis of that fascinating work by Sir George, "Beethoven and his Nine Symphonies," which Messrs. Novello and Co. issued in one volume last year. No more appropriate book could be selected for a musical present.

It would be a great injustice to the subject of our sketch did we neglect to mention an important phase of his career, which has been eclipsed by his more recent prominence in musical life. We refer to his remarkable Biblical studies. He had been brought up to know the Bible well, and knew a great deal of it by heart, but the critical study of it was distasteful to him. One day James Fergusson, author of "The Handbook of Architecture," who had novel theories of his own in regard to old sites in the East, remarked to Sir George that there was no full Concordance of the proper names in the Bible. Having heard of Cruden, Sir George doubted such a statement, which, however, he found to be quite true. Well, he set to work at once and, with the help of his wife, made a complete index of every occurrence of every proper name in the Old Testament, New Testament, and Apocrypha, with their equivalents in Hebrew, LXX., Greek, and Vulgate Latin. (This was in 1853 or 1854.) It is very interesting to look at the folio volumes containing this labour of love as Sir George takes them down from his shelves. The next step (in 1854) was a great event in his life. He saw Arthur Stanley, Dean of Westminster (whose name and works

were already familiar to him) for the first time. Stanley was then Canon of Canterbury, and was finishing his "Sinai and Palestine" at his Canterbury residence. Sir George vividly recalls how Stanley, hurrying down his narrow study, came forward to him, with hands extended, as if he were welcoming an old friend. He then showed his visitor the work he was engaged upon—the Appendix to "Sinai and Palestine," the first step in the topography of the Bible. "He explained," says Sir George, "that in Hebrew there were distinct words for all the different kinds of natural objects—for mountains and hills, and rocks and plains, and rivers and torrents—and that while in Hebrew these words were never interchanged, in the English Bible they were used indiscriminately, and that a great deal of light might be thrown on the narratives if these were set right in our Bibles, and other things of the same sort rectified. He set me alight in a moment and I fairly blazed up! I rubbed up my Hebrew, of which I had learnt the alphabet at Elwell's school, I got up enough German to plough through Ewald and Ritter, and plunged with delight into a sea of Biblical research." This fascinating work engendered the strong desire to visit the Holy Land, to see the places themselves and gain information on the spot. Sir George is nothing if he is not thorough, and he paid two visits to Palestine—in 1859 and 1861. The outcome of these journeys was the foundation of the Palestine Exploration Fund (in 1865), which was due to the inception of our friend. At the annual meeting of that Society, held May 16, 1870, the chairman, the Archbishop of York, said: "In calling upon Mr. Grove [to second a resolution] I must venture to say, in the presence of my brother officials of this Society, that he is virtually the founder and institutor of the Society, and has done wonders for it throughout."

Then came Smith's "Dictionary of the Bible" (Vol. I., March 15, 1860). "Dr. Smith," says Sir George, "had proposed the Dictionary and was looking for help. Stanley told him of me, and of my list of proper names, and there we were!" Sir George did a good deal of the editorial work. He thinks he wrote 1,100 pages of the book. He even re-wrote some of the articles, but retained the initials of their original writers! In this way he was brought into contact with scholars like Lightfoot, Layard, the Pooles, W. Aldis Wright, Canon Cook, and "half-a-hundred more good men and true." Other of Sir George's painstaking Biblical geographical work will be found in his Index to Clark's "Bible Atlas" (published by the S.P.C.K., 1868), in which the places are recorded first in English, then in Hebrew, followed by the texts in which the names of the places occur. We quote from the preface:

> The index, compiled by Mr. Grove, is intended to contain an exhaustive statement of the occurrences of every geographical name in the English version of the Old and New Testament and the Apocrypha, with its origin in Hebrew or Greek, and the modern name of its site, whether known or only conjectured. In all cases, what may be regarded as certain is distinguished from what is uncertain.

Dean Stanley, of whom Sir George speaks in terms of the utmost reverence and affection, was ever a true and dear friend, and made him his literary executor. Sir George accompanied Stanley to America in September, 1878. In a letter to the Queen, just before his departure, the Dean wrote: "My old and tried friend, Mr. Grove, goes with me." In his "Sinai and Palestine," his "Lectures on the History of the Jewish Church," in the second edition of his work on the "Epistles to the Corinthians," and elsewhere, Stanley acknowledged with "unfailing pleasure" the careful assistance his friend had rendered him in all questions connected with sacred history and geography.

But to resume the incidents of Sir George's varied life. After nearly twenty years of splendid service at the Crystal Palace, he resigned the secretaryship (at the end of 1873), having accepted an offer from Messrs. Macmillan and Co. to an important position on their editorial staff. He edited *Macmillan's Magazine*, and wrote a primer of geography for Macmillan's "History Primers," which a high-school teacher assures us is "a capital little book," and which has been translated into French.

By far the most important outcome of his connection with Macmillan's house was the "Dictionary of Music and Musicians," which, more than any other of his achievements, will hand down the name of George Grove to posterity. Moreover, the idea of the work was entirely his own. The prospectus of the "Dictionary," dated March, 1874, began by saying that

> The want of English works on the history, theory, or practice of Music, or the biographies of musicians accessible to the non-professional reader, has long been a subject of remark. The "Biographical Dictionary of Musicians," the latest English book of the kind, was published in 1827, and even for that date is very incomplete. Dr. Callcott's "Grammar of Music," though issued in 1817, is the latest attempt to give a general account of the forms and terms of the art in a popular style. But to Dr. Callcott modern instrumental music was [naturally] a *terra incognita*—the name of Beethoven occurs only once in the entire volume.

After referring to the absence of any one work in English from which an intelligent enquirer could learn all he wanted to know, either in regard to technical or biographical musical matters, it continued:

> Such questions are now constantly occurring to those who five-and-twenty years ago would never have thought of them. Within that period music in England has made immense progress, and the number of persons who attend concerts and practise music has very largely increased. It is no longer regarded as a mere idle amusement, but has taken, or is taking, its right place beside the other Arts as an object of study and investigation. The demand for such information as that mentioned above is therefore naturally great.

The work was originally designed not to exceed *two* volumes of about 600 pages each—it is now in four volumes, containing in all 3,125

pages, exclusive of the Index of 188 pages. Not only was Sir George Grove the editor of this indispensable work, but his masterly biographies of Beethoven, Mendelssohn, and Schubert are models of biographical literature, and are written in a most fascinating style. He made two special journeys to Germany to obtain materials for his Mendelssohn article, and more than two to Vienna in connection with Schubert and Beethoven. We may perhaps be forgiven if we Purcellize the "Dictionary" by speaking of it thuswise: "In these delightful pleasant (pages of) Grove's."

We have traced our friend's career in various spheres and hemispheres, and now only one more stage has to be recorded. When the Royal College of Music was founded, in 1883, the Prince of Wales, with that keen, practical insight into men and things which is so characteristic of him, appointed "George Grove, Esquire, of Sydenham, Kent," Director of the Institution of which the Prince was, and is, the President. Sir George's work at the Royal College is too familiar to be recounted here. Suffice it to say that the old enthusiasm was thrown into the duties of this responsible post and the often difficult work at Kensington Gore. Sir George's view of his relation to the College was founded on the idea which he ventilated in his first address to the newly elected scholars in 1883, that the College was a family and that he was their father. He was accustomed often to refer to this idea, and it assisted him more or less to the last and gave rise to many a touching allusion or appeal in his addresses to the pupils at the beginning of each term. The relation between them was one of affection and mutual esteem. It was after the opening of the new College building, the generous gift of Mr. Samson Fox, on May 2, 1894, that Sir George received the distinction of Companion of the Bath, an honour very rarely conferred on those who have not previously been in the employment of the Government. After having served the College well, and after the death of his close and valued friend, Mr. George Watson, he, increasingly feeling the burden of his years, resigned his Directorship at Christmas, 1894. He speaks with affection of the many delightful letters he constantly receives from old students in his retirement. Long may they continue to assure him of an esteem which is shared by all who are privileged to enjoy his friendship, his counsel, and his love.

We ask Sir George about some of the eminent people he has met. He tells one or two funny stories of Costa. After the fire at Covent Garden Theatre (March 5, 1856) a series of opera concerts was given at the Crystal Palace, each part of which contained an overture. The duty of rehearsing the band was discharged by Sainton. One day Costa said to Sir George: "Is there any particular thing you would like to hear?" "Yes, I should like to hear Beethoven's overture to 'Coriolan,'" was the reply. Costa said that although he did not know it, it should be done. As he did not rehearse the band, and had not previously seen the score, he really conducted it *prima vista*. When Sir George thanked him, Costa replied: "I will never play that overture again. It ends *pianissimo.—You cannot make an effect!*" Costa was an excellent cook in the culinary sense, though not in "cooking up" the works of the great masters. Once Sir George dined with him, when the great conductor had cooked the entire meal. Some years later, at the Piccolo Sentinello, at Casamicciola, on the island of Ischia, in the great conductor's native air, Sir George witnessed the amusing sight of Costa and his brother, with their serviettes tucked under their chins, sitting opposite to one another and eating an enormous mass of macaroni out of a large wash-hand basin!

At one of the Crystal Palace concerts in 1869 Sir George had as his companion Madame Sabatier-Ungher, the original contralto singer in the first performance of Beethoven's Choral Symphony (May 7, 1824). She told Sir George how that Beethoven, being so deaf, did not hear the applause at the end, and was unconscious of the delight of the audience till she turned him round to face the people. It must have been most interesting to hear this pathetic incident from the lips of one who was so thoughtful on that unique occasion. Sir George knew Mr. J. W. Davison very intimately. Some of the pseudonyms of "J. W. D." were very funny—*e.g.*, "Mr. Ap Mutton," "Dishley Peters," "Shaver Silver," "Dr. A. S. Silent," "Septimus Wind (M.D.)," and "Drinkwater Hard." Sir George's own designation in the *Musical World* was "Sir Flamborough Head, Bart."

Sitting in the gallery at a concert at St. James's Hall one day, Sir George espied someone peering through the glass panel of the door leading downstairs. "Who is that engaging looking young man?" he enquired. "Oh! that's Sullivan," was the reply, "he's just come back from Leipzig." A friendship between the two men was quickly formed which soon became very steadfast. It was at the Crystal Palace that Sir Arthur was really first brought before the English public as a composer, when his charming "Tempest" music was performed, April 5, 1862, and repeated on the following Saturday. While Sullivan was writing his "Sapphire Necklace" he took rooms over a shop in Sydenham Road, to be near his kind friend Grove, at whose house he almost lived. At a later period another of Sir George's "young men" stayed, with Sullivan, under his roof. He was a fellow student of Sullivan's at Leipzig, and the two young musicians made much music together, always sure of a deeply sympathetic listener. The name of the other was Franklin Taylor, who is still one of Sir George's most constant allies.

In 1880 Sir George Grove was the recipient of a most gratifying testimonial, presented to him, at St. James's Hall, by the Archbishop of Canterbury (Dr. Tait) in the presence of a distinguished company of men, eminent in art, science, and literature. The following address on that occasion speaks for itself:

To George Grove, Esq.

We, the undersigned, ask you to accept the accompanying purse of one thousand guineas and gold chronometer, which we offer you as a token of our appreciation of the great services which you have rendered, in the first place, to Biblical History and Geography, by your valuable contributions to the Dictionary of the Bible, and by your labours in connection with the foundation of the Palestine Exploration Fund; in the second place, to Music and Musical Literature during your long association with the Crystal Palace Saturday Concerts, and more recently by the production of the "Dictionary of Music and Musicians."

In these and many other fields of research in art and literature you have earned the gratitude of your countrymen at large and the high esteem and friendship of all those associated with you in your labours, and we welcome this opportunity of testifying in a manner however inadequate our gratitude, friendship, and esteem.

J. W. Davison characteristically concluded his report of the proceedings in the *Musical World* thus:



Hoch! Hoch! Hoch! *Camerlingo Grovio!* Hoch! *Candor dat viribus alas*, would be thy fitting motto.

D. P. ["Dishley Peters."]

A man's letters to his intimates invariably furnish an index to his temperament and sympathies. This is abundantly true of Sir George. Of the many communications one receives, those from him are amongst the few that would be kept and treasured. And this leads us to refer to his kind-heartedness. Some successful men, themselves having been helped in their struggling days, forget (to speak charitably) to show the same consideration to those who need a helping-hand. Not so our friend. A request, however deferentially made, is met with the outburst, "Of course, my dear fellow, I shall be only too pleased. Tell me what I am to say, or do." There are many, feeling deeply grateful to him, who will reverence his memory long after he has "crost the bar."

In addition to the works named throughout this imperfect narrative, Sir George has translated Guizot's "Etudes sur les Beaux-Arts." His sketch, "The Nabloos and the Samaritans," in Sir Francis Galton's "Travels" (Ward, Lock and Co.'s Minerva Library), records a very interesting episode of Sir George's Palestine experiences. It would occupy too much of our space to enumerate in detail the many prefaces which he has contributed to musical books. Fortunate the author who gains his valuable *imprimatur* in the way of a "send off." He has also been a frequent correspondent and contributor to *The Times*, *Pall Mall Gazette*, *Spectator*, and other periodicals.

Sir George Grove is decorated with the Cross of the Order of Merit, conferred on him by the present Duke of Saxe-Coburg and Gotha. He is also an Hon. D.C.L. of Durham and LL.D. of Glasgow. He was knighted, at the same time as his friends Arthur Sullivan and George A. Macfarren, at Windsor, on May 22, 1883, and was made a Companion of the Bath in 1894, as already stated, upon his retirement from the Directorship of the Royal College of Music. He is a Member of the Athenæum Club, one of the Council of the Royal College of Music, and an original Member of the Musical Association.

We have now come to the end of this inadequate sketch of a very remarkable man. Words of our own would be too poor to be the final utterance in regard to him in these columns. We therefore conclude with a quotation of peculiar applicability in the words of his dear old friend, Dean Stanley, who said to an American audience:

"When you read at the end of some elaborate essay on the history of music, or on Biblical geography, the name of George Grove, you will recall with pleasure the incessant questionings, the eager desire for knowledge, the wide and varied capacity for all manner of instruction which you experience in your conversation with him."

VICTORIAN MUSIC.

Orchestral Music.—II.

In considering the influence of Sir Michael Costa upon orchestral music and its performance, one soon finds that the subject-matter divides itself into two parts: first, Costa as an arranger; second, Costa as a conductor. I am afraid that, since "the evil which men do lives after them; the good is oft interred with their bones," Michael Costa is chiefly remembered in some quarters as a man without reverence—one who did as he pleased with the compositions entrusted to him for production, and often brutally sacrificed them on the altar of noise. He lies perfectly open to the charge. Costa allowed himself a free hand, even with the greatest masters, and an orchestral hullabaloo was sweet and refreshing to his ears. He loved the trombones as William the Conqueror loved the "tall deer." If there were no parts for trombones and the bass drum, he sometimes wrote them; the composer's intention being quite a matter of indifference. I am not going to say that this weakness was strength, nor will it be expected of me by any who know how, for long years, I have protested against "touching up the masters." But Costa should have whatever benefit arises to him from the fact that he does not stand alone either in his tampering with scores or his love of noise. Some of his accusers forget this when they have nothing but praise for arrangers

who fill up Handel's silent bars, and for composers who would unchain the tempests of heaven, if they could, to make a greater assault upon our ears. Costa, I grant, was personally inexcusable. But he was only one of many who shared his tastes and practised his methods. He and his contemporaries have disappeared; would that I could declare them to have left no successors. That, however, is impossible while the brutalities of the huge modern orchestra continue.

It is chiefly with Costa as a *chef d'orchestre* that I have here to do, and in that capacity he assuredly deserves honour and gratitude. The unflinching Neapolitan disciplined the "band." I do not know what the orchestras of Southern Italy were like when Costa was a young man and the amiable Zingarelli flourished. But whether through recollection of what he had seen, or through a keen perception of necessity, he set himself to raise the English orchestra from the condition of a "fortuitous concourse of atoms" to that of a homogeneous body, subordinate to one will—his own. There is much to say for the men whom he so effectually curbed and then attached to himself by the ties of admiration and respect. They were very capable performers with more than wit enough to perceive that the typical conductor of their day was a poor creature with no real qualifications for leadership. He knew that himself, and a sense of shortcoming made him careful not to assert a measure of authority likely to provoke reprisals. It was, "Gentlemen, please!" with him. Very often the gentlemen did not please, save in their own good time. They took their nominal master down a peg by way of asserting themselves against the fate which had placed them under him. Costa ended all that by force of capacity and will, aided by a rigid sense of justice which secured the respect even of those who at any time suffered from it. He himself set an example of strict regard for regulation. Insisting upon punctuality in others, Costa took care to be punctual himself. Demanding serious attention to the work in hand, he never relaxed in the discharge of his own duties. A severe disciplinarian, he so behaved as that he could punish offences with clean hands. He knew, moreover, how to command. Never "hey, fellow, well met" with subordinates, he lost no opportunity of showing himself their friend. In battles with managers he acted as the leader of his men, and if, when they offended, there was little hope of escaping reprimand, there was equally small chance of being overlooked if they deserved encouragement and approbation. His manner has been described as stern; it was rather one of calm dignity which at times apparently became impassiveness. From this Costa would, on rare occasions descend, but no one presumed upon the moment without misgivings. *Apropos*, a good story used to be told in orchestral circles. At one time the late John Ella played a second violin in the opera orchestra, where the largeness of his pretensions, coupled with comparatively humble functions, occasioned no little amusement. Ella was fond of saying that the English orchestra stood vastly below that of the Paris opera at all points, but especially in the matter of attack. The *coup d'archet* in Ella's lips at last becoming irritating, his comrades proceeded to consider a device whereby to remove it. Their plan formed, the blow was struck one day at rehearsal. At a certain point in the overture all the violins were required to enter *fortissimo*, and as the moment approached every bow was raised. Down came the chief's baton, but the only response was a feeble cluck from the violin of Ella. The bow of no other player had moved. A roar of laughter from the entire orchestra followed, and even Costa relaxed his set face into a smile, which, waxing broader and broader, made the mirth louder and more confident. Ella spoke no more of the *coup d'archet*, and Costa caused it to be known that no such practical joke would again be tolerated.

The effect of Costa's discipline extended in some measure to the performances given under his baton. Even in the execution of the music the conductor's sense of order, precision, unanimity, made itself felt. This was inevitable, for in no work done by a combination of persons do those qualities in the leader so readily display themselves through the efforts of his subordinates. Only on very rare occasions indeed could a performance under Costa be charged with carelessness, and those occasions were, as a rule, connected with works he cordially disliked. He had all a Southern Italian's strength of feeling. Passionately loving Rossini and the masters of his own country, as was natural, he hated with no less intensity some other composers who shocked his sense of artistic propriety. When the works of such men were in hand, he treated them, it must be confessed, with an indifferent feeling, against which, I verily believe, his will to be conscientious struggled hard. In this, however, he by no means stood alone. Every conductor has his partialities, and they inevitably show themselves, though not often so ostentatiously as when Wagner, at a Philharmonic concert, put on gloves to conduct a work of Mendelssohn; taking them off when he had done and throwing them on the ground. Exceptions apart, whatever Costa's hand found to do was done with all his might. Sometimes he did too much.

No one, I take it, will ever write a chapter on Costa's "readings." His work was practically over when the modern conductor, charged with the duty of evolving new meanings from old texts, made his appearance. Costa had no such mission. He read his scores for what was obvious in them, and, reading nothing into them, was therewith content. On

these lines, and backed up by followers as devoted as they were able, Costa often secured splendid performances of orchestral works. Granted that his tactics were as old fashioned as those at Waterloo—"The French came on in the old way," said the Duke, "and we beat them back in the old way"—the result was often as conclusive as Wellington's victory. Nobody will deny this who can remember the effect of the overture to "Guillaume Tell," when played under Costa at the Birmingham Festival. For dash, precision, unity of feeling and spirit, and for tonal magnificence, that effect has never been surpassed.

I have devoted none too much space to him who did for the English orchestra what Carnot accomplished for the French revolutionary levies—to him who "organised victory." Costa stood at the first parting of the ways in the path of orchestral music amongst us, and he led in the right direction. He had his faults, being only a man; his virtues lifted himself and those under him from the following of an employment to the discharge of a vocation. So he prepared the way for others who came after and made their work lighter.

I must speak here of another conductor contemporary with Costa—Alfred Mellon, to wit. Circumstances kept this orchestral chief on a lower level than the highest, but his qualifications were unmistakable. His was the great gift of what we call, for lack of a better name, personal magnetism. Beloved by those who knew him on account of the qualities which make up a good fellow, he brought to his work infectious enthusiasm, and an insight so remarkable that he appeared to see at a glance the scope and bearing of any music confided to him for production. No man was followed more zealously and dutifully than this English leader. But his influence was not what it might have been, for reasons unnecessary to discuss. Nevertheless, Alfred Mellon is worthy to be held in remembrance, and to be associated with Costa as one of the two conductors who, through many years of the Queen's reign, showed special and eminent qualifications for their work.

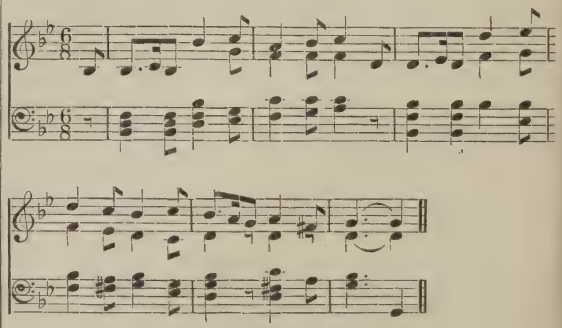
There remains for me to discuss the latest phase of orchestral music in England—that, namely, which came in with Hans Richter. This task may be reserved for another occasion.

Joseph Bennett.

A LOST OPPORTUNITY.
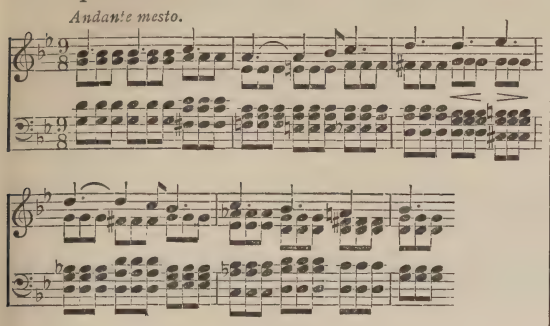
I can refrain no longer. I have waited till the last faint echoes of the Jubilee have died away, and with them has died within my breast the fond and futile hope that one of our glorious band of Victorian musicians would do something—a tiny something—to celebrate adequately this unique event. But no, there is nothing. You cannot call—or at least I do not call—Sir George Martin's anthem, Sir Arthur Sullivan's hymn, and the revival of Sir A. C. Mackenzie's beautiful Jubilee Ode sufficient commemoration of our sixty years of musical progress. Was it too much to hope that one at least of our titled band should have justified his honour by dazzling the public ear with really noble music? It seems so; yet the thing was so very easy to do. I would have done it myself and won an undying name as easily as falling downstairs, but for the fact that I have long foresworn high-class composition as too expensive a hobby. Yet I do not mind indicating sketchily how the thing could have been achieved (in case there should be any jealous wretches found to throw doubts on my powers), and I am sure you will all join with me in grieving over this lost opportunity.

The composer who really intended to rise to the occasion of the Diamond Jubilee would of course have confined his efforts to utilising our National Anthem in a really able fashion. What! There was too much of it as it was, you say? But that's just it; no one attempted to *bearbeiten* it, as the Germans say; we had to swallow it raw all the time. And no tune is anything more than a tune until the competent musician comes along and shows people what can be done with it. And what could I *not* have done with it? What a mine of rich material does "God save the Queen" offer to the artistic and inventive genius! It is indeed not even a festive tune as it stands. It is solemn, religious, fervent, and patriotic if you like, but not gay, and people wanted to be happy on Jubilee day. Then why not have reverted to the simple methods of sixty years ago, when they used to turn everything—even Handel's "Messiah"—into quadrilles? The Jubilee Quadrilles would have uplifted the hearts (and soles) of all hearers if the first figure had only commenced thus:—
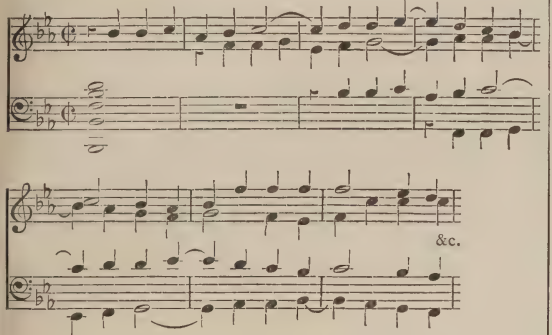


I need not give it all; the pattern once set, any common or garden band-master will complete the work for you; but if a less cheerful version should happen to be required, say by the unsuccessful speculators in seats, here is one in which the original melody remains unaltered, the harmony being merely shifted into the relative minor. Observe the effect of

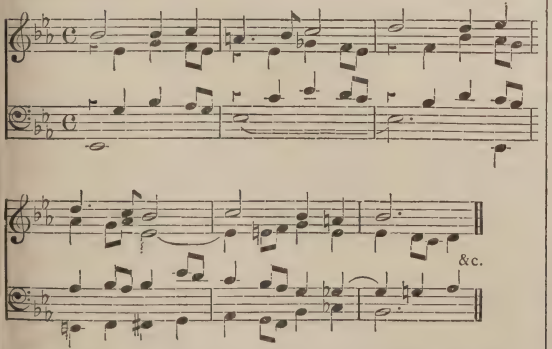
pious resignation conveyed by the chaste triplet accompaniment—



Then, again, one would have expected that so good a musician as the organist of St. Paul's Cathedral would have seized his opportunity and utilised the National Anthem to good purpose. If he wanted to show his science he could easily have made a canon four in one in the fifth and octave. (It doesn't in the least matter how a canon sounds, so long as it *is* a canon)—
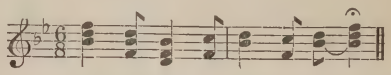


Or, again, he could have simply harmonised it in the subdominant with entirely novel effect, thus—

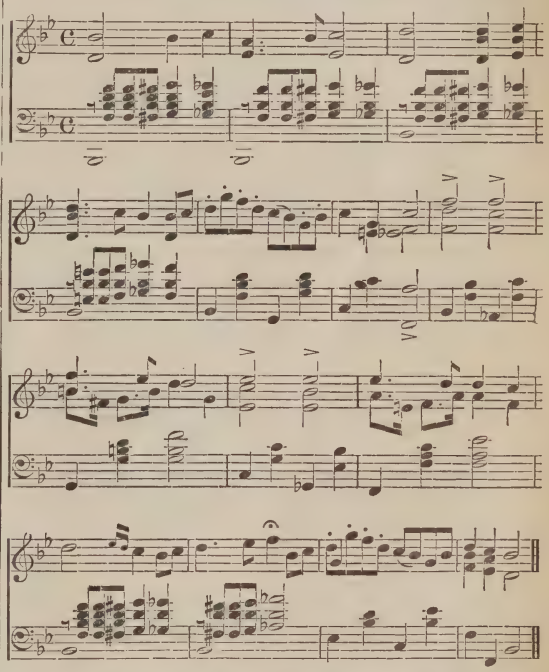


The few bars which alone I have room to quote convey but a slight idea of the harmonic possibilities of the tune. A sudden chord of D flat would perhaps be the best thing to follow, giving the true ecclesiastical local colour. I might have harmonised the whole in G flat or some equally unnatural key, after the fashion of Grieg in his later works, but this would hardly be decent in church music.

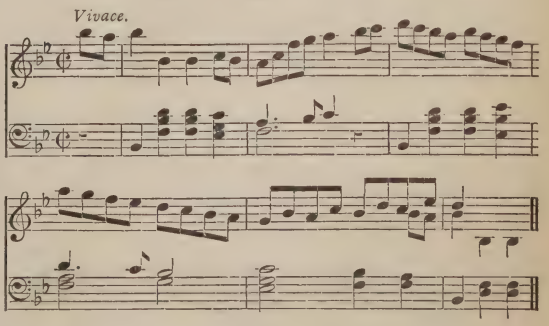
What can the authorities have been about, I wonder, not to realise that a special kind of music was required for the East-Enders? The inhabitants of Whitechapel and the Borough came from far-off lands to pay their duty to their Sovereign; the least that could have been done was for the royal trumpets to greet them with the familiar call—



and then to still further ingratiate the masses by a "coster" (not Costa) version of the anthem. This I must really quote entire: there are those who in their admiration for it have called me the Rudyard Kipling of music—

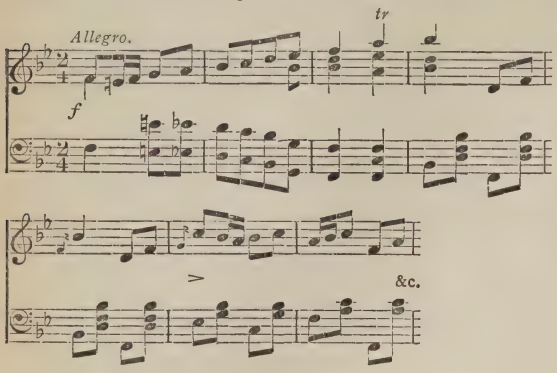


Again, it would have been perfectly practicable to have fitted out each section of the Jubilee procession with an appropriate piece of music, which should still be our old friend in fresh disguises. The Blue-jackets, for instance, who went to clear the way, should have had a nautical version of this kind—

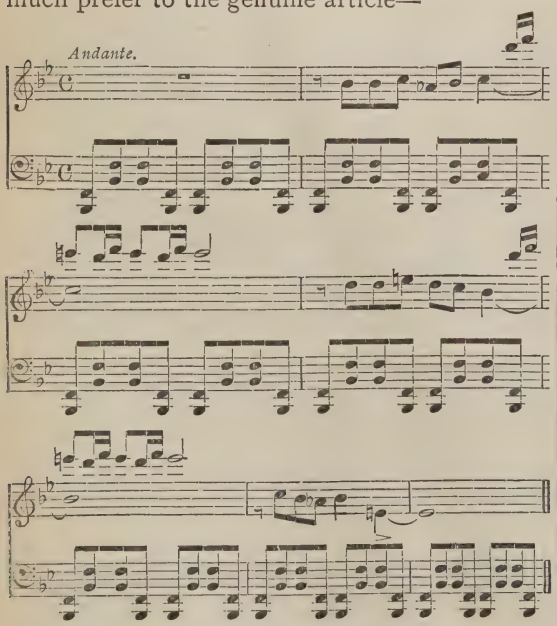


into the continuation of which snatches of "Pinafore" and the "Britannia" Overture

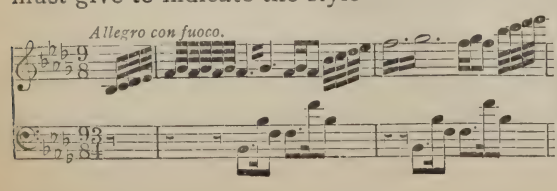
can be made to twine very gracefully. Then the Life Guards ought to have had a quick-step, which is unavoidably conventional at first—
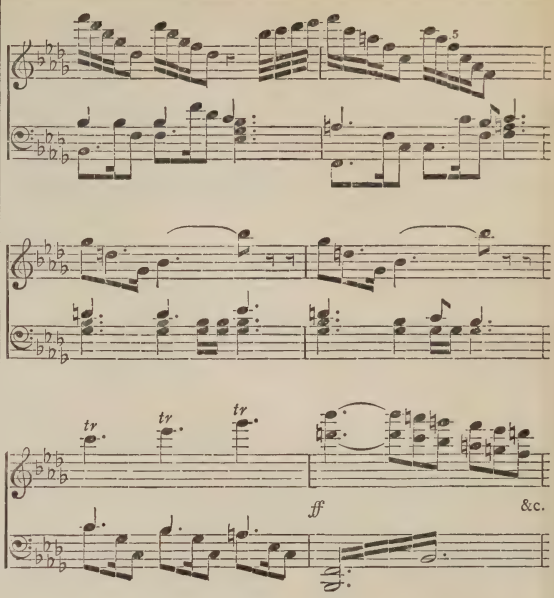


for no quick-step dares begin in any other style, but I find that the second part (where the melody always has to come on the bass trombone, you know) glides off into the *Finale* of Schubert's C major Symphony unless you take great care. Nothing would have been easier than to have supplied an Eastern version for the use of the Indian troops: not one of those real Hindoo distortions which The Musical Times printed a few years ago, but the sort of Indian music you get in a French opera, and which the public much prefer to the genuine article—



Finally, as a really "popular number," those colonial wild riders in the big boots ought to have had a noisy version modelled upon the famous "Walkürenritt," a few bars of which I must give to indicate the style—





You see what can be got out of that simple tune by dint of a little musicianship—and brains. And I have not shown you half the things I could do with it. All the decorations and illuminations, and most of the seats, could have been made out of the material there is in that inexhaustible melody, and then you might have picked up of what remained enough basketsful to feed all the outcasts in the parks. But the lack of energy and enterprise among our composers is quite disgusting and disheartening. I am glad I don't belong to them.

F. C.

FROM MY STUDY.

Timely use may now be made of an extract from the memoirs of the Margravine of Anspach. This lady was the youngest daughter of Augustus, fourth Earl of Berkeley. She married, in the first instance, Mr. (afterwards Lord) Craven, and, in the next place, the Margrave of Anspach. But the extract has to do with her maiden days, when she was the "toast" of Gloucestershire. Here it is:

"In the summer after the grand *fête* at Berkeley, there was a music-meeting at Gloucester, to which I went with Lady Berkeley (her stepmother). An unexpected summons came to me to request that I would leave the pew where I was, and hold one of the plates for the money collected for the poor, at one of the doors of the Cathedral. This requisition was made by desire of the Bishop of Gloucester, and to this door all the gentlemen of the three counties rushed to get a sight at the young novelty. As I naturally must have felt abashed at such a situation, where I was so very conspicuous, the consequence was that I averted my face when I curtsied for the

guineas that were given, and they all fell sliding from the plate, to the entire dismay of the two beadles who attended. So great was my confusion at this unlucky circumstance that, on my return to the Bishop's palace, where I was staying, I was obliged to retire to my bedroom, where I remained to cry and sob at my misfortune. It was only Lord Berkeley (her brother) who could rouse me, by telling me peremptorily that I must go to the ball, where I was again mortified because he scolded me for refusing to dance with an odious Baronet, whom he liked and I hated because he had ventured to tell me that he was in love with me; and as there were others who talked love to me I disliked them all."

Poor young creature! what a delightful chapter Thackeray might have written concerning Elizabeth Berkeley's Festival experience!

In "Literary Anecdotes of the Nineteenth Century," edited by W. Robertson Nicoll, M.A., LL.D., and Thomas J. Wise (1895), are a number of previously unpublished letters from Shelley to Leigh Hunt. In one of these epistles I find a paragraph of some musical interest. It explains itself:—

"There is one subject connected with the actual state of my financial imbecility about which I wish your assistance. I believe the bills for my piano and for yours came due this year (1820). Of course you know that in the question of a just debt I am totally incapable of taking advantage of my residence abroad, and especially in a debt so contracted. But I have not the money to pay it instantly. Could you solicit for me a renewal of it? Of course the pianoforte maker is (? not) afraid of the ultimate payment or I would do anything he requires to assure him of it further. And I would consent to make him any compensation he chose for the delay; and if he will accept nothing of that kind will do my best when it is in my power to make him no loser by his forbearance. I forget how the affair was arranged, but if I rightly recollect it was through Novello's mediation. I cannot but be anxious to stand well in the estimation of so excellent and friendly a person as Novello, and I should therefore consider it as a special act of friendship in you to explain this business, and arrange it for me without loss of time."

It seems rather a wild notion to employ as a business agent a man who could not keep his own affairs straight, and I regret, for the sake of baulked curiosity, that no further information as to this financial difficulty is forthcoming. Query: did Shelley make himself responsible for Leigh Hunt's pianoforte? It is not at all unlikely that he did.

In the same volume of "Literary Anecdotes" may be found what I take to be almost the only sonnet ever addressed to the pianoforte. It is there published for the first time, and bears date February 13, 1871.

Nobly, Piano, hast thou held thy p'ace
(Inspired by brain-and-heart-enkindled hands)
In strength, in sweetness, majesty and grace,
Beside the frame loud bruited in the lands,
In which it higher laud than thee commands:
Unjustly, seems it: I would rather hear,
In the rapt stillness of this peopled room,
From thy roused depths—when, even as now, informed
By this High Priestess of thy mysteries—
Beethoven's Pathos and dread March of doom,
In their great melodies and harmonies,
Then from all sound-shrines gather'd to one sphere,
In Palace or in full throng'd Theatre.

This sonnet in pronounced favour of the household instrument is the work of Thomas Wade (1805-1875), a poet of unquestionable genius, who lived too near the dazzling light of Shelley for all his worth to be discerned. Wade several times turned his pen to musical themes, for the reason, perhaps, that he married a pianist, Mrs. Browning, *née* Eager, who is described as "the daughter of a musician, who entered the musical profession at the age of fifteen, and remained in it till almost the end of her long life." This lady died in 1882. Among Wade's musical sonnets is one in which he curiously balances the service which Love renders to Music against that which Music renders to Love. It is a somewhat subtle process:

Ah! Music in an atmosphere of Love
A portion of the soul of Love becometh;
The heard deep-blended with the harmony
That is unheard, but to the touch and eye
And innermost spirit of sweet life revealed:
But in an atmosphere of Music, Love
Is lost, and wilder'd from the simpleness
Of its most silent bliss—a murmuring dove,
In the dim woods which have its joys conceal'd,
By the loud chant of flocking birds invaded;
A calm wildflower, that in soft fragrance bloometh,
By morn and eve divinely dew'd and shaded,
In Art's strong perfumes drenched. Ah, strangely less
Doth Love sweet Music serve than Music Love.

In another sonnet, headed, "Written after Hearing great Music," Wade pays a fine tribute to the talent of his wife:

Pianoforte! ne'er before, perchance,
Thy alien name with English verse was blent;
But now 'tis meet thou to that place advance,
As rival to whatever instrument:
This Priestess of thy spirit-mysteries
Makes thee oracular; and harmonies
Soar from beneath her touch, which sing aloud
Of things imagined, but not seen nor known:
The rush of angels' wings; the flit of elves;
The creatures of the rainbow and bright cloud;
And the lov'd Dead, who in our dreams appear:
Cramer and Hummel, 'tis believed, are gone;
Yet in this heaven-of-sound we seem to hear
Not echoes of them, but their living selves.

During my holiday season I have been a belated reader of George Somes Layard's "Life and Letters of Charles Samuel Keene." The interest of that chatty and entertaining book was not lessened to me by finding that the famous artist of *Punch* was a devoted amateur of music. "Though he went rarely to the opera," says Mr. Layard, "Keene was very fond of music, and mostly of old vocal music. His tuning-fork was always ready to his hand, and when he chanced to pick up any fragment of old minstrelsy he would often begin to hum it over while he breakfasted. He had a fine bass voice, and sung for some years in the chorus of the Handel Festival, where I

happened to sit near him. He likewise was a member of the Henry Leslie Choir and of the merry Moray Minstrels, and although he very seldom cared to sing a solo, his 'Three Ravens' proved delightful both for quality of tone and pathos of expression." Keene withdrew from Leslie's choir when that body took to the performance of larger works than madrigals, part-songs, and motets. In his case it was a question of taste, but in mine—I protested as strongly as I could against the change—the motive of action was one of policy. Undoubtedly it started the choir downhill. Keene had many other strings to his bow. I read: "In addition to the above associations, he was a member of a choral class established by the late Charles Horsley, the meetings of which were held in Hanover Square on Tuesday evenings, over Wenzel's music shop. He was also a member of the Sacred Harmonic Society, the Catch, Glee, and Canon Club, and the Bach Society. During the later years of his life, however, he dropped his memberships, and the only society to which he belonged at the time of his death was the Western Madrigal Society, the practice meetings of which are held at the house of the Royal Society of Musicians, Lisle Street, Leicester Square."

It is remarkable and, to me, incomprehensible that a man of such musical taste as the above facts indicate should become fond of that instrument of torture, the Scotch bagpipes. Keene was, however, a fantastic sort of person, and should not, perhaps, be taken very seriously in all matters. Of his enthusiasm for the "Piob mohr" there can be no doubt, since his strange passion entailed sacrifice. As a devotee of the bagpipes he was not a desirable neighbour, and probably for that reason he had once or twice to change his studio. Moreover, he ran the risk of being taken in charge as a wandering lunatic when he made a dumb chanter out of the leg of a chair and took to the practice of fingering when riding on the tops of omnibuses. Then he began collecting bagpipe music, and even specimens of the dreadful machine itself. Yet he had not a drop of Scotch blood in his veins. To Scotland he would go, however, for there he could skirl away to his heart's content, cheered by the appreciation of admiring natives. In the less favourable atmosphere of England, Keene had to restrain his ardour. He once wrote to a friend: "I met an amateur practising in Hyde Park the other night, about eleven o'clock. I wish I had the cheek to do that." Again: "I am looking forward to a visit to the Highlands this year. . . . I shall take my pipes, in the hopes of finding a lonely glen to practise in. That's the worst of the instrument; grateful as its acid nasal tone is to my own ear, I'm of a compunctious disposition and I'm always more comfortable in playing out of earshot. What I sigh for is a tract of lonely sea-shore on a hard sand." Poor fellow! He was just the man to be cast away on Robinson Crusoe's island, especially as a blast of the fearful pipes would have scared away the savages. Truly it must be said that bagpipers take themselves and their instruments very seriously; not without reason if there was ever such a scene as we find in Louis Stephenson's "Kidnapped." The reader will at once have in mind the bagpipe duel between Robin Oig, son of Rob Roy, and Alan Stewart. These two had nearly come to the point of dirk and the edge of claymore when Duncan Maclaren diverted them to weapons less dangerous. "Here are my pipes, and here are you two gentlemen who are baith acclaimed pipers. It's an auld dispute which one of ye's the best. Here will be a braw chance to settle it." A little more squabbling and matters calmed down to the trial of skill. Robin took the pipes and played a little spring in a very ranting manner. "Aye, ye can blow," said Alan, and, taking the instrument from his rival, he first played the same spring in a manner identical with Robin's, and then wandered into variations, which, as he went on, he decorated with a perfect flight of grace-notes, such as pipers love and call the "warblers." . . . "That's no very bad, Mr. Stewart," said the rival, "but ye show a poor device in your warblers." "Me!" cried Alan, the blood starting to his face, "I give ye the lie." "Do ye own yourself beaten at the pipes, then," said Robin, "that ye seek to change them for the sword?" Alan takes back the lie, and the duel goes on, to the advantage of Robin, who at last struck into the slow measure of a pibroch. "It was a fine piece of music in itself, and nobly played; but it seems besides it was a piece peculiar to the Appin Stewarts, and a chief favourite with Alan. The first notes were scarce out before there came a quick change in his face; when the time quickened he seemed to grow restless in his seat, and long before that piece was at an end the last signs of his anger died from him, and he had no thought but for the music. "Robin Oig," he said, when it was done, "ye are a great piper. I'm not fit to blow in the same kingdom with ye. Body of me! ye have mair music in your sporran than I have in my head. And though it still sticks in my mind that I could maybe show ye another of it with the cold steel, I warn ye before hand—it'll no be fair. It would go against my heart to haggle a man that can blow the pipes as you can." So the quarrel was made up, and the dirks remained unreddened. Bravo, bagpipes! X.

FASHIONABLE INSTRUMENTS.

The vicissitudes of what may be called fashionable instruments furnish the materials for a curious, if not exactly edifying study. Roughly speaking, the requirements demanded in a fashionable instrument may be reduced

to two simple desiderata—the maximum of simplicity in execution, combined, in the case of the female executant, with suitable opportunities for picturesque and becoming attitudes. Thus one can never imagine, on the one hand, an instrument like the oboe, or, on the other, like the trombone, ever attaining popularity amongst the young bloods of Belgravia or the decorative damsels of Mayfair. But these restrictions, though regrettable from an artistic point of view, are not without certain compensating moral advantages. Thus it undoubtedly conduces to the solidarity of our social system, to the obliteration of caste or class prejudices, that an instrument like the penny whistle, cheap, yet of a most penetrating *timbre*, should find equal favour with the tattered guttersnipe and the gilded aristocrat. For the *locus classicus* on the penny whistle as the instrument of the democracy we must refer our readers to the pages of the ever-to-be-lamented R. L. Stevenson's "Wrong Box." But to the unquestioned vogue which this instrument has occasionally achieved amid the marble halls of semi-sultanic luxury—the phrase is not ours, it is borrowed from an American reporter—no fashionable novelist has hitherto paid due attention. It is true that the instrument is not exactly romantic: one does not associate it readily with rope ladders or serenades. But this is not a romantic age, and there is a certain affinity between the shrill, aggressive tones of the penny whistle and the strident tones and assertive egotism of the modern man and woman of fashion. Up to the present time it has been cultivated only sporadically, but we should not be surprised if the dawning of the twentieth century were to witness a vast increase in the number of its votaries. In this context we may be pardoned for inserting an authentic anecdote, which we give on the authority of a gentleman living in the neighbourhood, and which, so far as we are aware, has never yet emerged into the publicity of print. Down in Somersetshire there is a small village which prepared to do honour to the Jubilee last June, but was not able to run to the expense of a band. A local farmer, however, nobly came to the rescue. He purchased seventy penny whistles, which were duly distributed amongst the youth of the neighbourhood, and, a few preliminary rehearsals having been held, they marched through the village on Jubilee Day whistling the National Anthem for all they were worth. It must have been an experience not easily to be forgotten by the natives. For the rest it may serve to illustrate how successfully mere din appeals to the juvenile mind. And here, again, we find a compact solidarity between the masses and the classes. As Mr. Jerome observed the other day, no one can deny that children, whether from the West-End or the slums, dearly love a noise, and he supplements this observation with an interesting anecdote drawn from his own experience. "I remember," he writes, "a children's party that was going very slowly. Juggling tricks were tried, and the children told each other how it was done, and seemed bored. A magic lantern was introduced, and the children yawned. Forfeits were held till the children said they were tired, and did not want forfeits. Something had to be done to cheer them. A man with a knowledge of human nature came along, and he proposed a menagerie. Each child was given the part of some wild beast, and the beasts were selected chiefly with regard to their natural noisiness. The lecturer explained that the hyæna was remarkable for its shrill, ear-piercing irritating laugh. All the children wanted to be hyænas. A family of hyænas was appointed, father, mother, and twins, and I must say that no family of real hyænas could have produced a laugh more shrill, ear-piercing, and irritating, or have kept it up longer. The *rôle* of lion was given to a broad-chested youngster, and he roared steadily for the rest of the afternoon. Tigers and panthers were also popular, and the little girls did parrots and cockatoos. The *ennui* disappeared by magic. Every child took up its part with enthusiasm, and played it for all it was worth. It was the most successful children's party I have ever witnessed." What is true of children is, with certain limitations, true of adults, especially aristocratic adults. The strongholds of Philistinism in music are not to be found in Suburbia, but in the heart of the West-End, where the old prejudice against the professional musician has not altogether died out. For many years the fashionable instrument *par excellence* was the banjo. Now, if we are correctly informed, an effort is being made to instal the bagpipes, Irish as well as Scottish, in the place of honour. Strange to say, Ireland is not altogether enchanted at the prospect. Thus the *Dublin Evening Mail*, in some editorial notes on the subject, adopts a most unsympathetic attitude. "Irish ideas," says the writer, "are penetrating into London in various forms, but none more formidable than in the introduction of our bagpipes into social circles. Next to the Scottish screechers, they are the most terrible of all instruments, and unless brought into a room for the purpose of clearing it when all other expedients have been tried in vain, or to tone down the feeling in favour of Ireland which has grown up since the royal visit, and undo its effect, there can be no intelligible motive for such a craze in fashionable life." If it be true, which is rather a revelation to us, that the Irish pipes are marked by their sonority of tone, that quality is certainly calculated to enhance their popularity as a fashionable instrument. For while the aristocratic amateur frequently looks upon the efforts of professional musicians chiefly in the light of an obbligato accompaniment to general conversation, he by no means adopts a similar

standpoint in regard to his own performances. Here, however, there can be little doubt of the superiority of the Scottish over the Irish pipes in sheer sonority of tone, although it has been insinuated by an unpatriotic Celt that St. Patrick employed the latter with lethal effect in his historic extermination of the snakes and other reptiles.

The number of instruments suitable for fashionable circles by their *timbre* and the amount of skill which they involve on the part of the performer is, as we have already observed, somewhat restricted, but it can hardly be said that they have all received that attention to which they are entitled. Take, for instance, the triangle, an instrument, it is true, somewhat limited in compass and tone colour, but wonderfully simple in manipulation, and capable, in the hands of an energetic performer, of a truly stimulating effect. Thus an excellent and educational pastime consists of playing a simple tune on the triangle, the identity of which has to be discovered by the audience by the rhythm alone. Another unjustly discarded instrument, which might be revived with great advantage, is the Jew's harp, the adorable simplicity of which is such that persons of the meanest intelligence can yet attain to positive virtuosity in its control within the space of half-an-hour. For dynamic gradations of tone the Jew's harp stands almost unrivalled, while its compact shape enables it to be carried in the waistcoat pocket without seriously affecting the sit of that garment. The Jew's harp, again, lends itself admirably to concerted music, and, in conjunction with the comb, another beautiful but somewhat ticklish instrument, has been known to stir indescribable emotion in the bosom of an overfed pug dog. The *Intermezzo* from "Cavalleria Rusticana," performed by an expert combist, is indescribably luscious. But it is not given to everyone to excel on the comb, needing as it does the alliance of a rich fruity voice to a lip of exceptional imperturbability. We have read somewhere — but, alas! the reference has escaped us—how strains of ravishing beauty can be elicited from a teapot by blowing down the spout and regulating the pitch by opening or closing the lid. But here, again, a special training and temperament are required, as in the case of the famous performer who, many years ago, delighted large audiences by rapping out tunes on his chin with his fist. Whistling, pure and simple, without the aid of a tin cylinder, enjoyed a considerable vogue in exalted circles, and has not altogether passed out of fashion, but the art suffered in social prestige from the rise of the professional whistler, to say nothing of the fact that when practised by an expert performer it creates a serious draught. At a concert which the present writer once attended, in the St. James's Banqueting Hall, that apartment was converted into a veritable Cavern of Æolus by the efforts of a *belle siffleuse* of massive proportions and great lung power.

To conclude these discursive observations, we cannot help thinking that the invention of a new instrument, combining the qualities already insisted upon, would satisfy a long-felt want in the domestic circle of the affluent but unambitious amateur. We have indicated a few instruments which might be revived with great advantage, but revivals are never so attractive as novelties. Much, of course, depends on a name, and we gladly present the inventor, in advance, with the "Footle-horn" or the "Frivoloon" as appropriate designations for the new instrument.

Referring to the biographical sketch of Dr. E. J. Hopkins in our last issue, Mr. Robert A. Marr, of Edinburgh, calls our attention to the fact that Dr. Hopkins's uncle and Mr. Edward Lloyd's grandfather was the *first* bandmaster of the Scots Guards; and also that the military band of the regiment was "formed on the return of the regiment from Paris, after the occupation of that city by the Allies in 1815." In his interesting book "Music for the People" (Menzies, Edinburgh, 1889) Mr. Marr gives the following information in regard to the history of the band of the Grenadier Guards:

The history of the band of the Grenadier Guards may very fairly be stated to represent the growth of the military band in this country. Grose, in his "Military Antiquities of the British Army," states that the fife, as a band instrument, had been laid aside for a long time, but was restored about 1745, when the Duke of Cumberland introduced it into the Guards. Two fifers were allowed on the muster-roll of each regiment; but a stronger band was obtained by teaching the drummers to blow the fife as well as beat the drum. The band would thus consist of fifes, bugle-horns, and drums, the leader being the drum-major. Documents exist which prove that the instruments in use in 1772 were oboes, clarinets, French horns, bugle-horns, and bassoons; and in this we have the beginning of the formation of the military band, which in the case of the Grenadier Guards is believed to have been fully organised about the beginning of the century. It consisted of oboes, clarinets, French horns, bassoons, trumpets, and serpents, and the fifes and drums played occasionally with the band. At that time there were black "time-beaters," who played the bass drum, tenor drum, side-drum, and cymbals. Black "time-beaters" were then common in the British Army; they were continued as such for many years, and they dressed in a costume similar to that of the Zouaves.

Parke, in his "Musical Memoirs," tells us that about 1783 the bands of the three regiments of Guards consisted of only eight performers—viz., two oboes, two clarinets, two French horns, and two bassoons, selected from the King's and the Patent theatres. The then Duke of York, at the wish of the officers of the Guards, assented to the importation of a band "made in Germany," which, on its arrival, consisted of twenty-four players—viz., clarinets, oboes, French horns, flutes, bassoons, trumpets, trombones, and serpents. "The band," according to Parke, "also included three black men [made in Africa], two of whom carried tambourines, and the third the Turkish bells. . . . This band became very popular, and attracted crowds of persons to St. James's Park to listen to its performances." "It may be worthy of remark," continues Parke, "that the Africans, who appear generally to

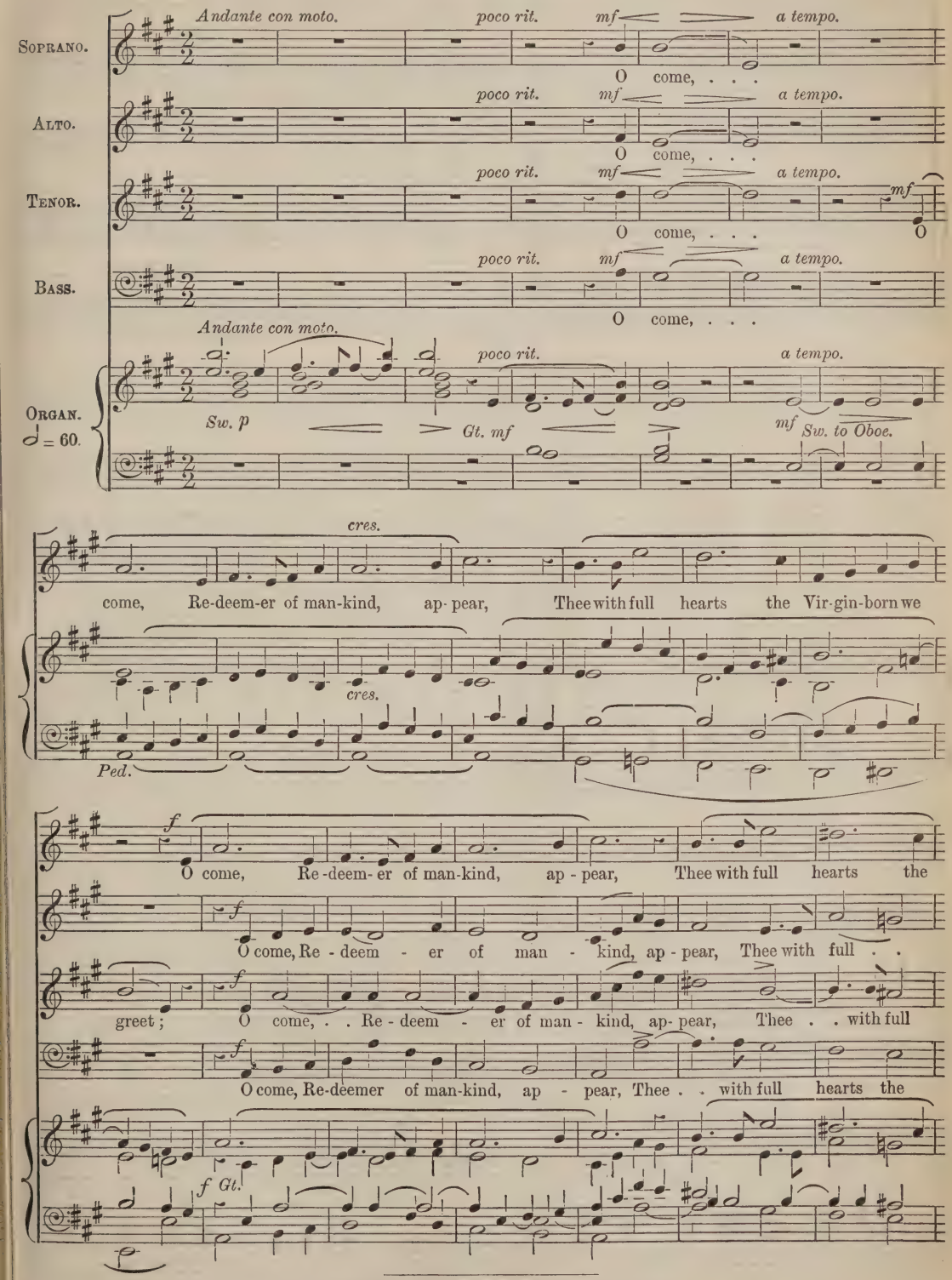
O come, Redeemer of mankind.

ANTHEM FOR CHRISTMAS.

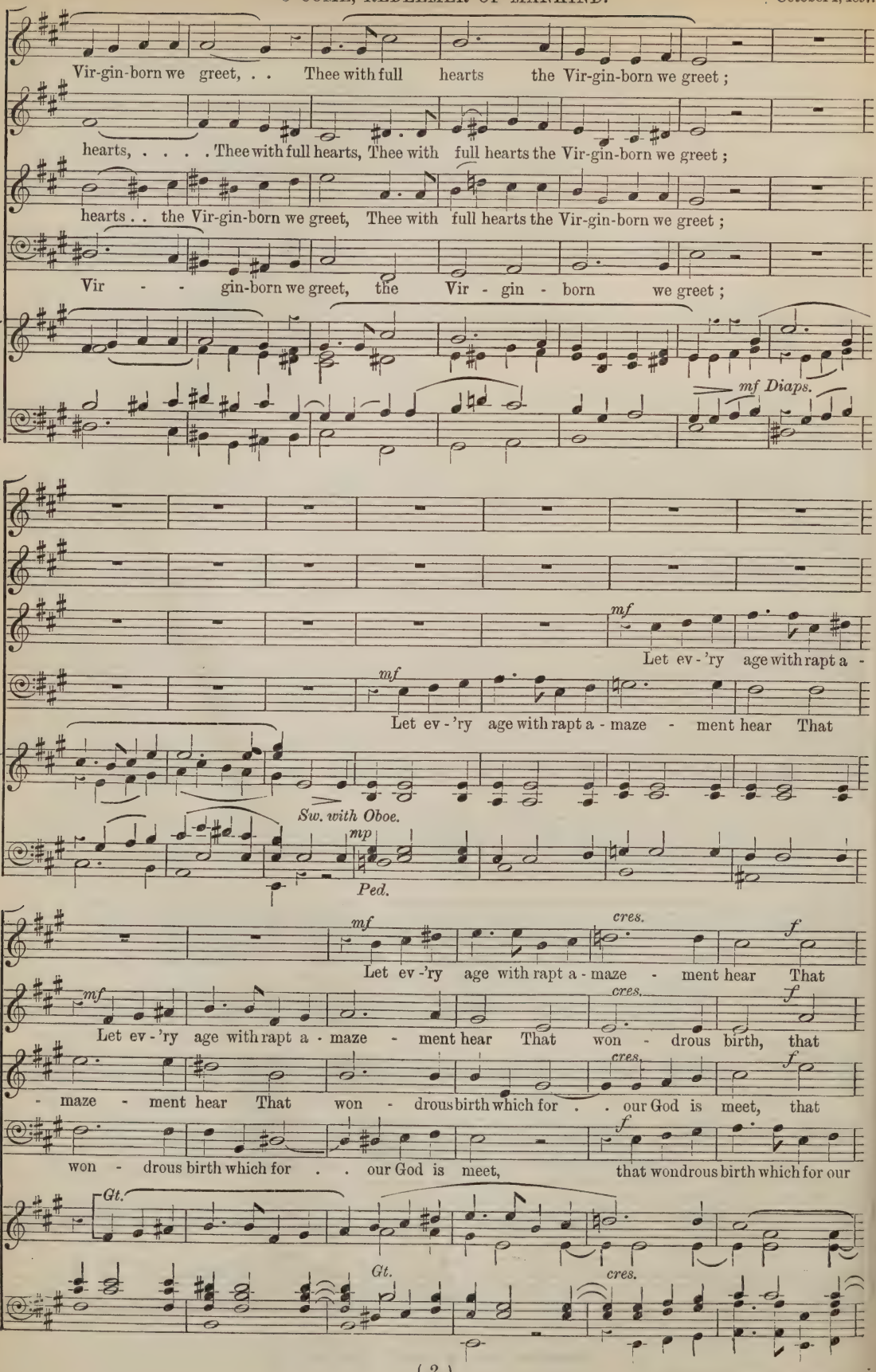
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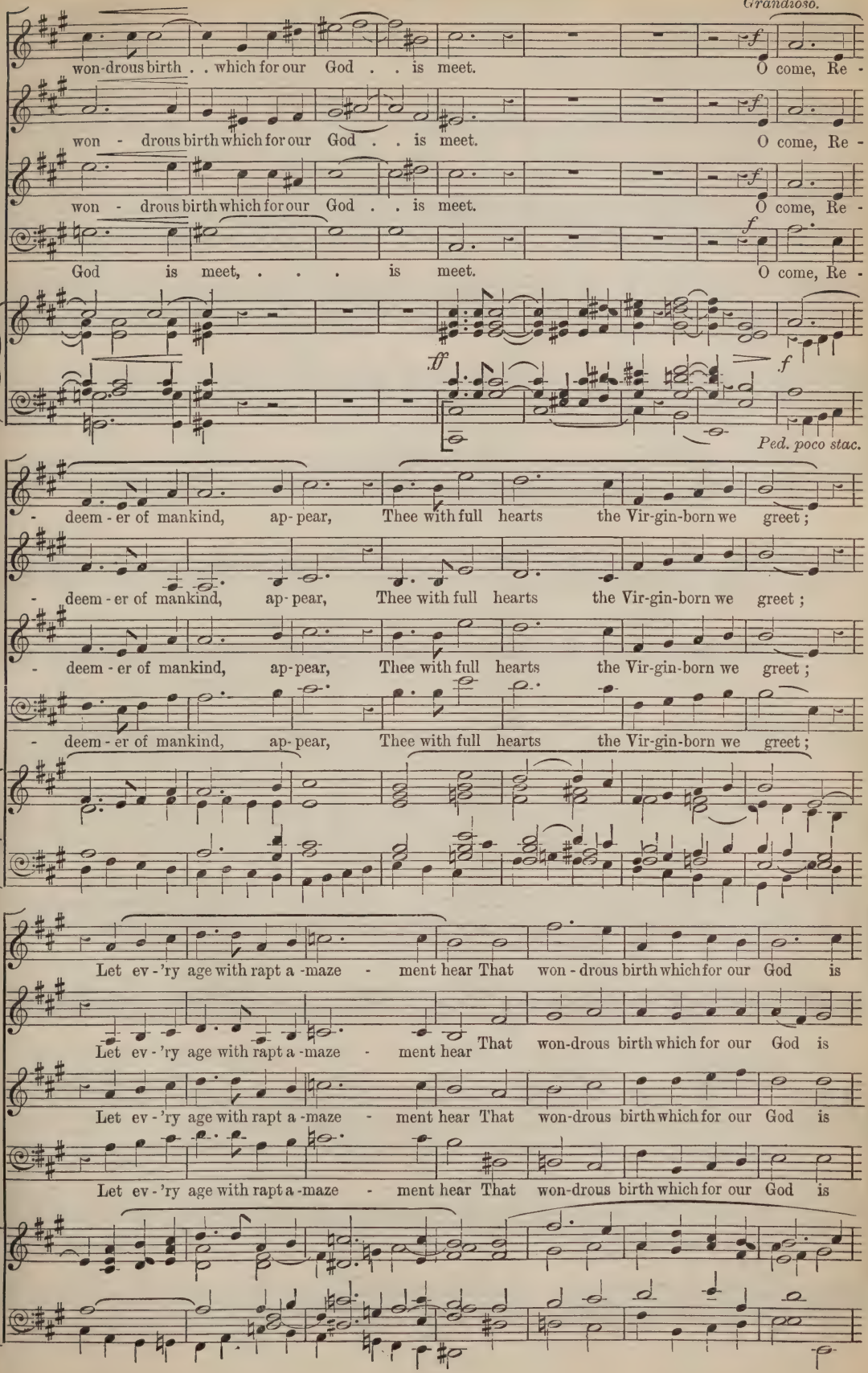
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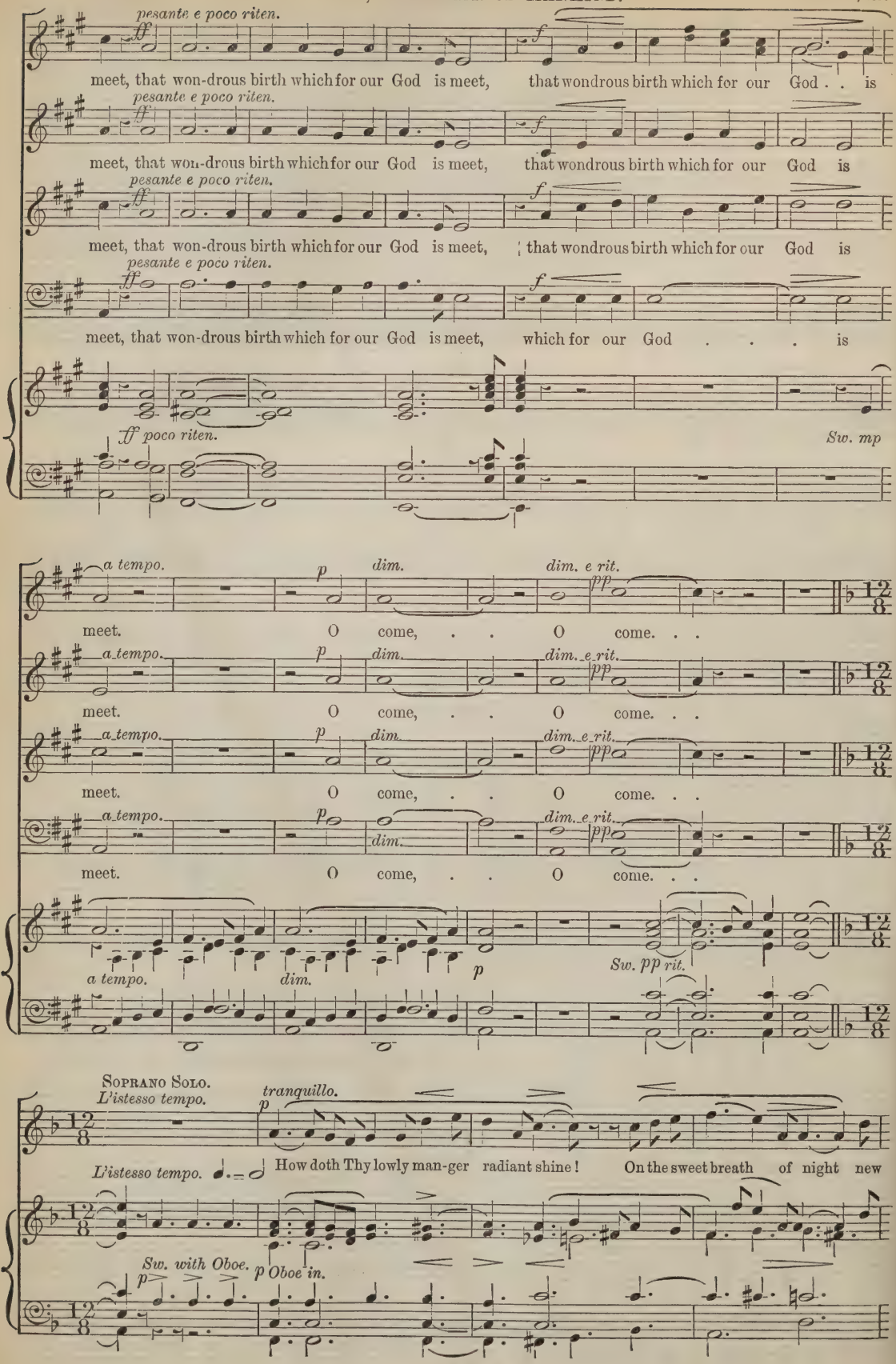
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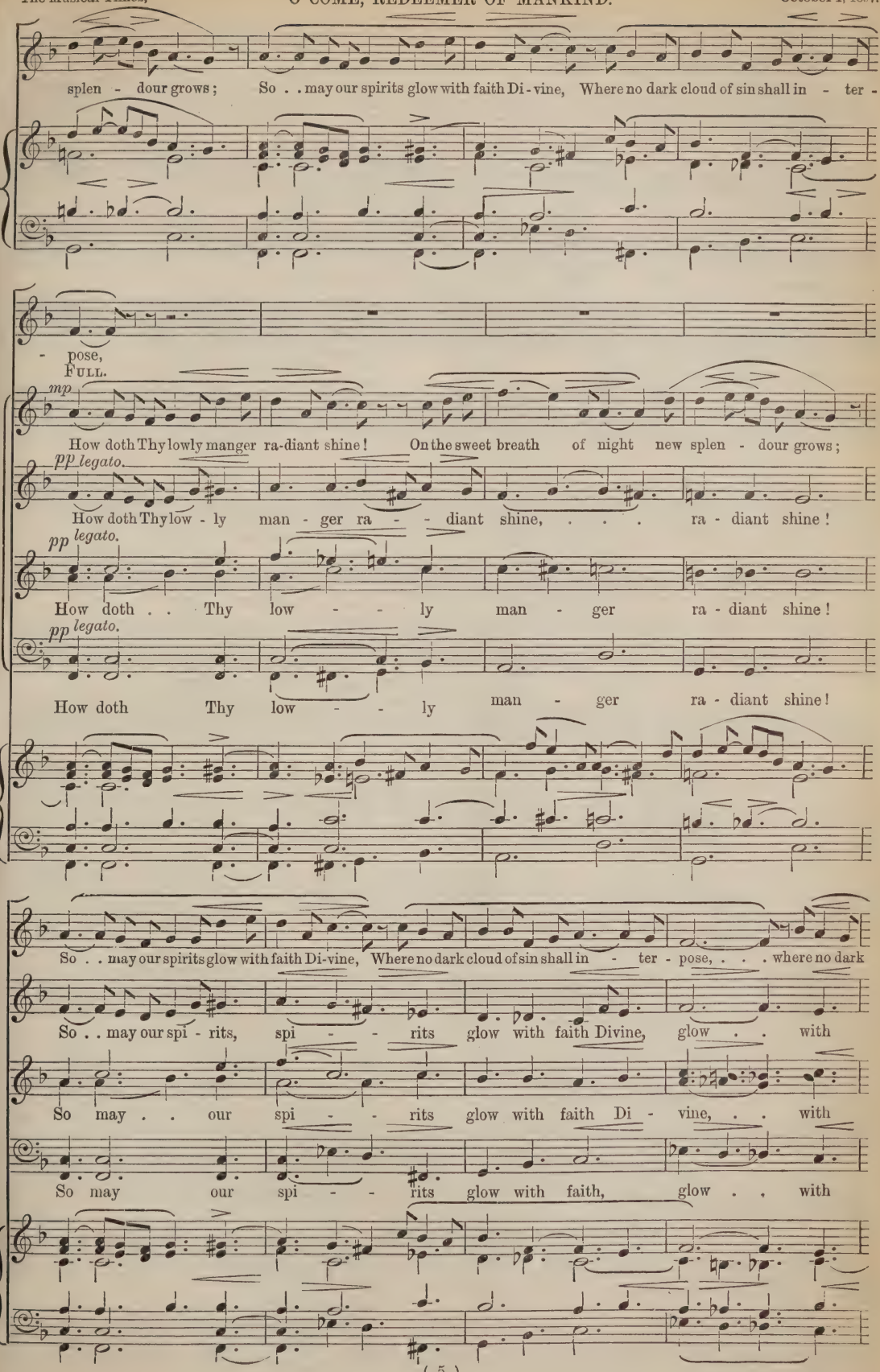


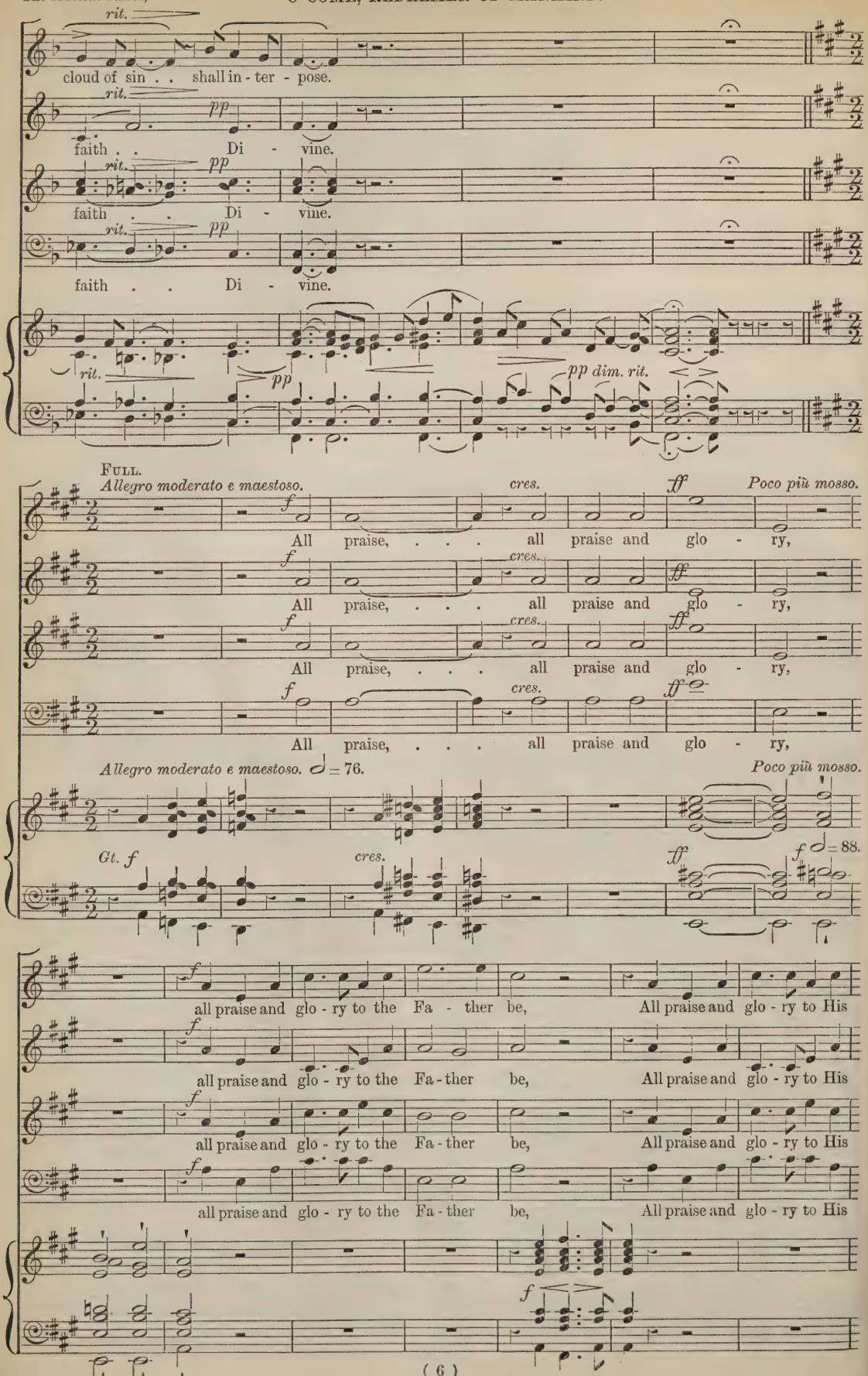
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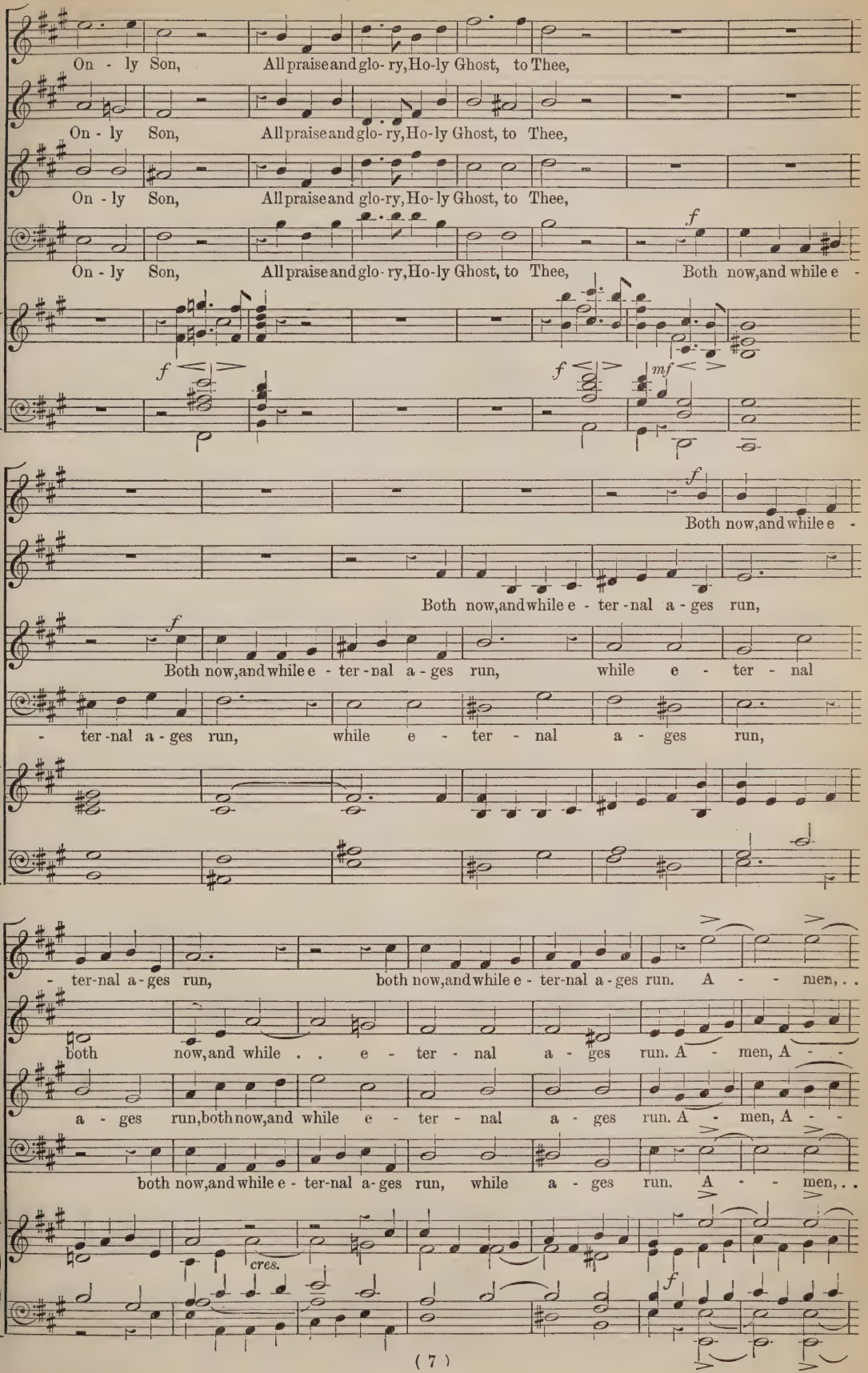

Vir-gin-born we greet, . . Thee with full hearts the Vir-gin-born we greet ;
hearts, ... Thee with full hearts, Thee with full hearts the Vir-gin-born we greet ;
hearts . . the Vir-gin-born we greet, Thee with full hearts the Vir-gin-born we greet ;
Vir - - gin-born we greet, the Vir - gin - born we greet ;
mf Diaps.
mf
Let ev - 'ry age with rapt a -
mf
Let ev - 'ry age with rapt a - maze - ment hear That
Sw. with Oboe.
mp
Ped.
mf
cres.
f
Let ev - 'ry age with rapt a - maze - ment hear That
mf
cres.
f
Let ev - 'ry age with rapt a - maze - ment hear That won - drous birth, that
cres.
f
- maze - ment hear That won - drous birth which for . . our God is meet, that
f
won - drous birth which for . . our God is meet, that wondrous birth which for our
Gt.
Gt.
cres.

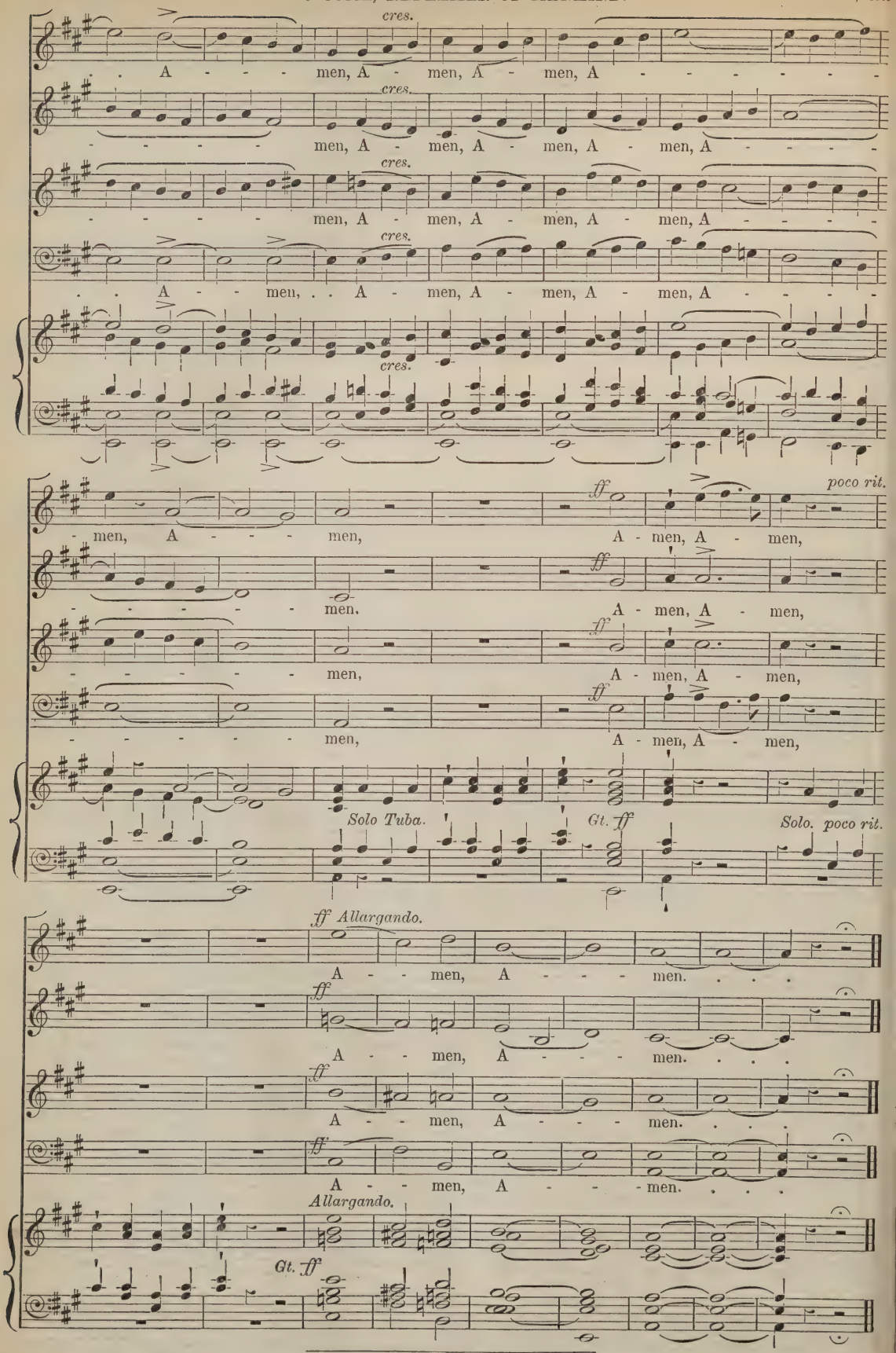

Grandioso.
won-drous birth . . which for our God . . is meet. O come, Re -
won - drous birth which for our God . . is meet. O come, Re -
won - drous birth which for our God . . is meet. O come, Re -
God is meet, . . . is meet. O come, Re -
ff
f
Ped. poco stac.
- deem - er of mankind, ap- pear, Thee with full hearts the Vir-gin-born we greet ;
- deem - er of mankind, ap- pear, Thee with full hearts the Vir-gin-born we greet ;
- deem - er of mankind, ap- pear, Thee with full hearts the Vir-gin-born we greet ;
Let ev - 'ry age with rapt a - maze - ment hear That won - drous birth which for our God is
Let ev - 'ry age with rapt a - maze - ment hear That won-drous birth which for our God is
Let ev - 'ry age with rapt a - maze - ment hear That won-drous birth which for our God is
Let ev - 'ry age with rapt a - maze - ment hear That won-drous birth which for our God is


pesante e poco riten.
ff
f
meet, that won-drous birth which for our God is meet, that wondrous birth which for our God . . is
meet, that won-drous birth which for our God is meet, that wondrous birth which for our God is
meet, that won-drous birth which for our God is meet, that wondrous birth which for our God is
meet, that won-drous birth which for our God is meet, which for our God . . . is
ff poco riten.
Sw. mp
a tempo.
p
dim.
dim. e rit.
pp
meet. O come, . . O come. . .
a tempo.
dim.
Sw. pp rit.
Soprano Solo.
L'istesso tempo.
tranquillo.
How doth Thy lowly man-ger radiant shine! On the sweet breath of night new
Sw. with Oboe.
Oboe in.


splen - dour grows; So . . may our spirits glow with faith Di-vine, Where no dark cloud of sin shall in - ter -
- pose,
FULL.
mp
How doth Thy lowly manger ra-diant shine! On the sweet breath of night new splen - dour grows;
pp legato.
How doth Thy low - ly man - ger ra - - diant shine, . . . ra - diant shine!
pp legato.
How doth . . Thy low - - - ly man - ger ra - diant shine!
pp legato.
How doth Thy low - - - ly man - ger ra - diant shine!
So . . may our spirits glow with faith Di-vine, Where no dark cloud of sin shall in - ter - pose, . . . where no dark
So . . may our spi - rits, spi - - - rits glow with faith Divine, glow . . with
So may . . our spi - - rits glow with faith Di - vine, . . with
So may our spi - - rits glow with faith, glow . . with


rit.
cloud of sin . . shall in - ter - pose.
pp
faith . . Di - vine.
faith . . Di - vine.
faith . . Di - vine.
pp dim. rit.
Full.
Allegro moderato e maestoso.
cres.
ff
Poco più mosso.
All praise, . . . all praise and glo - ry,
Allegro moderato e maestoso. ♩ = 76.
Gt. f
= 88.
all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His
all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His
all praise and glo - ry to the Fa - ther be, All praise and glo - ry to His


On - ly Son, All praise and glo - ry, Ho-ly Ghost, to Thee,
On - ly Son, All praise and glo - ry, Ho-ly Ghost, to Thee,
On - ly Son, All praise and glo-ry, Ho-ly Ghost, to Thee,
On - ly Son, All praise and glo-ry, Ho-ly Ghost, to Thee, Both now, and while e -
Both now, and while e -
Both now, and while e - ter - nal a - ges run,
Both now, and while e - ter - nal a - ges run, while e - ter - nal
- ter - nal a - ges run, while e - ter - nal a - ges run,
- ter - nal a - ges run, both now, and while e - ter - nal a - ges run. A - - men, . .
both now, and while . . e - ter - nal a - ges run. A - men, A - -
a - ges run, both now, and while e - ter - nal a - ges run. A - men, A - -
both now, and while e - ter - nal a - ges run, while a - ges run. A - - men, . .
cres.



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have a natural disposition for music, produced such an effect with their tambourines that those instruments afterwards, under their tuition, became extremely fashionable, and were cultivated by many of those belles of distinction who were emulous to display Turkish attitudes and Turkish graces." It would be interesting to know whether these musicians of colour in the Guards' bands are within living memory. Military music was very much in evidence during the recent Jubilee celebrations, and the military bands, cavalry and infantry, naturally attracted much attention. We venture to think that the historical side of this interesting subject, in regard to the British army, has not received the adequate treatment which it deserves. A history of British military music is much needed.

The centenary of the birth of Thomas Haynes Bayly falls on the 13th of the present month, he having been born at Bath, October 13, 1797. Bayly, who came of a good family, displayed a talent for verse at a very early age. He was first designed for the law, then for the church; but, as "he did not apply himself to the pursuit of academical honours," he left Oxford and visited Dublin, where he distinguished himself in private theatricals and achieved his earliest successes as a ballad-writer. In 1826 he married an Irish lady and very soon after, while staying at Lord Ashton's villa called Chessel, on the Southampton river, he wrote and composed his well-known song "I'd be a butterfly," which quickly obtained universal popularity. He wrote the words of the ballad, which was inspired by a butterfly which flitted before him, in a summer-house overlooking the water, and composed the melody the same evening. Bayly wrote much for the stage (nearly forty dramatic pieces) and some novels which are now forgotten. He also wrote an immense number of ballads and songs, some of which he set to music. In addition to "I'd be a butterfly," the most familiar are "Gaily the troubadour," "The soldier's tear," "We met—'twas in a crowd," "Oh, no, we never mention her," "Why don't the men propose, mamma?" and "She wore a wreath of roses," the last-named set by J. P. Knight. Bayly, who had experienced a serious reverse of fortune, died at Cheltenham, April 22, 1839, aged forty-one years. It has been said of him that "he possessed a playful fancy, a practised ear, a refined taste, and a sentiment which ranged pleasantly from the fanciful to the pathetic, without, however, strictly attaining either the highly imaginative or the deeply passionate." The memory of Haynes Bayly will long be preserved by his well-known line: "Absence makes the heart grow fonder."

The authorities of the Paris Conservatoire have lately made a valuable acquisition by the purchase of the original score of the comic opera "L'Arbre enchanté," by Gluck. The work is one of a series of similar ones written by the composer for the Court of Maria Theresa. It is a musical setting of a *vaudeville* by Vadé, and was produced in Vienna in 1762. Subsequently, when Gluck had come to reside permanently in the French capital, several performances of the little work also took place at the Royal Theatre in Versailles. It was again revived with success nearly a hundred years later at the Fantaisies Parisiennes, in Paris. In this connection it is pleasant to note the esteem in which Jean Jacques Rousseau, in his capacity of composer, was held by Gluck, as appears from the little-known dedication to Queen Marie Antoinette, of the original French edition of "Orphée," recently alluded to by M. Tiersot, in *Le Ménestrel*. In it the great operatic reformer, referring to the *vaudeville* "Le Devin du Village," says, *inter alia*: "I have noticed with satisfaction that in the music the natural accent of the language has been throughout preserved, M. Rousseau having applied this maxim to the simple style with the greatest success. His 'Devin du Village' is a model which as yet has found no imitators. Nor do I myself know to what extent I may have succeeded in following his example in the present work."

The recurrence of the Birmingham Festival provides a favourable opportunity for a peep behind the scenes of one or two of the earlier meetings, as revealed in some old account and minute books which came across our vision a few years ago at Birmingham. Here are a few items of expenditure at the festival of 1811:—

	£	s.	d.
Paid 21 serjeants of 2nd Battilion (*sic*) of local Militia 5s. per day each for 3 days	15	15	0
1 pint of ale to each man, morning and night, and the same quantity to the Dragoons at the Barracks	5	10	0
2 gallons Seal oil	0	8	0
Mixed liquor..	0	2	6
½-pint spirit turpentine and bottle	0	0	8

Amongst the liquor—mixed and unmixed—and the "seal oil" expenses we light upon "Lampman for lighting, £1 16s. 0d." In 1814 "refreshments" are even more in evidence, as the following details will show—the qualifying title to the initial item being, we presume, an abbreviation of "black":—

	£	s.	d.		s.	d.
B. Porter ..	0	1	0	2 Sandwiches ..	1	0
8 Suppers ..	0	16	0	Neguss	1	0
Ale	0	4	6	9 Eating	9	0
Gin	0	2	0	Capuliar	1	0
168 teas	8	8	0	Supper and ale ..	2	4
Bread and cheese	0	2	0	½-pint of Turpentine	0	9
Lemonade ..	0	2	0	9 lbs. Amer Biscuit	9	0
Brandy	0	1	0			

To the credit side of this account, which is rather suggestive of liquidation, there appears—

Deduct for 13 lbs. of remains at 1s. 6d. .. 19s. 6d.

It seems evident from this that the remains were solids. The minute book of 1840, recording the preparations for the Festival of that year, contains the following resolution, duly moved, seconded, and carried:—

That the expenses under the head of Mendelssohn [!], Neukomm, Munden, and Regondi be reduced.

In 1837 (at which Festival Mendelssohn first appeared), and repeated in 1840, there is a curious resolution which shows commendable forethought on the part of the committee for those ladies in the gallery who were likely to faint:—

That Mr. Whateley be requested to provide Water and Salts for the gallery.

When will an exhaustive history of the Birmingham Musical Festival be written? There should be ample material for a most interesting and valuable book.

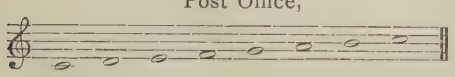
A correspondent calls our attention to the fact that, like Samuel Wesley (*vide* p. 601 of our last number), the late Sir Frederick Ouseley was also prematurely despatched by one of his biographers. In "The Imperial Dictionary of Universal Biography," published in 1877, the notice of Ouseley, written by no less an authority than Dr. Rimbault, ends with these words: "He died in 1866." But this sad

event did not occur till twenty-three years later! The same "Dictionary" gives some novel information in regard to Martini ("the German"), who is therein stated to have been "one of the first writers who, instead of the single line of figured *brass* which was formerly placed under songs, introduced a separate pianoforte accompaniment."

Herr Emmerich Kastner publishes in the *Weekblad voor Muziek*, of Amsterdam, some characteristic letters and notes written at different times by Franz Liszt. The following lines, dated June 6, 1849, addressed to a friend concerning Richard Wagner, who at the time was a fugitive from Dresden after the revolutionary outbreak in that capital, will be read with interest both in the light of subsequent events and as an instance of the writer's shrewd good sense. "Wagner," the Weimar pianist-conductor writes, "will by this time have happily arrived in Paris, whence he will furnish you with some big news about himself in the shape of a great new work which, I hope, he will succeed without too much difficulty in getting performed there in the course of the winter. His music is worth more, a thousand times, than his politics, and once the full tide of success to which he is entitled has come to him, I am convinced that he will no longer go astray on questions of *Verfassung* and rioting, which really are no business of his."

The Post Office has been tried—if not in the balances, in the scales—and has not been found wanting. We recently despatched a post card from an East-coast watering-place addressed as follows:

"Miss W——,
Post Office,



Cumberland."

Notwithstanding the absence of any time-signature the communication reached the addressee (at Sea-scale) with commendable promptitude. Who will say that the knowledge of music is not advancing in this country, even amongst men of letters?

Supplementary to the obituary notice of Mrs. Charles Lockey, given in another column, we record the following curious incident, which has been kindly communicated to us by her son, Mr. John Lockey. A deputation of gentlemen from the "Gentlemen's Concerts" at Manchester came to London to engage the principal artists for the season. They called upon Mrs. Lockey (then Miss Martha Williams) and enquired her terms. She named twenty-five guineas for each concert. They replied: "Oh! we don't know anything about *guineas* in Manchester. We are mostly men of business there, and guineas have gone out long ago! Call it *thirty pounds* and book it." She did.

The syllabusses (A and B) of the examinations conducted by the Associated Board of the Royal Academy of Music and the Royal College of Music have now been issued. We are glad to notice a very welcome change in regard to the test pieces in the Local Centre Examinations. Hitherto there has been only one list of six selected pianoforte pieces which the candidate has to perform; but now there are *three* lists to select from. This is a step in the right direction which will be much appreciated by teachers.

We have received a long letter from Mr. D. Davies, conductor of the Merthyr Choral Society, on the subject of the now famous Newport adjudication and the remarks of Mr. Joseph Bennett in support thereof. No good would arise from the publication of the letter. The incident has passed; enough has been said both *pro* and *con*, and we dismiss the matter by expressing a hope that adjudicators will continue fearlessly to do their duty and that conductors will, when a verdict is given against them, refrain from public protest. It may be added that Mr. Davies forwarded his letter to a local daily paper which has given a summary of its contents. This alone would be a sufficient reason for refusing admission to our columns.

The sister of the great violinist Bazzini has presented to the Philharmonic Society of Brescia, of which town he was a native, a number of valuable autographs from his pen. Amongst these are the score of his only opera, "Turanda" (produced at La Scala), that of the symphonic poem entitled "Francesca da Rimini," the symphony-cantata, the string quartet, frequently performed in Germany, and many others, all of them written in a remarkably neat and clear hand. Bazzini's favourite violin, we may add, a superb Guarnerius del Gesù, has recently been acquired by a Leipzig dealer for the sum of eighteen thousand francs.

FACTS, RUMOURS, AND REMARKS.

From my large experience as a Festival-goer I am able to say with some confidence that the apparition of the metropolitan musical critic in the provinces has a peculiarly irritating effect upon his local brother. Again and again have I read that the Londoner is, in point of fact, a very offensive person. He condescends; he is "erudite" (this ironically); he swaggers; he plays the superior person in more subtle ways than swaggering, and so on. As far as I know, all these bad qualities and practices exist only in the imagination of the provincial journalist. The metropolitan critics are, generally speaking, a harmless body of men, whose one desire is to get their work done decently, tread upon nobody's toes in the doing of it, and go home again. Their modesty is a marvel considering the knowledge they have that but for the presence of the metropolitan press at festivals those meetings would have no more than local importance, and pass for ever from the ken of the nation at large.

In connection with the recent Hereford Festival a provincial journal (for which I have the highest respect) indulged in its jealousy of the London critics by saying that, *faute de mieux*, those persons exercised their sportive wit upon the singing of a robin which had found its way into the Cathedral. So we did, some of us, and were very grateful to the little warbler for an incident which gave ten lines or so of "copy." Having made this frank confession, I may add that my provincial brother immediately preceded his attack by a paragraph in which seventeen lines were devoted to the same robin.

Hereford Festival was much over-policed; not by the good-natured and efficient constables of the city, but by the authorities of the Cathedral and others in office. I have commented elsewhere upon the offensive injunction—displayed in placards and printed on tickets—to remember that due respect should be paid to the house of God. What are we taken for? Are we "savages and men of

Ind?" And what did the clergy suppose we were likely to do after centuries of their own teaching? Did they think we should break into applause, insist on encores, and consume oranges and ginger beer? Fie upon it.

At Hereford the authorities do not seem to be aware that critics, after hearing a new work, have to go away and put their opinions into shape, and that it is desirable for someone to watch on their behalf the performance of whatever may follow. Consequently the press tickets were marked "Not transferable." I have often ignored that regulation without demur on the part of those who made it. But not at Hereford. There the law is enforced to the bitter end.

At Hereford visitors are liable to be harried. On one occasion I entered the Cathedral between the close of the prayers and the opening of the performance, and was proceeding decorously to my place when a gentleman in clerical garb (I am told he was the secretary) hurried up and said, in petulant fashion, "Will you take your seat? *Will you take your seat?* They are waiting to begin!" I answered nothing. You may not brawl in church.

The Times remarks that, in his new "Magnificat," Dr. Parry treats a certain theme with "a grandeur of conception, a certainty and power, which were entirely beyond Mendelssohn's reach." The statement as to Mendelssohn's limitations reflects only on the writer, and does not signify. It is much more important that Dr. Parry stands in need of salvation from some of his friends.

The story goes that when Ysaye was in Salt Lake City he heard a Miss Hawley sing, and advised her to study for light opera. I quote the sequel: "Miss Hawley paid no further heed to the virtuoso's advice. Indeed, she married a wealthy mining operator, Colonel Howard Cromwell Woodrow. She has now secured the usual separation *a mensâ et thoro*, and proposes as a natural sequence to astonish the world in light opera. And to think that there are still those who claim that romance is dead!" No, romance is not dead; only the conditions of its birth have changed. It now springs fully grown from the brains of paragraphists.

Writing in the *Pianist and Organist*, Mr. Hamilton C. MacDougall warns English organists that their American brethren now regard Paris as the capital of the organ playing world, *vice* London, superseded. This change he attributes to the presence and influence in the States of Mr. Guilmant. Mr. MacDougall continues: "There are (can anyone deny it?) as talented men, as able performers, as great organists in London as in Paris. It therefore behoves the English organ school to send over its most brilliant representative for a tour in these United States if it wishes to retain at all the attention of the organ playing contingent. Does anyone doubt that not only fame but dollars have been the results alike for Guilmant et Cie and the publishers of French organ music as well? Our English cousins might just as well as not share in Johnny Crapaud's good fortune. Send over your best organist." Now, gentlemen, choose your man.

An American paper has an article headed "The Wagner Ring in London." Of course the writer did not mean it.

Mr. Finck, who has written a Life of Wagner, is reported as saying: "I confess that, after being a musical critic for sixteen years, I am deathly tired of concerts, operas, and recitals of all descriptions. I long more and more for expression. . . . I long to go among savages, and hear them sing their thrilling war songs, or listen to their impassioned drum solos." Is this the end?

The expected has happened—for a wonder—and the New York Symphony Society, in view of the continued putting-on of the dinner hour, has resolved to give all its concerts in the afternoon. A like step is looked for in the case of the Oratorio Society.

Following the example of certain English musicians, some American reformers (?) are now discussing the propriety of omitting the repeats in symphonies and sonatas. The advocates of this change quote Dr. Parry's "Evolution of the Art of Music," especially the following sentence: "In modern times the repetition of the first half (of a movement in sonata form) is also commonly dispensed with, because the musical instinct has become so quick to grasp any indication of design that it no longer requires to have such things insisted on, and because the progress of music towards a more passionately emotional phase makes it noticeably anomalous to go through the same exciting crises twice over." *Apropos*, I should like to ask: (I.) Is the repeat of the first half commonly omitted? (II.) Does the first half exhibit design? and is it not rather a display of thematic material? (III.) Has not the repeat of the first half been retained for the purpose of impressing the themes upon the mind? As to the anomaly pointed out by Dr. Parry in the last clause of his sentence, I can only express my regret that the art of music is being shaped by the laws of the passionately emotional—if any such exist.

I have a post card from Bergamo showing the Donizetti monument, the form and character of which might certainly, as report goes, have been suggested by Alma Tadema. It represents the composer, pen and manuscript in hand, seated on a marble bench listening to the Muse, who, standing by his side, strikes her harp and uplifts her voice. It is interesting to note the presence at the *fêtes* of "classical" artists like Joachim, Piatti, and Fanny Davies, to say nothing of Teresina Tua, Buonamici, Miss Alva, and Madame Melba. The great Italian master of song is worthily honoured.

Madame Fanny Moody and Mr. Charles Manners will soon issue the prospectus of their second opera competition, which is designed on a larger scale than its predecessor. A prize of £100, with a royalty of five per cent. on the net receipts of performance, will be offered for the best opera composed by a British subject, and a similar prize for a like work open to the world.

The Rev. Mr. Hamer and his wife entertained many of the Hereford chorus on Festival Thursday in the grounds of Belmont.

Consequent upon a subscription, limited to a shilling per head, raised by the Hereford Festival band and chorus, a presentation was made to Miss

Anna Williams on the 16th ult. I am glad of it, and sincerely trust music-lovers generally will take steps, after the Birmingham Festival, effectively to recognise the services of an artist than whom nobody has shown higher ability and greater devotion.

The Services (Te Deum and Benedictus) sung in Hereford Cathedral by members of the Three Choirs during Festival week were Garrett in E, Sinclair in F, Hopkins in F, and Gibbons in F. The anthems were "Blessed be the God and Father" (S. S. Wesley), "Bow Thine ear" (Byrd), "While the earth" (C. L. Williams), and "If we believe" (Goss).

Joseph Bennett.

CHURCH MUSIC.

Recent events in connection with ecclesiastical solemnities seem to give point to the assertion that plain song is regaining in the Church something of its old position. To no small extent this revival is a matter of connection and association, or both. The strong wave of feeling in favour of a more carefully ordered ritual, including as it does appropriateness of surroundings, has been a large factor in this growth. The presence of figures of plain chant in music of all ages has been more or less marked, and is now distinctly noticeable; especially initial figures of melodies which seem to have been handed down from the ancient intonations of the modes, and permeated musical thought at all periods to no small extent. Then on all sides the revival of gothic architecture, antique furniture, and many other things of the days of old, is a distinct indication of the recognition of the "strange beauty of quaintness."

There is in this feeling a subtle human meaning which especially attaches itself to ancient ritual and old Church music. This influence is a communion, so to speak, with the spirit of things as known ages ago to our forefathers. No such feeling connects itself with any revival of Greek art; it is a form of thought related to the religious feeling of the Christian era, deepened by the veneration which age commands; and plain song has no stronger claim upon our emotions than lies in the fact that its, to us, quaint inflections were the sounds with which the early Church uplifted the voice of worship.

Much good work has been done by the Church Orchestral Society, a body which deserves far more practical support than has so far been accorded, in view of its maintenance and the enlargement of its operations. The society has undoubtedly two initial difficulties. These are found in the fact that the great Church festivals are everywhere celebrated on the same dates, and the want of adaptability of so many churches from the structural point of view. But these difficulties will be conquered by the authorities who have so far governed the society with marked skill and tact. One can well imagine the first of the two stated points being met by orchestral services being instituted during the octave of any given Church festival on week-day evenings, though the holiday craze may stand in the way of success in this direction. However, a more solid and lastingly useful remedy would be the training of the musically gifted young members of the various church institutions by the skilled performers of the society's orchestra, under the direction of the committee. To meet the second difficulty, the committee might well select a list of works suitable for small combinations of instruments and organ, and for churches of limited size and inadequate accommodation.

ORGAN MUSIC.

Readers will recollect a few words anent the powerful and interesting organ at the beautiful Parish Church of Warwick, built by the Hope-Jones Company, which, among other features, has a successful application of Mr. Hope-Jones' useful invention, the double touch. It may not be universally known that the idea of conferring something approaching tone elasticity by means of touch has exercised various ingenious minds. One curious patent, dated August, 1881, entered under the names Schmoele and Mols, deals with what is termed "a keyboard of accentuation." Without going into anything like an attempted explanation, it may be stated that, starting with the common basis of a separate wind chest for each manual, all the wind chests are connected with the "keyboard of accentuation," each key of which is fitted with contact makers consisting of springs of various lengths. By different degrees of pressure the pipes of the various registers which may be drawn are severally and collectively made to speak; and this method is applicable to single notes as well as to the performance of notes in combination or chords. This plan may have as many different touches as the depth under each key will permit. Such a threefold touch would require most careful manipulation on the part of the player. The painstaking thought now being devoted to organ mechanisms will, in due course, doubtless secure a greatly increased elasticity of tone from the application of the player's touch.

Another development, which will prove of great service, is the extension of couplers, so practicable in the electric and tubular pneumatic actions. Many organists of high reputation have pleaded against the multiplication of couplers as leading to a tendency to play too often with mixed combinations, formed by coupling different manuals. But there are good reasons on the other side: the tendency to employ broad *piano* effects only to be secured by coupling different manuals, effects so often used in modern French organ music and a parallelism with the frequently mixed rich broad orchestral harmonies of our modern scores; the advantage of transferring for occasional use the *crescendo* of the swell to other manuals by means of couplers; and the rendering of solo passages in octaves by means of sub or super-octave couplers, an effect suggested probably by the melodies in octaves constantly presented in the orchestral works of our day.

It is true the beauty of single stops and the fine tone of the characteristically independent manuals are precious exponents of organ-tone, exactly as the different families of the orchestra are effectively heard separately. All the same, whilst carefully studying the perfectly smooth and tuneful sounds of single stops and the dignified independence of the tones of distinct manuals, the organist of the future will be called upon to know how to handle in subtle combinations and in harmonious action all the varied effects under his charge.

Messrs. Norman and Beard have recently completed for the Pollokshields Free Church an organ with three manuals and a well thought-out specification.

The imposing four-manual instrument in Halifax Parish Church, originally the work of Snetzler, is being re-built by Messrs. Abbot and Smith, of Leeds.

A novel and poetical idea comes from Montreal—an attempt to induce listeners to attend such a summer-eve performance as "A Twilight Recital." The programme of this, played at the St. James's Methodist Church, contained two pieces not much known here—Vespers by Sudds and a Scherzo by Jadassohn.

Mr. G. T. Patman played a good programme at All Saints', Scarboro', on the 7th ult., including Smart's well known Andante and Finale and a movement from Widor's Seventh Organ Symphony. Mr. R. E. Parker's scheme for a recital on the 5th ult., at Wilmslow Parish Church, contained the *Allegro Maestoso* from Mr. J. E. West's admirable Sonata in D minor and "In Paradisum" by Dubois.

A very successful series of Recitals has just been concluded at St. John's Church, Boscombe, given by Messrs. George, Hume, H. Holloway, and R. Sharpe.

FESTIVAL OF THE THREE CHOIRS.

(From our special Correspondent.)

Time is loading this festival with all that makes for venerableness. There have been 174 meetings, the first of which seems, to one who looks at the calendar of events, as though it belonged to remote antiquity. There were living men in 1723 who might have seen King Charles beheaded, or, for that matter, taken part in the fight at Edge Hill and Marston Moor. Talk of a link with the past; surely this festival is one. It comes down through well-nigh two centuries, contemporary with all the events which have chiefly made our modern England. Is it wonderful that the three counties are proud of their music-meeting, its age, and its record?

The 174th festival was held at Hereford, beginning on Sunday, the 12th ult., and closing on Friday, the 17th ult. A new departure has to be noticed at the outset, the more imperatively because it involved a change greatly for the better. It had theretofore been the Hereford custom to "inaugurate" the meeting on Tuesday morning by a service and sermon, members of the three Cathedral choirs taking part. This was a survival from the very beginning; indeed, service and sermon once constituted the festival, if so it could then be called. The old function, brought religiously down to our day, has long seemed ineffective, and, in its limitations, inappropriate. Sooner or later, therefore, a change became inevitable, and Worcester first made it by holding a special service on Sunday morning; the music being supplied by the band and chorus, with some of the principal vocalists engaged at the festival. Hereford has now followed suit, and Gloucester, it is confidently expected, will do the same next year. The opening service, on the 12th ult., had particular musical interest conferred upon it by the production of a Te Deum and Benedictus specially composed by Mr. Edward Elgar. These works are adapted, by treatment and character, to exercise the minds of all who value the musical traditions of the English Church. Mr. Elgar, however, had not in view the requirements of ordinary service music. He wrote for festival use, scoring for full orchestra, and giving himself greater latitude in style and effect than would, perhaps, be appropriate in compositions designed to rank with the regular "services" of the Anglican repertory. It is beside the mark, therefore, to make comparisons, and all the critic has to do is to judge the new settings in the light of the composer's intentions. I spoke of them on the day of performance as "masterpieces of their kind," and such they seem to me now after full examination. The music and words possess only one spirit between them, and in every part their combined utterance is true in character, commanding in force. One best describes Mr. Elgar's work as showing the strong grasp of a man who is equal to his theme. He easily expresses in terms of music all the qualities of the verbal text. The composer employs recurring themes; being, to my mind, specially fortunate in his two main subjects, one of which is connected with the idea of praise; the other with that of prayer. The Benedictus has a beautiful independent opening, and concludes with matter already heard in the Te Deum, the whole being thus effectively rounded off. For festival purposes, and with an orchestra, these pieces are distinctly valuable. The performance, while not immaculate, was more than creditable. Other selections in the special service were Schubert's Symphony in B minor; a number, "How lovely is Thy dwelling-place," of Brahms's "German" Requiem; Elgar's "Imperial" March, and Beethoven's "Hallelujah," from the "Mount of Olives."

The series of performances began on Tuesday morning with a programme designed to celebrate the Royal Jubilee. Perhaps the public had wearied of such functions, but it is a fact anyhow that the attendance was only eleven in excess of the smallest during the week. With the reason of this I do not specially concern myself, and pass on to the works presented. These comprised the National Anthem (solo by Miss Anna Williams), Handel's "Zadok the Priest," Beethoven's Symphony in C minor, Saint-Saëns's "The Heavens declare," Mendelssohn's "Hymn of Praise," and a "Hymn of Thanksgiving for the Queen's long Reign," the words selected and the music composed for the festival by Dr. Charles Harford Lloyd. It is not necessary to dwell upon the familiar works in this list. They could hardly go amiss in the tried and experienced hands of such artists as Madame Albani, Miss Anna Williams, Miss Jessie King, Mr. Edward Lloyd, Mr. Daniel Price, Mr. Watkin Mills, and Mr. Plunket Greene; Mr. Sinclair conducting with customary decision and success. For the words of his "Hymn of Thanksgiving," Dr. Lloyd laid Hymnal, Prayer Book, and the Psalms under contribution, with an effect which, though patchy, cannot be charged with suffering from lack of textual appropriateness. There are five numbers in the work. First, a fugal chorus on the opening stanza of Tate and Brady's "Through all the changing scenes of life"; second, a soprano solo, "Behold, O God, our defender"; third, a tenor solo and chorus, being a setting of the versicles and responses beginning "O Lord, show Thy mercy upon us"; fourth, a duet for soprano and tenor, "O sing unto the Lord"; fifth, a fugal chorus, "The merciful and gracious God." Refusing the course taken by Mr. Elgar, Dr. Lloyd has kept closely to the orthodox Church style, save where, in the duet, he allows himself somewhat more latitude of expression. The fugal choruses resemble each other in structure pretty closely, and are written with obvious mastery of the form employed. Many worshippers of modernity have no doubt asked why the composer wrote a fugue at all. Choral fugues, nevertheless, are far from played out. They are a resource of which composers will go on availing themselves. At the same time, discretion should be used with regard to the words. The most satisfactory choral fugues, to my mind, are those in which only a brief text is employed, so that the entire verbal sense remains constantly before the mind. With a lengthy sentence the exigencies of the contrapuntal method disperse, so to speak, the meaning of the text. Dr. Lloyd seems to have perceived this, and made what are practically two fugues on the Tate and Brady stanza; starting a new subject at the third line. This left the verbal sense of the first fugue incomplete: "Through all the changing scenes of life, In trouble and in joy," being preposition clauses which have a definite signification only when joined to the remaining lines. The hymn-tune "Bedford" enters into the structure of both choruses. The themes are more or less derived from it, and in each the primitive form of the tune is used as a chorale. This is quite in the manner of Bach and the early contrapuntal masters, and, save as regards the dispersed sense of the verbal text, no objection can be raised against the effect. Dr. Lloyd uses his contrapuntal means with the ease and certainty of an accomplished technical musician. The solo numbers are, on the whole, very successful. So must be considered, at any rate, the beautiful tenor solos and chorus, and the animated, well-written duet for soprano and tenor. In a work of this class, composed with a feeling that the occasion for it had passed, it must be hard to keep the music at once elevated and interesting. Dr. Lloyd has not at every point overcome this difficulty. His flight is at moments depressed; but, taking the work for all in all, it constitutes a notable example of present-day Church composition, and is a fitting musical memorial of a great event. The composer conducted an efficient performance, in which, as may be supposed, Madame Albani and Mr. Lloyd did service which, for excellence, could not be surpassed.

Tuesday evening was occupied with a miscellaneous concert in the small and inconvenient Shire Hall. Only

familiar selections figured in the programme, among the more conspicuous being the Overture to "Die Zauberflöte," Grieg's Pianoforte Concerto in A minor (solo played by Mr. Oscar Meyer), and a group of Wagner pieces, including the "Flying Dutchman" overture, the Vorspiel and Liebestod of "Tristan," and the Prelude to the third act of "Die Meistersinger." It is unnecessary to dwell upon such well-known works and their performance, simply because a London band played them at Hereford. To the audience, it may be presumed, they were less like an oft-told tale than to Londoners who hear everything frequently. These festivals, indeed, have their chief musical use in partially making up to a rural population for the inevitable disadvantages of their position, and only with due regard to that point can the programmes be rightly judged. Madame Albani, Miss Marie Brema, and Mr. Plunket Greene were the vocalists.

Wednesday morning brought heavy work for the capital chorus, all the members of which, save about forty, had been gathered by Mr. Sinclair from the associated counties. The programme opened with Bach's cantata "A Stronghold sure," continued with a new Magnificat (Latin text) by Dr. Hubert Parry and a selection from "Parsifal," and ended with Spohr's "Last Judgment." Here was surely enough, as well for audience as performers, and it may be questioned whether many sat it out, despite the great favour in which the "Last Judgment" is held. Bach's cantata made no very lively impression. During some of the numbers the bearing of the audience suggested that they were more puzzled than pleased, and no wonder! for a good deal of Bach's vocal music requires a special training if there is to be appreciation. The public were on firm ground, of course, when "Ein' feste Burg," the chorale upon which the work is founded, was running its majestic course, but where they were during some other parts I should not like to say. The chief points in the performance included a very fine rendering, by Mr. Plunket Greene, of the recitative and air, "Consider then, child of God." Mr. Greene may further be complimented upon his execution of the remarkable passages which run briskly about the chorale tune in the duet, "Our utmost might is all in vain." He was associated on this occasion with Miss Anna Williams, Mr. Lloyd Chandos, and Miss Jessie King. The "Parsifal" selection, in which Mr. Chandos and Mr. Greene took part, comprised the Good Friday music (orchestral only) and the *Finale* to the first act. Much pains had been taken in preparing these examples, and the performance thoroughly deserved the appreciation which seemed to attend it. Concerning Dr. Parry's Magnificat I shall, on this occasion, speak briefly, since the work is one which, while it strikes the hearer with an immediate sense of beauty and power, leaves him conscious that much remains to be revealed by fuller acquaintance. Only a single opinion found expression among the musicians who heard the Magnificat—an opinion that here was a composition which, though it might hurry some into extravagance of laudation, closed entirely the mouth of the caviller. For once, the entire press, as far as I saw, was in accord, giving substantially the same verdict; and we must all admit that when the press does agree its unanimity is wonderful. Dr. Parry employs but one soloist, a soprano (Miss Anna Williams), for whom he provided two remarkable airs, besides incidental passages. The text of the airs suggested vigorous handling, and the composer met the requirements with music of an antique cast, which brought to mind the rugged strength of Purcell's melody and the special character, also ruggedly strong, of "Art thou greater than our Father Jacob?" in Sterndale Bennett's "Woman of Samaria." The second air is perhaps the more remarkable of the two, in right of features which approach as near to originality as can now be expected. But it is in the choral numbers that the composer's power is most impressively displayed. The manner in which the old church intonation associated with the Magnificat is treated; the full, rich sonority secured throughout; the consummate directness with which effects are produced, and the general strength and solidity of the harmonic structure mark this work as deserving to rank among the greatest of recent achievements. Dr. Parry conducted, and afterwards declared his satisfaction with the performance. He had every right to be satisfied. The attendance, 1,337, was the smallest of the week.

"Elijah" was given on Wednesday evening, and heard by 1,706 persons. This was the largest audience of the week. Nearly all the vocal artists engaged at the festival took part.

On Thursday morning the programme included Beethoven's Mass in D, Tschaïkowsky's Symphony ("Pathetic") in B minor, and the first part of Haydn's "Creation."

The attendance was one of the largest, the figures standing at 1,449. Waiving unnecessary discussion of works which times without number have been the theme of criticism, I pass on to attempt a just appreciation of the choral performance in Beethoven's Mass. Rarely has that difficult music been attacked with greater spirit or more signal success. Every performer was on his mettle, and, made confident by adequate preparation, discharged his task with positive enthusiasm. All honour to the Hereford chorus for an unquestionably great achievement. The orchestra was not so satisfactory, but the solo vocalists—Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills—fully met all demands.

On Thursday evening an audience of 1,435 listened to Gounod's "Redemption," and on Friday morning "The Messiah" drew its customary crowd of votaries, well ending a festival upon which the conductor, Mr. Sinclair, can look back with satisfaction and even with pride. In all respects, musically and financially, the meeting was up to the mark.

SAMUEL WEBBE.

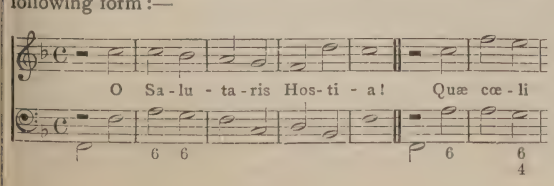
Attention has recently been called to that eminent glee composer, Samuel Webbe, by the erection of a monument to his memory in Old St. Pancras Churchyard, where he is buried. Webbe, who was a Roman Catholic, was for many years organist of the chapel of the Sardinian Embassy. In this connection our contemporary the *Tablet* has discovered in the *Laity's Directory* for 1793 the following interesting announcement: "Sardinian Chapel—Mr. Webb (*sic*) gives instruction *gratis* every Friday evening at 7 o'clock to such young gentlemen as present themselves to learn the Church Music." In all the dictionaries Webbe is stated to have been born at Minorca, but there would seem to be some doubt upon this point. The *Gentleman's Magazine* of 1816 (the year of Webbe's death) contains a most interesting obituary notice of this worthy musician, which we quote in full:

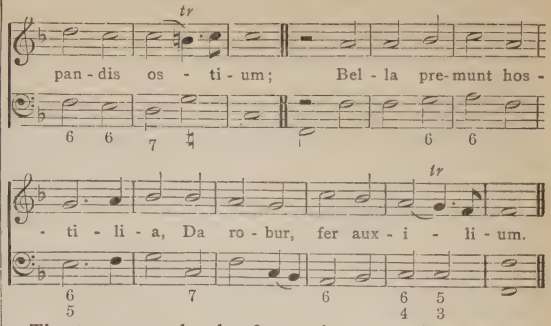
"S. Webbe, Esq., by his general as well as professional erudition, the acuteness of his perception, the solidity of his judgment, the impressiveness of his language, his universal philanthropy, the simplicity of his heart, and the dignified amenity of his manners, excited the admiration and love of those who enjoyed the happiness of his acquaintance. He afforded one of the most extraordinary instances of a life well spent, in the genuine sense of the expression, that is not often presented to our knowledge. He was born in 1740, of parents of high respectability and independent fortune. His father was sent to Minorca, under some Government appointment, while he was yet an infant of scarcely a year old [this seems to infer that he was *not* born at Minorca]; and having settled his establishment there, had already written for his wife, with her infant child, to join him; which, however, before the preparation for their departure could be completed, were followed by letters announcing his death. Independent of the shock on his wife, this event was followed by unfair proceedings, and by the diversion of property from its rightful descent, on the part of those who had the power of controlling the disposal. His wife was thus reduced to a state of comparative penury, which proved disastrous to the future fortunes of his infant son. She could extend to him little advantage of education, but being intent upon rendering him capable of providing for himself, she bound him apprentice to a cabinet-maker at the early age of eleven years. This arrangement, however, was so little to his taste, that no sooner were the seven long years elapsed than he determined to abandon the workshop, and contemplated with infinite regret what he regarded as a total loss of a considerable and valuable portion of his early life. Within a year after this emancipation (for such he always

considered it) he lost his mother, and with her the little means of support derived from her slender income. Thus destitute of any visible means of support, and still under twenty years of age, he turned his attention to the employment of copying musick, as connected with an art of which he was passionately fond, but with which as yet he was totally unacquainted; he obtained his principal employment from Mr. Welcher, keeper of a well-known old music-shop in Gerrard Street, Soho, through whom he became acquainted with a musician of the name of Barbandt, a professor of no particular skill, but from whom he rapidly acquired the rudiments of musick, which his own intense study and observation soon enlarged into a thorough knowledge of the art. At the expiration of his apprenticeship, he applied himself sedulously to the acquirement of Latin, and did not allow himself to be interrupted by the subsequent necessity of copying music for a subsistence, though when fully employed he would sit till past twelve at night and return to it by five in the morning for a week in succession. He followed the Latin by the study also of French, still appropriating every moment of intermission from those employments suggested by necessity, and excited by an anxious thirst for self-improvement, to the ardent study of musick, of which he had now determined to make himself completely master. His necessities were augmented at the age of twenty-three by the addition of a wife, and in the following year of a child; but as difficulties increased, so seemed also to increase his thirst of knowledge; and soon after the birth of his first child, he furnished himself with an Italian master.

"About this time he ventured to become a teacher of musick and his progress in the art fully warranted this undertaking, though he was then but twenty-five years of age, and it was but six years since his first acquaintance with the rudiments of musick. From this period, scarcely a single year passed without producing the reward of one and often two prize-medals, down to the time when the club desisted from affording such liberal encouragement to that most delightful and social description of vocal musick, glees. His literary studies were subsequently enlarged by the successive acquisition of the German, Greek, and lastly the Hebrew language; in the reading and understanding of which last (Hebrew) he was acknowledged, ten years ago, by his master, a venerable and skilful Rabbi, who visited him in that capacity, to be equal to himself. Although it may seem of minor importance to speak, in the midst of a commentary upon the varied faculties and acquirements of his mind, of his bodily graces, it is in point to shew that in the vast range of objects which his ardent industry embraced, these coadjutors were not neglected, and, in truth, he long excelled in the manly and graceful exercises of fencing and dancing. But superior to all these faculties of mind and these graces of body were the indescribable excellencies, the simplicity, the tenderness, the thorough goodness of his heart. His works are extremely numerous, as well as infinitely varied—having written largely for the Church; his anthems are in use in almost every Cathedral in the Country; he composed also two or three Operas, many quartets and instrumental lessons, numerous songs, some of them highly distinguished as public favourites, as 'The Mansion of Peace,' &c.; and glees innumerable, and so well known as to require no formal eulogium. As an English composer, he will always rank with Lock, Morley, Purcell, and Arne; while as a man and a scholar, his transcendent qualities raise him high among the most renowned of British Worthies."

Webbe's familiar long metre tune "Melcombe" first appeared in "A collection of Motetts and Antiphons | for 1, 2, and 3 voices | For chorus | calculated for the more solemn parts | of | Divine worship | by | S. Webbe." The preface is dated "Aug. 1792" and the tune appears in the following form:—





The tune very shortly afterwards appeared for the first time as "Melcombe" in Part II. of Harrison's "Sacred Harmony," where it is designated "Melcombe L.M. ♯," and is set, in four parts, to the words "O render thanks to God above."

THE COMING SEASON.

The winter season of 1897-8, now about to commence, promises to be exceptionally busy, as it also promises to be of exceptional interest, and voracious indeed must be the appetite of the musical amateur whose cravings are not satisfied with the feast of good things set before him, if indeed he do not find it an *embarras de choix*. Dealing first with our leading metropolitan choral body, the Royal Choral Society, so ably directed by Professor Sir Frederick Bridge, we are promised at the

Royal Albert Hall

a series of eight subscription concerts with an extra performance of "The Messiah" on Good Friday, the annual performance of the same work on New Year's Day being, by desire of many subscribers, included in the series. The concerts will commence on November 11 with "Elijah," the cast including Madame Albani, Mdlle. Giulia Ravogli, Mr. Lloyd, and Mr. Santley. The other announcements are Berlioz' "Faust," December 9; the "Creation," January 1; "The Redemption," on Ash Wednesday; Beethoven's "Ruins of Athens" (for which a new English version has been prepared by Mr. Paul England) and a new cantata by Franco Leoni, "The Gate of Life," on March 16; the final concert, on May 5, including "The Golden Legend" and the conductor's Jubilee cantata "The Flag of England," repeated by desire. The chief artists engaged, in addition to those already named, are Miss Ella Russell, Miss Esther Palliser, Miss Clara Butt, Madame Belle Cole, Mr. Ben Davies, Mr. Philip Brozel, Mr. Lloyd Chandos, Mr. Andrew Black, and Mr. Watkin Mills. Miss Anna Williams's "farewell" concert will take place on the 13th inst., when she will be assisted by a number of eminent artists who have been her colleagues on many occasions. At the

Queen's Hall,

in addition to the Promenade Concerts, which will terminate on the 16th inst., the enterprising manager, Mr. Robert Newman, announces three series of concerts, conducted by M. Lamoureux; so that instead of having, as last season, a week's performances under the great French conductor, there will be—first, four concerts, on November 3, 10, 24, and December 1; a second set of four concerts, on February 2, 16, March 2 and 15; and, finally, two concerts, on April 20 and May 4. M. Lamoureux will not bring over a French orchestra, but will conduct Mr. Newman's permanent orchestra, which will be augmented to 103 performers for these concerts. The programmes of the first four are of very great interest, but why should the titles of the works be announced in French? Mr. Henry J. Wood will conduct a series of Saturday Afternoon Symphony Concerts, on the 30th inst., November 6, 13, 20, 27; December 4; January 15, 22, 29; February 5, 12, 19, 26; and March 5, 12, and 19, which will necessitate the discontinuance of the Winter Saturday Night Promenade Concerts. The autumn season of the Philharmonic Society will consist of three concerts, on November 4, 18, and December 2, and special interest will be imparted by the presence of Herr Grieg, Herr Humperdinck, and Herr

Richard Strauss, who will respectively conduct some of their own compositions. There will be three Richter Concerts, on Monday evenings, the 18th and 25th inst., and November 1, and six Wagner Concerts, under the conductorship of Herr Felix Mottl, Herr Hermann Levi, Herr Richard Strauss, and Herr Felix Weingartner, on Tuesday evenings, November 9, 16; December 7, April 26, May 17, and Thursday evening, June 16. The London Ballad Concerts will take place on Saturdays, 23rd inst., December 11, January 8, March 26; Wednesdays, November 10, 24, January 26, February 9, March 9, with the usual sacred concert on Ash Wednesday evening. The Sunday Afternoon Orchestral Concerts were resumed on Sunday afternoon, the 19th ult., with the permanent orchestra of ninety performers, under the direction of Mr. Henry J. Wood, who will now also conduct the Queen's Hall Choral Society. The National Sunday League will resume its series of oratorio performances on Sunday evenings throughout the winter, and, indeed, right on to the summer of 1898. Mr. Willy Hess's Cologne Quartet will give a recital of chamber music in the Queen's (Small) Hall on December 2. It will be remembered that the last concert of this Quartet, in June, had to be postponed owing to the illness of one of the members.

St. James's Hall.

The Popular Concerts will be resumed on Monday, November 1, and Saturday, November 6. There will be the usual interregnum after Saturday, December 18, until Monday, January 3, and the concerts will then continue until April 4. The Ballad Concerts will be given on the afternoons of November 3, 10, 17, 24; January 26; February 2, 9, 16; March 2, 9, and a sacred concert on Ash Wednesday evening. Mr. Vert will give three morning concerts on the 16th, 23rd, and 30th inst. The artists who will appear at these concerts will be Madame Albani, Miss Ella Russell, Miss McIntyre, Miss Clara Butt, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Santley, Mr. Andrew Black, Signor Foli, Mr. George Grossmith, and others. Herr Busoni will give six afternoon pianoforte recitals commencing on November 4. Herr Georg Liebling will give two afternoon pianoforte recitals on November 8 and 15—the first concert will be orchestral. Mr. Ambrose Austin's annual Scotch ballad concert will take place as usual on St. Andrew's Day, November 30. In addition to the preceding events, recitals will be given by M. Jean and Mdlle. Ten Have, Herr Hyllested, Mdlle. Dubois, and notably by Edvard Grieg; also concerts by Mr. Charles Jacoby and Mdlle. Ella Pancera. On the 28th inst. and November 5 a concert-lecture on Greek music will be given by M. Bourgault-Ducoudray and M. Aramis, with illustrative remarks delivered by Mr. E. F. Jacques.

Crystal Palace.

The forty-second annual series of Saturday concerts will commence on the 9th inst., when Madame Blanche Marchesi will be the vocalist, and an infant pianist, Bruno Steindel (seven years of age) will make his first appearance in England. The concerts will continue until November 27, the artists announced being Miss Ella Russell, Mdlle. Zelie de Lussan, Miss Esther Palliser, Miss Clara Butt, Mr. Edward Lloyd, Mr. John Child, and Mr. Santley (vocalists); Miss Maud McCarthy, M. Jean Ten Have, and M. Gregorowitsch (violinists); Herr Robert Hausmann (violoncellist), and Miss Fanny Davies, M. Gabrilowitsch, and Mr. Eugene d'Albert (pianists). Mr. Manns, needless to say, will conduct. On and after the 4th inst. the Crystal Palace orchestra will give both afternoon and evening concerts. On Thursday evenings the concerts will be vocal and instrumental, with occasional performances of popular oratorios at popular prices, under the direction of Mr. Manns; and on Saturday evenings there will be Promenade concerts by the Crystal Palace military band, under the direction of Mr. Herbert Godfrey.

Mr. Clifford Harrison's Recitals will be resumed to-morrow, the 2nd inst., at Steinway Hall; and Mr. Charles Fry's Recitals, with Miss Olive Kennett, have been postponed until the spring. The importance attached to music, in association with recitation, by these reciters causes their performances to be of interest to musical readers.

PROMENADE CONCERTS.

Mr. Robert Newman began his third series of promenade concerts at the Queen's Hall on August 28. As last year, the orchestra consists of ninety performers; but, in pursuance of his commendable object to form a permanent orchestra of the highest calibre, he has re-organised his band and elected twenty-seven new instrumentalists, many of whom are well-known players of their respective instruments. Mr. Henry J. Wood has made no less progress in the art of conducting than the improvement effected in his forces, and his readings of classic masterpieces and works of all schools have shown uncommon artistic intuition and rare ability to secure desired effects. The practice of devoting certain nights to particular composers has been wisely modified, works by other writers being included in the respective programmes, with increase of their attractiveness. As an educational medium the concerts have been no less so than in previous seasons; and as an indication of the healthy influence they are exerting may be quoted the plebiscite concert on the 21st ult., when the following selection was made: Overture to "Tannhäuser," Tschaïkowsky's Sixth Symphony, "Peer Gynt" Suite, "Ride of the Valkyries," and Fantasia on Gounod's "Faust." A commendable feature of the programmes has been the inclusion of works by English composers, and this list comprises Sullivan's "Di Ballo" Overture and "Graceful Dance" from his music to "Henry VIII.," Cowen's "Four Old English Dances" and the Suite de Ballet "In Fairyland," and the Masque from Edward German's incidental music to "As you Like It," written for Mr. Alexander's production of Shakespeare's play at the St. James's Theatre in December last. Several interesting novelties have also been heard.

On the 1st ult. the first performance in England was given of César Cui's "Suite-Miniature" (Op. 20). This consists of six movements, severally entitled "Petite Marche," "Impromptu à la Schumann," "Cantabile," "Souvenir Douloureux," "Berceuse," and "Scherzo Rustique." They possess few of the characteristics of Slavonic music, but are neatly written and are pleasing in nature.

On the 3rd ult. a Romance and Fandango, by Nàpravnik, were heard for the first time. These pieces are much more representative of the Russian school than the preceding by Cui, and justify Nàpravnik being placed amongst Russian composers, although by birth he is a Bohemian. The next novelty, presented on the 4th ult., was an *entr'acte*, entitled "Summer Dreams," by Mr. W. H. Squire. This was an unpretentious but extremely attractive piece, and met with a very hearty reception. Another new work by an Englishman, Mr. T. H. Frewin, was produced on the 10th ult. Mr. Frewin is a member of Mr. Newman's orchestra and has contributed to the programme on previous occasions. His latest production, however, is the most important and also the best of his compositions. It consists of seven "Sketches for Orchestra," which have for their basis the famous soliloquy in "As you Like It," the "Seven ages of man." The second and third numbers show a sense of humour which is happily expressed, but the best section is the last, in which the preceding themes are deftly introduced and effectively treated. Mr. E. F. Jacques still continues his instructive and interesting analytical remarks.

FRANCO LEONI'S "RIP VAN WINKLE."

Much interest pertained to Mr. E. C. Hedmondt's production, on the 4th ult., at Her Majesty's Theatre, of Messrs. William Akerman and Franco Leoni's romantic opera "Rip van Winkle." In sundry songs and especially in a cantata entitled "Sardanapalus" (produced at the Queen's Hall on March 7 last year, under the direction of Mr. Betjemann), Mr. Leoni had given testimony of possessing musical gifts from which good fruit might be expected. Before, however, considering the music of "Rip van Winkle" it will be well to glance at the libretto. This, in common with that of Planquette's comic opera of the same name, is founded upon Washington Irving's famous romance, but Mr. Akerman has changed *Rip's* wife from a scold as drawn by Irving into an affectionate spouse. This is an artistic mistake, whereby a valuable contrast is

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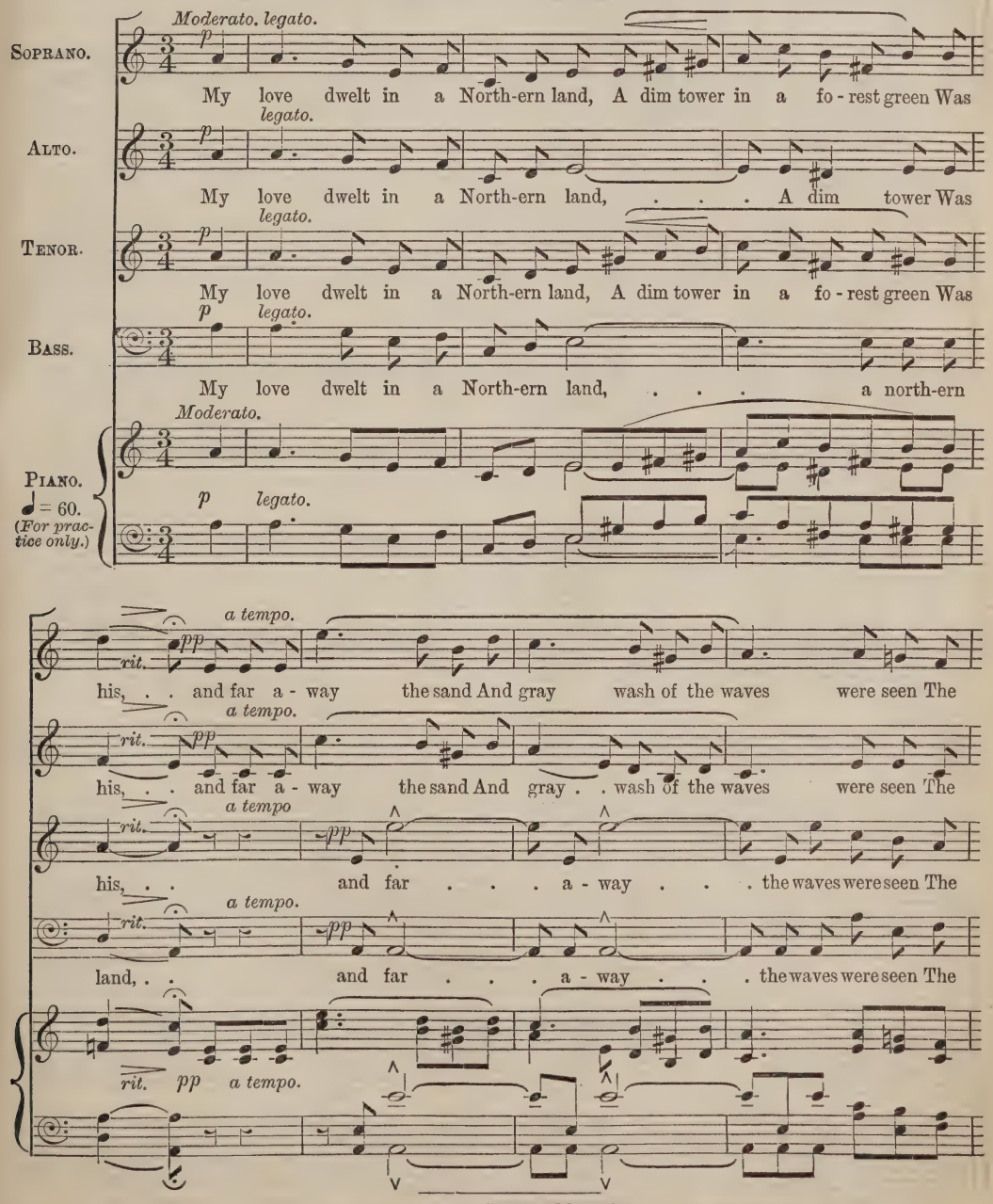
ROMANCE

THE WORDS WRITTEN BY ANDREW LANG*

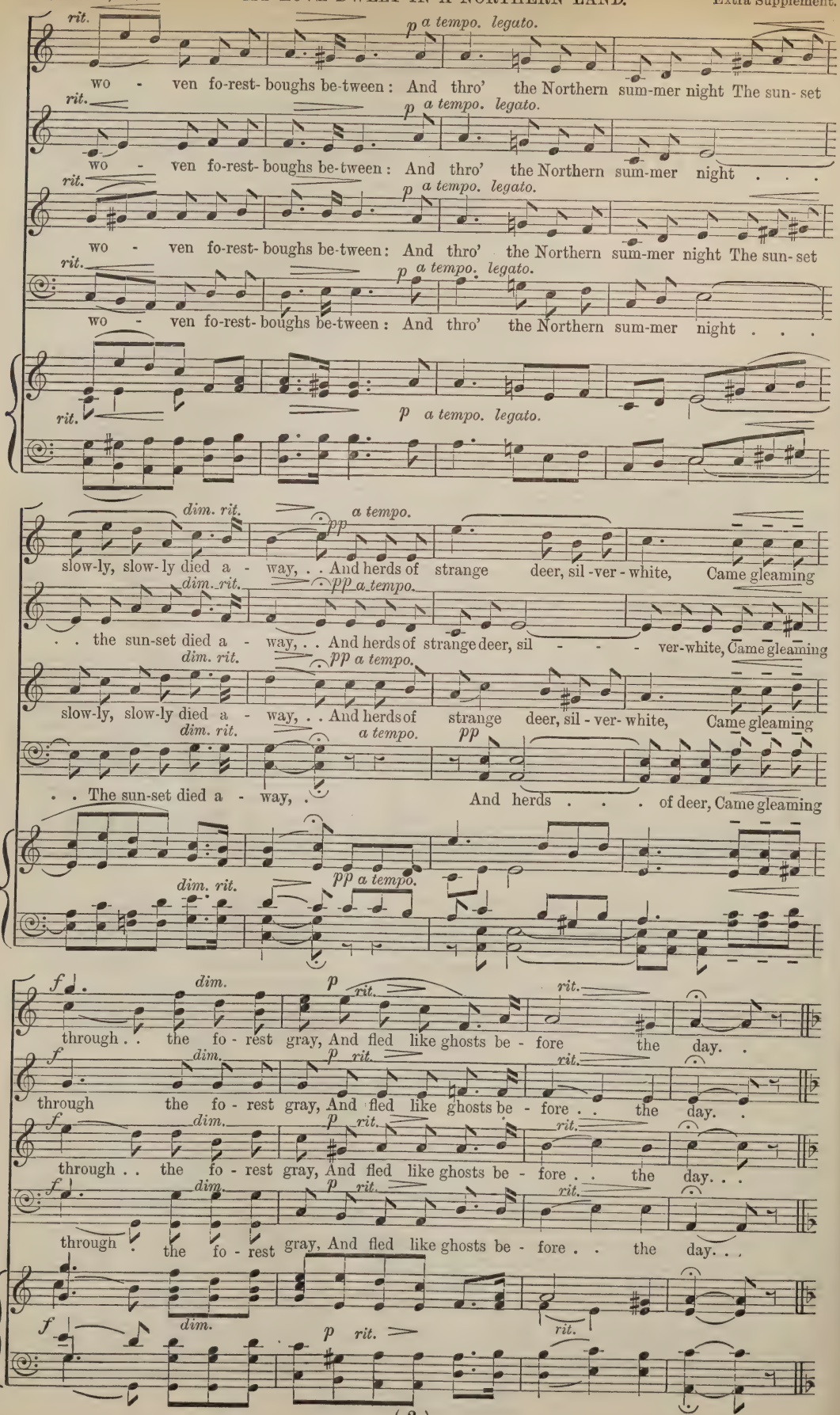
THE MUSIC COMPOSED BY

EDWARD ELGAR.

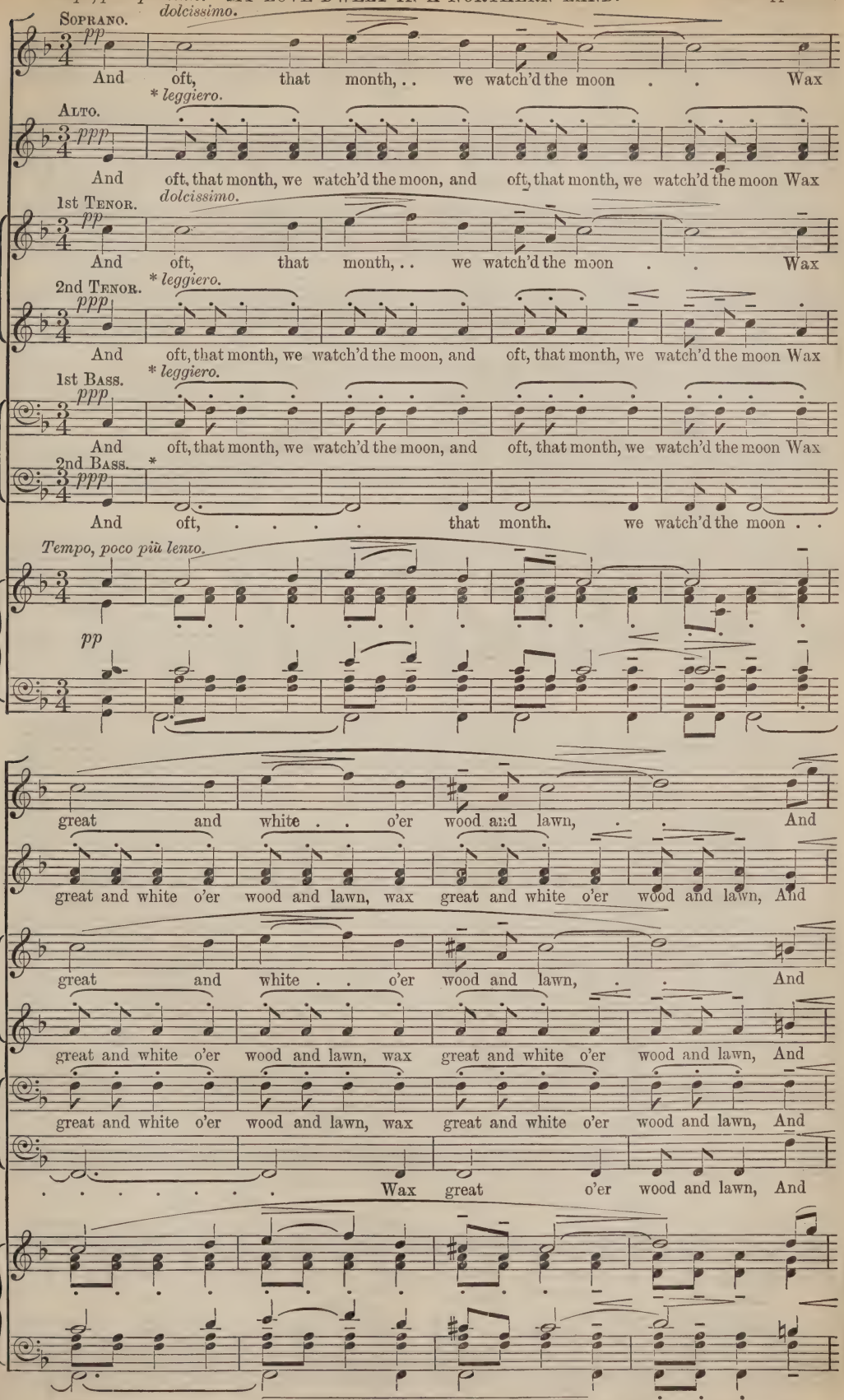
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* From *The Century Magazine.*

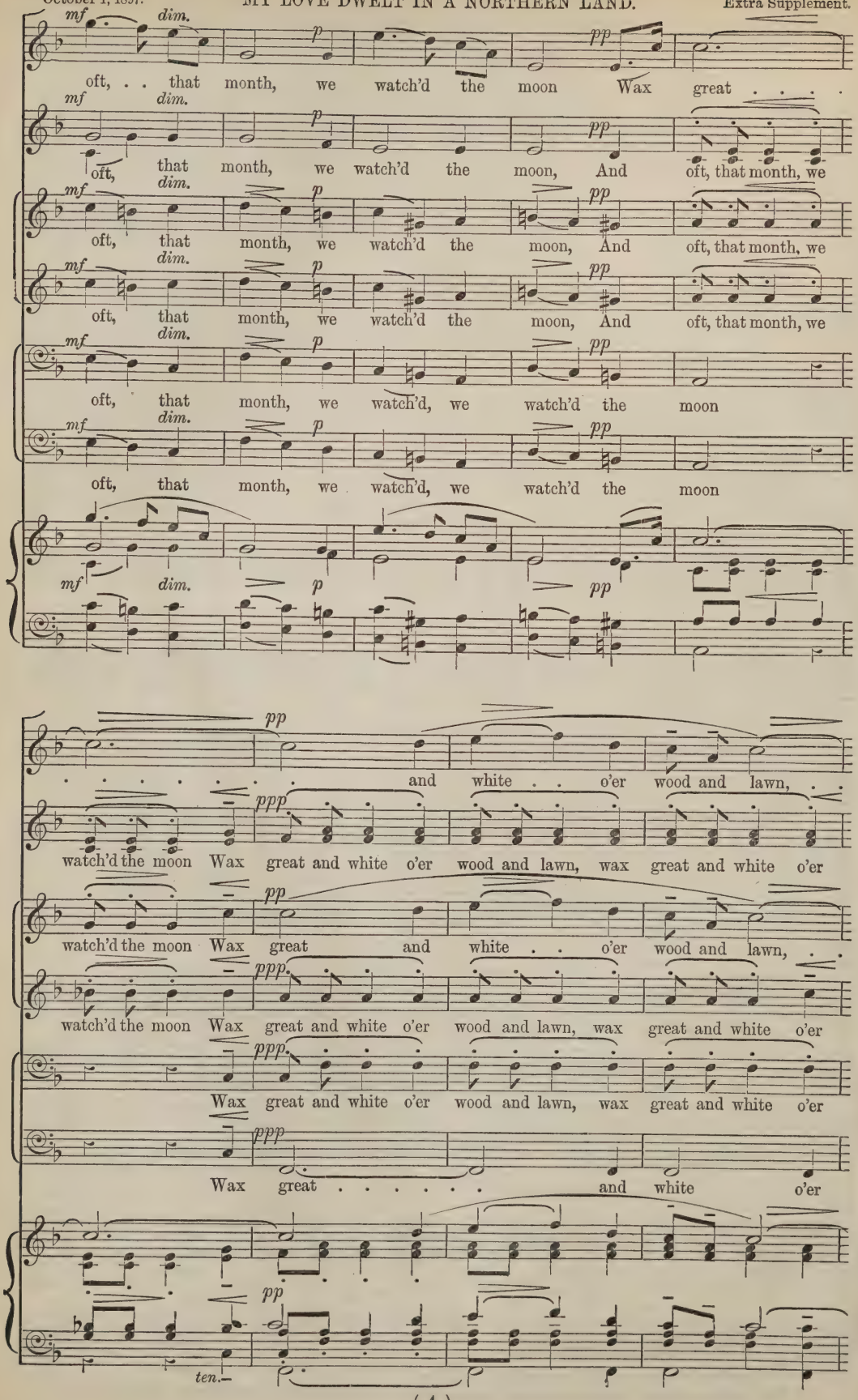

rit.
p a tempo. legato.
wo - ven fo-rest- boughs be-tween: And thro' the Northern sum-mer night The sun- set
wo - ven fo-rest- boughs be-tween: And thro' the Northern sum-mer night . . .
wo - ven fo-rest- boughs be-tween: And thro' the Northern sum-mer night The sun- set
wo - ven fo-rest- boughs be-tween: And thro' the Northern sum-mer night . . .
dim. rit.
a tempo.
pp
slow-ly, slow-ly died a - way, . . And herds of strange deer, sil -ver - white, Came gleaming
. . the sun-set died a - way, . . And herds of strange deer, sil - - - - ver-white, Came gleaming
slow-ly, slow-ly died a - way, . . And herds of strange deer, sil - ver- white, Came gleaming
. . The sun-set died a - way, . And herds . . . of deer, Came gleaming
f
dim.
p
through . . the fo - rest gray, And fled like ghosts be - fore the day. .
through the fo - rest gray, And fled like ghosts be - fore . . the day. .
through . . the fo - rest gray, And fled like ghosts be - fore . . the day. . .
through . the fo - rest gray, And fled like ghosts be - fore . . the day. . .

Tempo, poco più lento. MY LOVE DWELT IN A NORTHERN LAND.
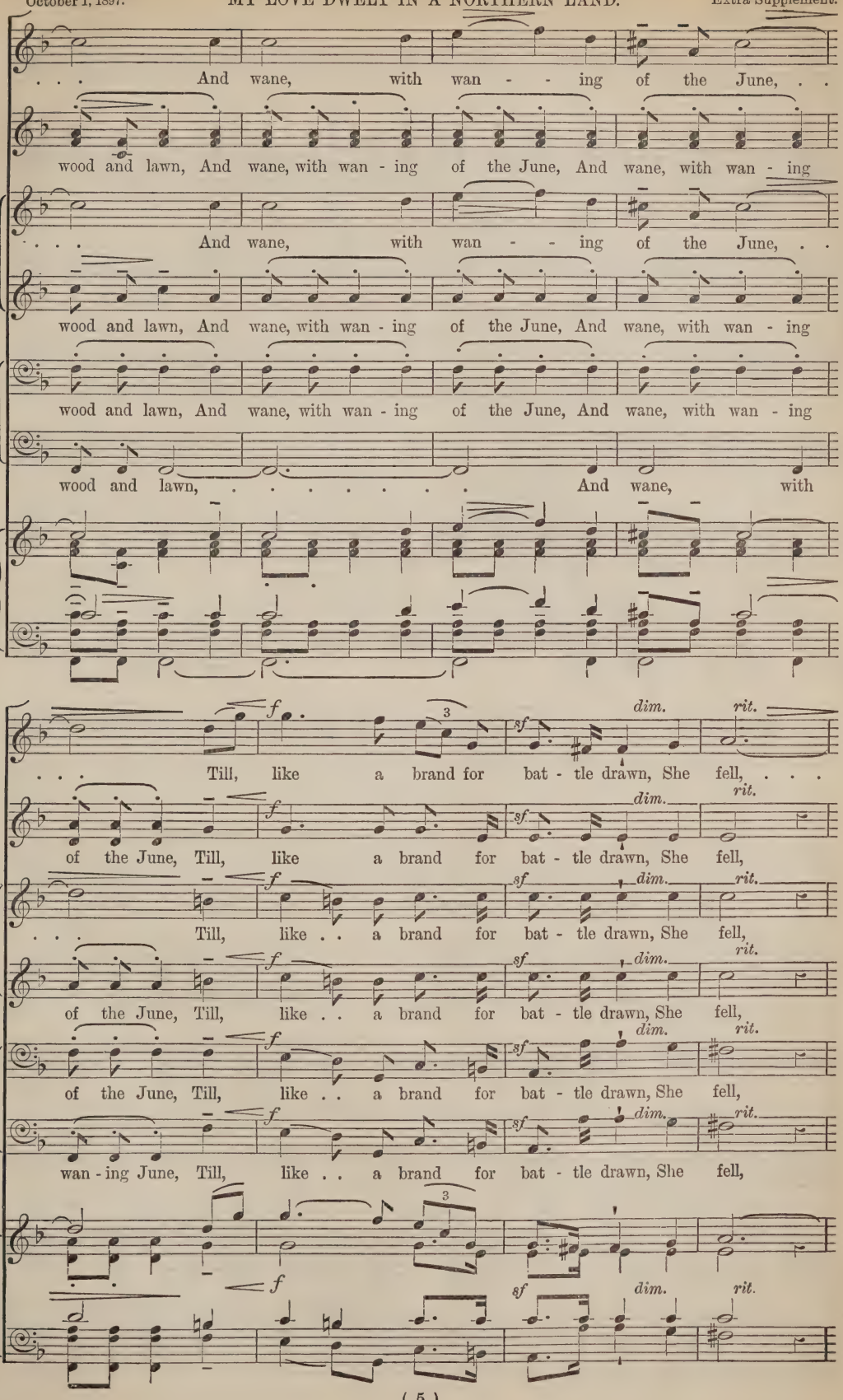


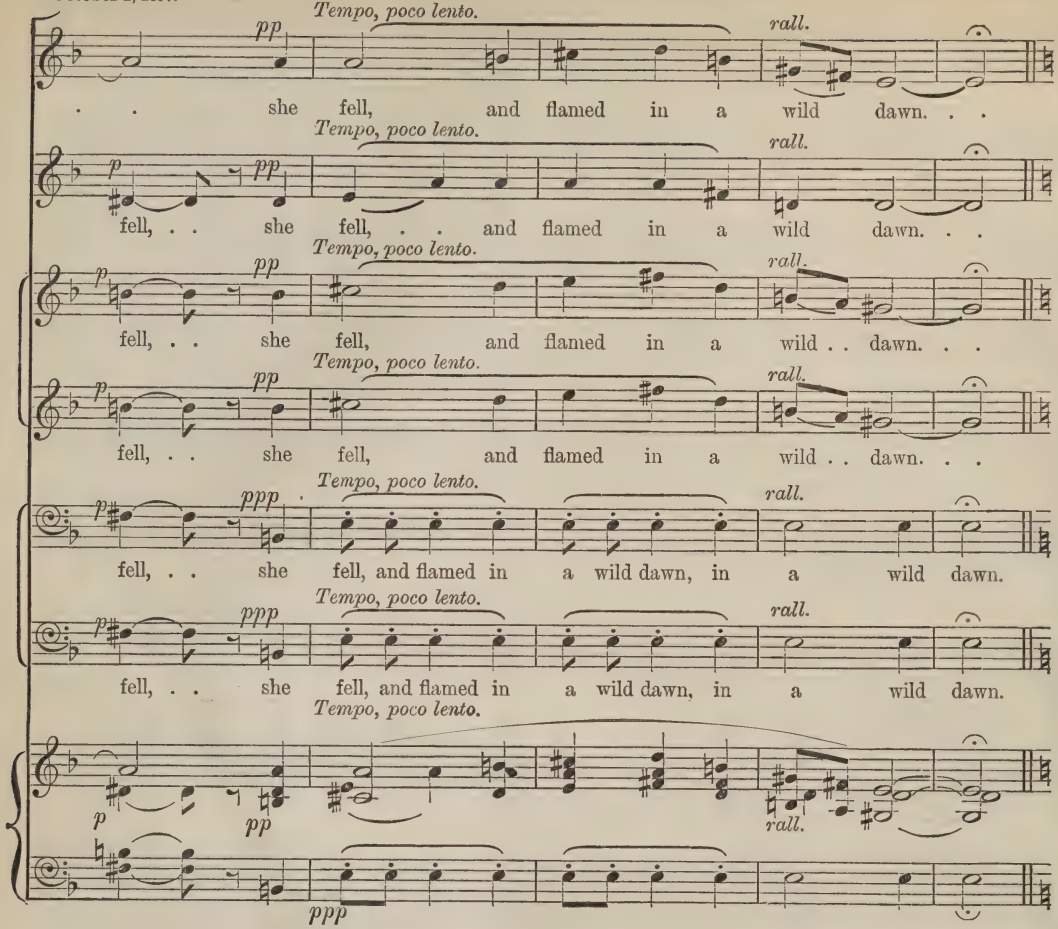
* The passages of vocal accompaniment to be sung as softly and smoothly as possible and without accent.

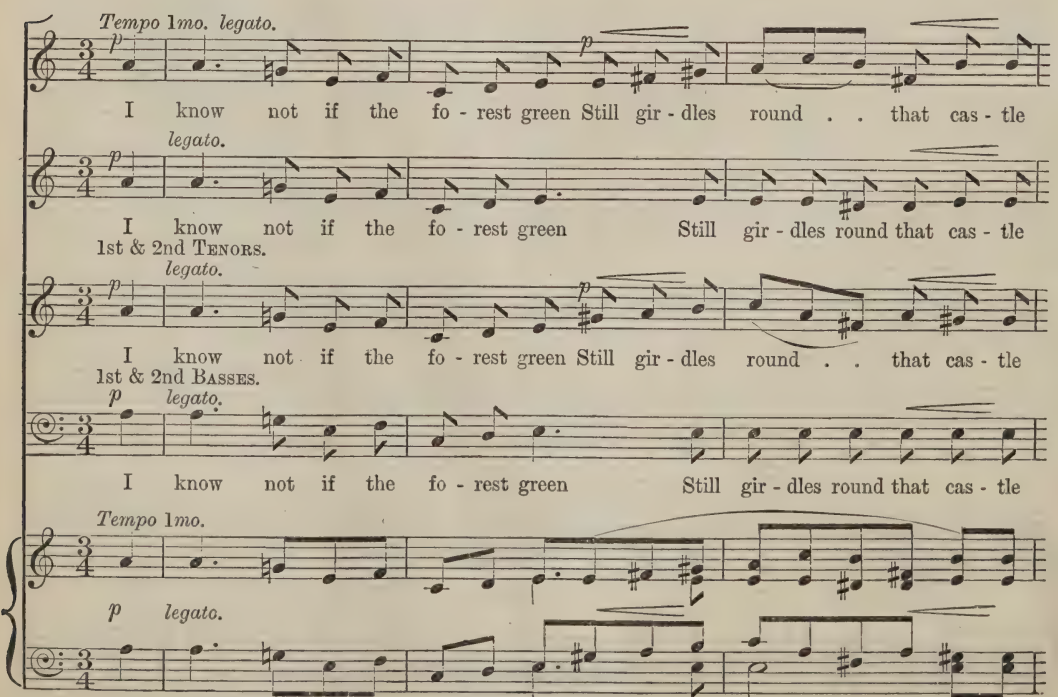
MY LOVE DWELT IN A NORTHERN LAND.
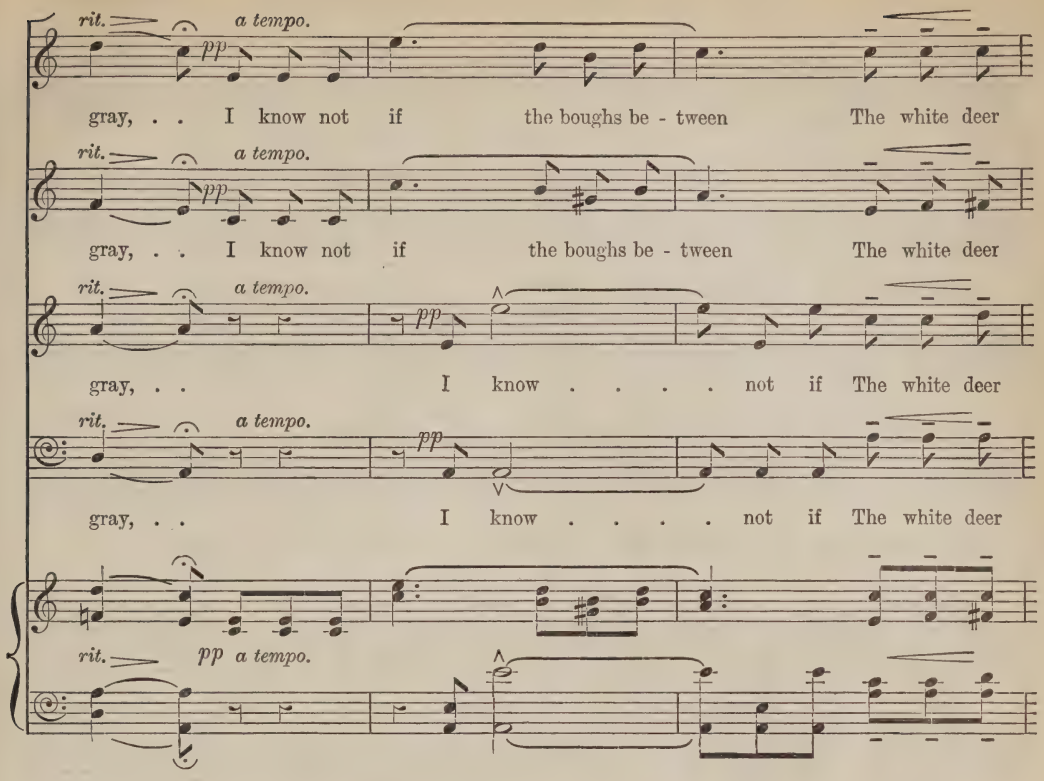


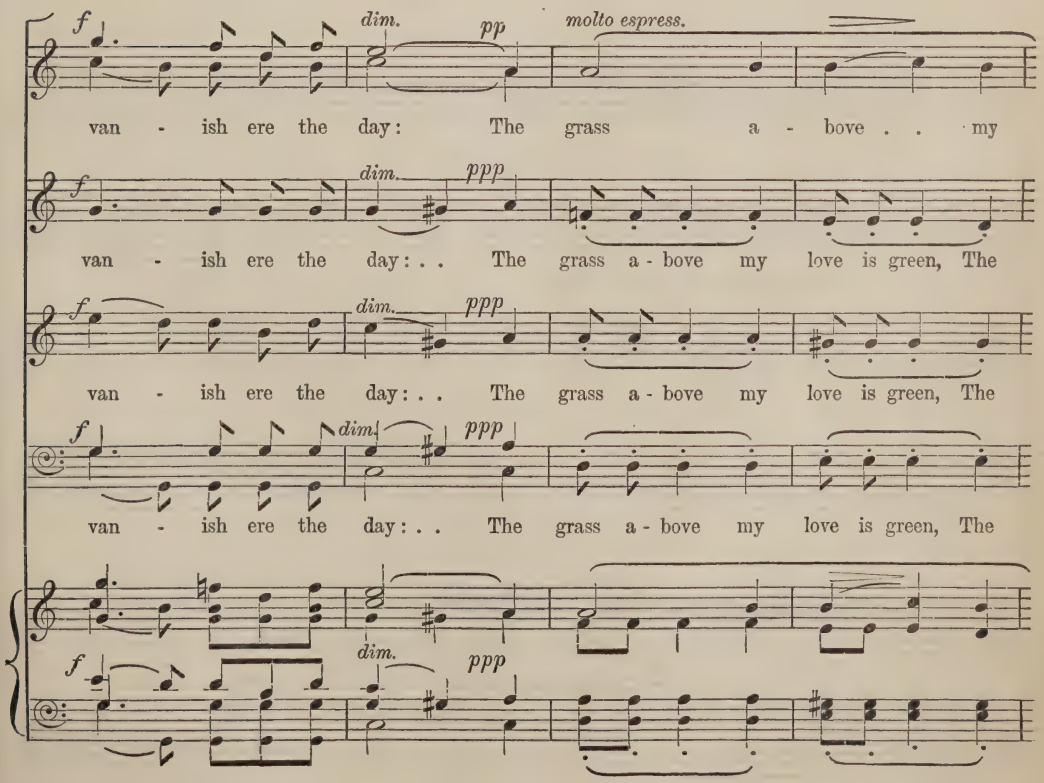
MY LOVE DWELT IN A NORTHERN LAND.



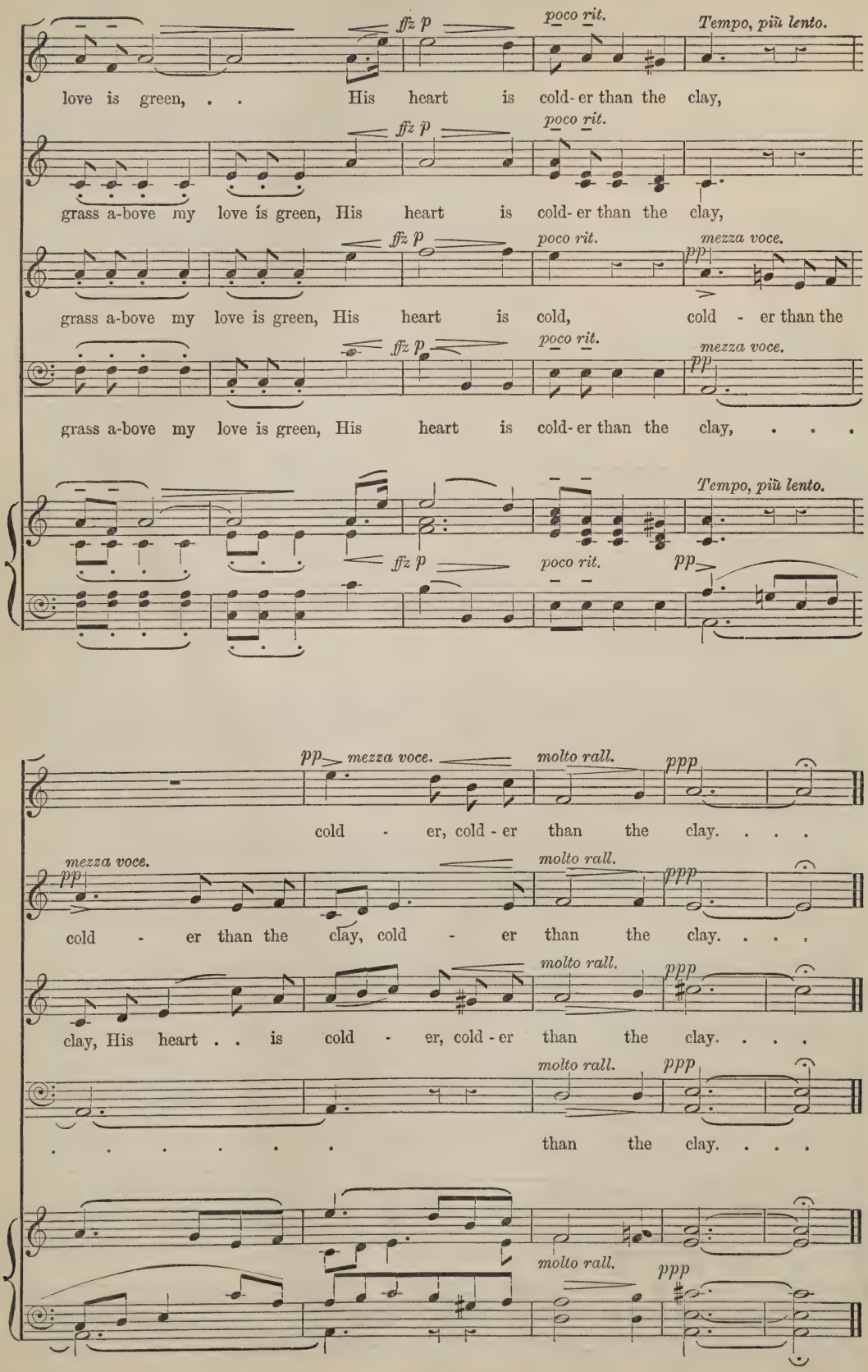

Tempo, poco lento.
rall.
. . she fell, and flamed in a wild dawn. . .
fell, . . she fell, . . and flamed in a wild dawn. . .
fell, . . she fell, and flamed in a wild . . dawn. . .
fell, . . she fell, and flamed in a wild dawn, in a wild dawn.


Tempo 1mo. legato.
I know not if the fo - rest green Still gir - dles round . . that cas - tle
1st & 2nd Tenors.
1st & 2nd Basses.
Tempo 1mo.


rit.
a tempo.
pp
gray, . . I know not if the boughs be - tween The white deer
rit.
a tempo.
pp
gray, . . I know not if the boughs be - tween The white deer
rit.
a tempo.
pp
gray, . . I know . . . . not if The white deer
rit.
a tempo.
pp
gray, . . I know . . . . not if The white deer
rit.
pp
a tempo.


f
dim.
pp
molto espress.
van - ish ere the day: The grass a - bove . . my
f
dim.
ppp
van - ish ere the day: . . The grass a - bove my love is green, The
f
dim.
ppp
van - ish ere the day: . . The grass a - bove my love is green, The
f
dim.
ppp
van - ish ere the day: . . The grass a - bove my love is green, The
f
dim.
ppp

MY LOVE DWELT IN A NORTHERN LAND.



lost, much humour is banished, and sympathy with *Rip* is diminished. With this exception Mr. Akerman's book is commendable. It is no easy task to write an entire libretto in rhyme, to vary the metre for musical requirements, to avoid words difficult to vocalise, and, above all, to relate the story in a direct fashion imperative to successful dramatic diction. All this, however, the author may be said to have fairly accomplished, and the book is readable as well as singable, and contains some humorous lines—as, for instance, when *Rip*, seeking for his wife and suddenly confronted with his rapacious creditor, quietly remarks:—

I'm looking for a pleasant face—
Yours comes most oddly out of place.

Mr. Leoni is by birth an Italian, and although he has long lived in England and his music shows that he is well acquainted with the most successful works of modern composers of various nationalities, he has wisely let the spirit of the "sunny South" dominate his conception. We advisedly use the word "wisely," as composers speak most effectively when they do so in the musical idiom of their nationality. Mr. Leoni's music is consequently chiefly distinguished by melodious grace of that suave and flowing character which seems to be inspired by Italian skies. When need be, however, it is not lacking in dramatic force; and in this particular Mr. Leoni's work may not only be regarded as one of considerable accomplishment, but of decided promise. In the first act, which terminates with *Rip's* departure for the Katskill mountains in search of the hidden treasure, the most notable numbers are the spirited ditty of folk-song character sung by *Rip* as he makes his first entrance surrounded by delighted village children, and the duet in which *Rip's* wife pleads for his consideration of their daughter *Alice*. A pleasing duet between the somewhat obtrusive lovers, *Knickerbocker* and *Katrina*, provides effective contrast to the scene in which *Rip's* wife, *Gretchen*, tells her neighbours of her husband's determination to go up the Katskill mountains. The choral portion of this scene is skilfully written and shows dramatic perception and the power to express it simply and emphatically. Similar ability is displayed at the opening of the second act in the choruses of the villagers who have come in search of the mountaineering *Rip*. A love duet between *Knickerbocker* and *Katrina* might with advantage have been shorter, or omitted altogether, as it stops the directness of the dramatic action; but the music to the subsequent scenes between *Rip* and his wife, and *Gretchen* and *Rip's* enemy *Derrick*, is admirable, and intensifies the significance of the situations. The same may be said of the music which accompanies the supernatural appearances; the threatening ghosts, the antics of the dwarf with his keg of schnapps, and the seductive dance of the *Spirit of the Mountain*, to whose fascinations *Rip* ultimately succumbs. The strongest number of the work is heard from the orchestra as the curtain rises for the last act. The twenty years' sleep of *Rip* is supposed to have passed and he is seen in the same position in which he fell, but almost covered with leaves and broken twigs. No word is spoken by him as he slowly wakes and finally staggers once more down the path which leads to the village; but the music expresses all the wild grief and despair which subsequently comes to him when he learns of the death of his wife. Æsthetically this number would more appropriately be heard while the scene is being changed to the village where, infirm and tottering, *Rip* presently arrives; but presumably Mr. Leoni deemed the confusion and vacuous state of *Rip's* mind on his awakening to be impossible of effective musical illustration, and thus decided on an anticipatory method. Much taste and skill are shown in the pathetic situations of the last scene, and *Alice's* song, in which she recalls the recollections of her childhood, is one of the most artistic numbers in the score.

The orchestration shows a lively fancy and considerable knowledge of effective instrumental combinations, and, taken in its entirety, the music is of a nature which readily appeals to a wide circle of listeners, and that should add to its composer's reputation. The title *rôle* was excellently sustained by Mr. Hedmondt, who, both histrionically and vocally, gave forcible expression to the humour and pathos of the part. Mr. Homer Lind's embodiment of *Derrick* was also admirable, and there was much to praise in the assumptions of the old and young *Vedder* by Mr. Arthur Winckworth and of the poet *Knickerbocker* by Mr. Herbert Linwood. The characters of *Gretchen* and *Katrina* were capably played by Miss Attalie Clair and Miss Isa McCusker; and Miss Ada Davies, who appeared as *Alice*, sang her song in a manner that testified to a sympathetic temperament and good training. No little of the success of the second act was attributable to the graceful gestures and dancing of Miss Ross-Selwicke as the *Spirit of the Mountain*, and the picturesque suggestiveness of the scenery also deserves to be recorded.

"Rip Van Winkle" was performed until the 21st ult., when Humperdinck's fairy opera "Hänsel und Gretel" was revived and Mr. Leoni's work relegated to Monday and Thursday evenings and Saturday afternoons. For "Hänsel und Gretel" Mr. Hedmondt had secured the services of Miss Marie Elba, Miss Edith Miller, and Madame Julia Lennox, who respectively sustained their original personations of *Hänsel*, the *Witch*, and *Gertrude*, as on the first production of the work in England by the Royal Carl Rosa Opera Company at Daly's Theatre on Boxing-day of 1894. These embodiments have never been surpassed in excellence, and the new *Gretel* of Miss Margaret Ormerod was quite as good as any which have been seen, the music being admirably sung and the child-like exuberance and vivacity of the character being portrayed with remarkable completeness. Mr. William Paul was convincing as *Peter*, and the dainty songs of the *Sandman* and the *Dewman* were sympathetically sung by Miss Ada Davies. The orchestra was not so satisfactory, but the stage management was, on the whole, very good. Mr. Max Laistner was the conductor.

REVIEWS.

A Practical Treatise on Organ-building, with Plates and Appendices. By F. E. Robertson, C.I.E.
[Sampson Low.]

This well-printed book of 361 pages (exclusive of the plates, which are published separately) furnishes a comprehensive treatise on the *construction* of the organ. The author brings to his task the scientific qualifications of being a "Member of the Institution of Civil Engineers" as well as "President, Egyptian Railway Board"; and, "for the musical part," according to his preface, "an experience of twenty-five years in repairing and building [organs], with a keen interest in the subject." The *raison d'être* of the book is that it "will supply the information needed by the amateur builder, and enable those in charge of organs in foreign parts to keep them in order, while the special remarks as to organ construction for hot climates may be worthy the attention of builders, who little know what trials their work will have to undergo, even when built 'specially for hot climates.'" The chapters on "Acoustics, as relating to organs," "Scale of flue pipes," and "Scale of reeds" are very exhaustive, as might be expected from the scientific training of the author, while those on "Pipe-making," the various kinds of "Actions"—mechanical, pneumatic, and electric—and "Voicing and tuning" receive ample treatment. Judging from the specifications given in Chapter xii., the author would seem to have a preference for foreign and American built organs. As samples of Mr. Robertson's wise remarks we may quote the following: "One of the commonest faults in English organs is an utter disproportion between manual and pedal." "The plainest and best of all styles is to have the front pipes of burnished tin, which is as good as silver"; and, in regard to the important matter of the swell-box, he says it is on no account to be made too small; "it *cannot* be too large, it is hardly ever large enough." The author's Indian experiences enable him to tell the following story, though he mercifully withholds the name of the "leading firm" who supplied the instrument. "A friend, associated in organ-building with the writer, once bought for £13 a three-manual organ of no great age for a cathedral in one of the Presidency towns in India. This organ, built by a London firm who would consider themselves a leading firm, was condemned as useless.

The pipes were of pure lead, and so thin, that a c^0 pipe could be easily ripped right down by the fingers, and most of the feet had crumpled up." It is some satisfaction to know that these disastrous results were largely the fault of the purchaser, "who insisted upon more stops than the price would cover." If organ purchasers will do such idiotic things, they deserve all the consequences. The last chapter contains a useful bibliography of about 300 works on the organ, "dating from the seventeenth century to the present time." This is a somewhat smaller list than that supplied by Mr. Carl A. Thimm to "Notes and Queries" in 1890, but it will answer every purpose. Unfortunately most books on the organ are in the German language, having an intricate and dry style of diction.

We must not forget to mention that the plates of this "Practical Treatise" under review are published in a separate (folio) volume, and that they constitute not the least interesting feature of this valuable and thoughtful production. The absence of any historical matter and the strongly technical trend of the book will necessarily cause it to appeal rather more to the organ artificer than to the musician; but it may be safely recommended to those organists who take a practical interest in the mechanical part of their instruments, and especially to those who are beyond the reach of an organ-builder's immediate help.

Organ Arrangements. Nos. 42—46. Edited by George C. Martin.

The Village Organist. Books 7—9. Edited by J. Stainer and F. Cunningham Woods.

[Novello, Ewer and Co.]

Five useful numbers of the "Organ Arrangements" are before us. Nos. 42 and 46 are the first two movements of Mendelssohn's "Hymn of Praise" Symphony, arranged by Mr. W. A. C. Cruickshank. The first, while retaining the main features of the original score, is well laid out for the organ. The popular *Allegretto*, which makes a capital wedding voluntary, is also excellently arranged. Chopin's Prelude in G, No. 13 (No. 43 of this series) would furnish an attractive number at an organ recital; while the "Basso Ostinato" (which readers of The Musical Times need hardly be told is a "ground bass"), by Antoine Arensky, one of the young Russian school of composers, is of special interest. This movement (No. 44) is from "six pièces pour le piano," and is written in the uncommon rhythm of *quintuple* time. Both these numbers are arranged by Mr. Burnham W. Horner. No. 45 is Mr. Edward Elgar's famous "Imperial" March, admirably transcribed by the editor, Sir George Martin.

A further instalment of the "Village Organist" (Books 7, 8, and 9) testifies to the rapid growth of this useful publication. As in the previous issues, arrangements vie with original pieces in attractiveness, amongst the latter being favourable examples by such well-known composers as Mr. John E. West, Mr. Max Oesten, Dr. Harford Lloyd, Mr. Battison Haynes, Mr. J. F. Barnett, and Mr. A. R. Gaul.

Musical Memories. By A. M. Diehl.

[Richard Bentley and Son.]

Mrs. Diehl, who as Miss Alice Mangold was formerly well known as an excellent pianist, has in recent years distinguished herself as the writer of eight, if not more, novels. Hence the book before us possesses a certain literary flavour which is not always present in "reminiscences," &c., written by musicians. The pleasant memories here recorded begin at Paris "in the early sixties," when Mrs. Diehl called on Berlioz, who said to her: "You are musical; you come from London; you must know my great friend Davison. What a critic! what a man!" How *very* different was Wagner's opinion of Mr. Davison. When paying the return visit, Berlioz "condemned the practice of many consecutive hours at the piano, and of the use of nerve stimulants, such as tea and coffee. '*Surtout*,' he insisted, '*point de café noir.*'" The references to Henselt, Mrs. Diehl's master, are naturally very interesting, though we have a recollection of reading something of a similar kind in her "Elsie's Art Life." When Henselt was not in the teaching humour he would cry "'*Falsch!*' in various tones for the first half-hour, then kill flies silently, till he marched out and banged the door. Or, worst of all, he would bring in the dogs and play with them, and let the unhappy pupil do her uttermost without comment, even at the end." We cannot recall any other composer who was a fly-catcher! Mrs. Diehl devotes a whole chapter of thirty-one pages to the London musical critics, past and present, about all of whom she writes in most appreciative terms. We think that the first appearances in England of Rubinstein and Joachim are not quite correctly given. These two great artists certainly did not first appear *together* (p. 158). Rubinstein, as a boy of eleven, made his London *début* at the Hanover Square Rooms, on May 20, 1842; but that of Joachim, *ætat* thirteen, was at Mr. Bunn's benefit, Drury Lane Theatre, March 28, 1844. If Mrs. Diehl does not tell us anything particularly new, she writes very pleasantly, and her book will doubtless prove an interesting fireside companion to many a reader on a winter's evening.

Novello's Parish Choir Book. Nos. 325—337.

[Novello, Ewer and Co.]

Recent instalments of this popular series are No. 325, "Swiftly the moments of my life are flying," a Litany for use during Advent, music by J. Maude Crament. In this simple yet effective setting some of the verses are accompanied, some unaccompanied. The "Christ, have mercy," and "Let us therefore cast off" are in four-part harmony. No. 326 is a Magnificat and Nunc dimittis in G, by Arthur E. Godfrey. The music, of smooth, tuneful character, is in its way telling. No. 327 is a Magnificat and Nunc dimittis in A, by Sir J. Goss. The composer has here combined simplicity and dignity; the quiet Nunc dimittis is particularly expressive. No. 328 is a setting of Benedicite, omnia Opera in F, by Myles B. Foster, in free chant form, and the composer has displayed great skill in repeating one particular phrase with ever varying harmony; the music altogether is effective and likely to become popular. No. 329 is a simple Vesper Hymn, "Adapted from Beethoven," and harmonised in two ways by John E. West. In No. 330, the Offertory Sentences, by Sir J. Stainer, the unpretentious music is well in keeping with the words. Between the Sentences the interludes or voluntaries are left for the organist to fill in. No. 331, Benedictus qui venit and Agnus Dei, by the late Dr. Garrett, are two short, well-written serviceable movements. In No. 332 the same words are set, and in somewhat similar manner, by the same composer. No. 333-336 contain the Offertory Sentences, by J. T. Field. The settings are plain yet pleasing, though some numbers, as one would expect, are more attractive than others. No. 337 is a useful Benedictus, 4th series (Gregorian Tones), by Sir J. Stainer.

Three Introductory Voluntaries for the Organ. By J. Varley Roberts. [Weekes and Co.]

The three pieces by the organist of Magdalen College, Oxford, consist of a "Siciliano in F," a "soft diapason movement in F," and an "Andante con moto in D," all of which, while written in a dignified style, are pleasing in their melodic flow.

The Songs in Mozart's "Le Nozze di Figaro." Edited by Alberto Randegger. [Novello, Ewer and Co.]

Vocalists are to be congratulated upon having had prepared for them so admirable an edition as that under notice of the principal songs in Mozart's ever-green opera "Le Nozze di Figaro." To the young student and amateur singer Mozart's music at first sight seems to present comparatively few difficulties; but in reality this great master has so distinctive a style that it is seldom that perfect expression is given to his music even by professional vocalists. In a brief preface the editor, drawing attention to the chief cause of the common failure to do justice to Mozart's vocal compositions, says: "Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention. With this object in view a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text. In these translations no attempt has been made at versification, and they do not claim any literary merit, but they

may be used in singing the songs, if desired." There can be little doubt that these translations will prove very helpful to all singers, and especially to such as do not possess a perfect acquaintance with the Italian language. The alterations and cadences used by many eminent artists have been added in small type above Mozart's original music.

The first volume of this edition contains the songs of the *Countess*, and comprises "Porgi amor," the beautiful "Dove sono," and "Al desio di chi t'adora," the last-named composed in 1789. The second number includes *Susanna's* songs, "Deh vieni, non tardar" and "Un moto di gioja," and *Cherubino's* famous air "Voi, che sapete," and the vivacious ditty "Non so più cosa son." The third book is devoted to that important personage, *Figaro*, the songs given being "Se vuol ballare," "Non più andrai," and "Aprite un po' quegl' occhi." Only two songs are included in the fourth selection, but these are "Vedrò mentr' io sospiro" and the famous "La Vendetta," which it will be remembered are severally sung by the *Count* and *Bartolo*. The marks of expression and phrasing are in accordance with the best traditions, the music is printed with the utmost clearness, and the issue is a valuable addition to the fine series of vocal albums published by Messrs. Novello and Co.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The fine Parish Church at Cromer has just been enriched by the addition of a new four-manual organ, built by Messrs. Norman and Beard. It consists of forty speaking stops and has cost nearly £900. The handsome gothic case which encloses the instrument is that lately removed from Bath Abbey. The Rev. L. Meadows White, formerly curate of Cromer, and a first-rate organist, presided at the opening ceremony and gave two recitals.

Under the superintendence of Miss Penley an excellent ballad concert was given in the Marina Theatre, Lowestoft, on the 1st ult. The artists were Miss Rose Pilcher, Miss Sievewright, Miss Greta Williams, Mr. Ernest Hodgson, and Mr. Percival Sessions, vocalists; Miss Adela Verne was the solo pianist, and Mr. H. D. Flowers accompanied.

The Wellingborough Prize Choir, winners of the Jubilee Choral Contest at Earl's Court lately, gave an evening concert in the Town Hall, Hunstanton, on the 9th ult. The selections given by the choir, numbering about fifty voices, were sung with considerable finish.

MUSIC IN EDINBURGH AND PERTH.

(From our own Correspondent.)

The battle is set in array for the winter, and the first thing which strikes the enthusiast for orchestral music is that Richter is not to give his usual concert this year. It seems that we are to suffer for the shortcomings of the second city in the empire, and as the visit of the Paladin of conductors to Glasgow does not pay, Scotland has been cut out of his triumphal procession. The Scottish Orchestra has at least one more year's lease to run, and is to appear under Mr. Kes's guidance at the eleventh annual series of orchestral and choral concerts organised by Messrs. Paterson and Sons. The list of players is again headed by the name of Mr. Maurice Sons, and the solo artists represent, as in former years, the best talent available. At the choral concerts (two in number) "St. Paul" is to be undertaken by the Edinburgh Choral Union; later in the season Mr. Kirkhope's choir will sustain the choral music in the first and third acts of "Lohengrin," when Miss Ella Russell and Mr. Brozel will sing the music allotted to *Elsa* and *Lohengrin*. Important novelties on the programme prospectus are a Symphony by Volkmann, the new "Highland Memories" Suite by Hamish MacCunn, and works by Korsakoff and Glazounow.

The Edinburgh Choral Union intends giving "Solomon" at its own concert in the spring, as well as "St. Paul," already mentioned, and the usual New Year's Day performance of "The Messiah."

The miscellaneous recitals and concerts announced by Messrs. Paterson and Sons promise opportunities of hearing Edvard Grieg (who is to be assisted at his vocal and instrumental recital by M. Johannes Wolff and Madame Medora Henson), also Madame Albani and Miss Fanny Davies, Messrs. Eugene d'Albert, Petschnikoff, Gabrilowitsch, and Miss Osborne.

Messrs. Methven and Simpson have the distinction of announcing a recital by M. Paderewski in November, and later in the season M. Siloti and Mdlle. Pancera are to give pianoforte recitals under their auspices.

In conjunction with Messrs. Methven and Simpson, Messrs. Harrison have arranged the usual series of ballad concerts, at which the following distinguished artists will appear: Madame Melba, Miss Esther Palliser, Mdlle. Nina Faliero, Madame Belle Cole, Messrs. Edward Lloyd, Ben Davies, David Popper, Loewenssohn, Louis Pecskai, and many others.

The local societies in Perth are busily occupied with preparations for their winter's work. The Musical Society has decided on a concert performance of "Tannhäuser," and another example of platform opera is promised by Mr. Richardson's choir, who will give "Faust." Later in the season the same society will also perform Handel's "Samson." The Orchestral Society will give its annual concert in December; and, lastly, Mr. Graves's operatic company have commenced rehearsals for a performance of Sullivan's "Iolanthe."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The choral rehearsals of the Philharmonic Society were resumed, under Mr. Branscombe, on the 6th ult., and the first concert is to be given on the 12th inst. The Harrison series are now announced on similar lines to those heretofore followed, and so also are the concerts exploited during several seasons past by Messrs. Thomas Shaw and Percy White. The Musical Society, under Mr. D. O. Parry, is stated to be contemplating a concert production of Mascagni's "Rustic Chivalry," and the Post Office Choral Society promises Gade's "Psyche" early in December, under Mr. Clarke. So far there is nothing else to chronicle or forecast. The past months have been absolutely devoid of musical interest, and the season which is ahead appears to bear promise of but little.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

At the moment I write no definite announcements have been published with respect to what will be attempted by the larger societies during the approaching winter. Of course with the closing weeks of October the Hallé concerts, which were so successful last season under Mr. Cowen's direction, will be resumed. It is understood that no substantial change in the management or in the composition of the orchestra will be made. Mr. R. H. Wilson will still have charge of the choir and Mr. C. H. Fogg will preside at the organ. The choral novelties spoken of are Berlioz's "Les Troyens" and Mackenzie's "Dream of Jubal," but the "Flying Dutchman" and sundry selections from "Tannhäuser" will be repeated. A large number of attractive soloists, vocal and instrumental, will appear; and every exertion is promised that may tend to secure the continuance of the high popularity of the subscription concerts which have, for so many years, played a most important part in raising the musical taste of the North of England, and have established a gauge of merit and completeness whereby all our greater undertakings are now judged. The admirable Brodsky concerts will, assuredly, go on. No greater misfortune could happen than the occurrence of anything which would endanger their firm establishment; and it is hoped that during the interval between the destruction, next spring, of the old concert hall in Peter Street and the completion of the much larger and finer room in the Midland Hotel, which is to be erected on its site, a suitable home (probably in the Athenæum) may be found for chamber music, which is now, at last, obtaining a hold upon the public taste which it could not gain in times past when our art was regarded less seriously, and its higher educational value was not

appreciated according to its real merit. There would be a great appropriateness in the temporary transfer of Mr. Brodsky's exquisitely refined quartet party to the hall where, in former years, what may justly be called *chamber* choral music was very diligently studied.

Doubtless, at the Schiller Anstalt, Mr. Carl Fuchs will renew his well directed efforts in the production of works which are there heard to great advantage, and are so thoroughly enjoyed, not only by those who mainly support the institution, but also by those of their English friends who are privileged to attend. The meetings of the Vocal Society, under the careful direction of Dr. Watson, will doubtless attract as heretofore, and in due time our smaller suburban associations will tell us of their plans.

On Saturday evenings we shall have, occasionally, Mr. G. W. Lane's Philharmonic Choir; and, more regularly, the miscellaneous entertainments which Mr. Cross prepares at the Y.M.C.A.; as well as Mr. Pyne's excellent organ recitals at the Town Hall.

The council of the Royal Manchester College of Music liberally granted the use of the building for the 16th, 17th, and 18th ult. to Mr. J. S. Curwen for a Tonic Sol-fa demonstration. The meetings were generally interesting and instructive. Teachers from London and elsewhere came to display their modes of imparting information to very serious and attentive audiences. Perhaps the many versions of what was called a "Model lesson" to children became a little wearisome to those who were constant in their attendance; but a spirit of earnestness was maintained throughout.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The various musical societies are now showing signs of activity in preparation for the coming season. The prospectus of the Newcastle and Gateshead Choral Union announces that at the first concert, on November 16, Haydn's "Creation" will be performed, with Madame Zippora Monteith, Mr. Iver McKay, and Mr. Lemprière Pringle as principals. The band and chorus will number 400. A popular performance of the "Creation" will also be given by the same Society on January 26, with Mdlle. Bertha Rossow, Mr. Joseph Reed, and Mr. Lemprière Pringle as soloists. At the second concert, on March 31, Mr. Edward Elgar's "King Olaf" will be given, with Madame Duma, Mr. James Leyland, and Mr. Watkin Mills as principals. This Society will also give a Christmas performance of "The Messiah," for which Miss Maggie Davies, Madame Marie Bellas, Mr. Lloyd Chandos, and Mr. David Hughes have been engaged. The Choral Union has been wonderfully successful during the past two or three years in reviving an interest in important works for chorus and orchestra in Newcastle, and with such a programme there is every prospect of another successful season.

On the 14th inst. a performance of Mendelssohn's "Lobgesang" will be given with orchestra in St. George's Church, Newcastle, under the direction of Mr. James M. Preston. The soloists will be Master Percy Hale and Mr. L. C. Guthrie.

The Sunderland Philharmonic Society will perform, at its first concert, Handel's "Judas Maccabæus," with Madame Duma, Miss Muriel Foster, Mr. Lloyd Chandos, and Mr. Dan Price as principals. At Christmas a performance of "The Messiah" will be given, and early in the year Mr. Edward Elgar's "King Olaf" will be performed. The band and chorus of the Society number about 200 and the conductor is Mr. N. Kilburn.

The South Shields Choral Society announces Mendelssohn's "Walpurgis Night" and Goetz's "Nœnia" on December 8, with Miss Jeanie Ranken, Mr. Maldwyn Humphreys, and Mr. Charles Copland as soloists; and at the second concert, on March 30, Gounod's "Redemption," for which Madame Duma, Mr. James Leyland, and Mr. Watkin Mills have been engaged. Band and chorus will number about 200 and Mr. M. Fairs will conduct.

The Newcastle Chamber Music Society announces a further series of four concerts. The first will be given by the Richter Orchestra, on the 19th inst., and the remaining three will be chamber concerts, at which the Cologne String Quartet, led by Herr Willy Hess; the Queen's Hall Quartet, led by Señor Arbos; and the Bohemian String Quartet, led by Herr Karel Hoffman, will appear.

Mr. George F. Vincent is giving a series of organ recitals, on Monday evenings, in St. Thomas's Church, Sunderland, which are very largely attended. These recitals have been given in the autumn for fourteen successive years and are extremely popular.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The usual autumnal revival is taking place among local musical societies and we anticipate a busy season. The chief event in the immediate future is the forthcoming visit of Dr. Richter and orchestra. Mr. F. H. Cowen and the Hallé Manchester Orchestra are also expected. Madame Melba will sing at the first of the Harrison subscription concerts. Miss M. Foxon announces a series of chamber concerts at which Mr. and Mrs. Henschel and Mr. Plunket Greene will appear. In regard to choral societies, the Amateur Musical (Mr. Schöllhammer, conductor), the senior society, will introduce Mr. Elgar's "King Olaf." The committee are to be congratulated in having reverted to their old policy of producing novelties at their winter concerts. The Musical Union (Dr. H. Coward) announces three concerts. Works will be selected from "Hymn of Praise," Dvorák's "Spectre's Bride," Arnott's "Lochinvar," Stanford's "Revenge," and Sterndale Bennett. The Choral Union (Mr. S. Suckley) will perform the third acts of "Lohengrin" and "Tannhäuser" at its opening concert. The St. Cecilia Choral Society (Mr. Wm. Brown) is rehearsing Beethoven's "Mount of Olives." "Elijah," which is to follow later on, is very popular here—as elsewhere—specially owing to its success at last year's festival. The Barnsley St. Cecilia Society will open with the "Hymn of Praise." Elgar's "King Olaf" is under consideration for the second concert. Dr. Coward has been appointed conductor *vice* Mr. A. Benton.

The St. Peter's (Abbeydale) Choral Society gave an excellent performance of Stainer's "Daughter of Jairus," on the 9th ult., under Mr. W. Gadsby. Gadsby's "Lord of the Isles" and Bennett's "Woman of Samaria" are included in the society's scheme for the coming season.

MUSIC IN PARIS.

(From our own Correspondent.)

The return from the country of Parisian society usually occurs between the 1st and 15th inst., and musical events of any special importance can hardly be looked for previous to that period. At the Opéra all efforts are concentrated just now upon the forthcoming first production of "Die Meistersinger," which is being rehearsed with a double cast, some of the parts being even trebly provided for. The next novelty to be placed in rehearsal after "Die Meistersinger" will be "Gauthier d'Aquitaine," by M. Paul Vidal.

The Opéra Comique re-opened its doors on the 1st ult. with "La Dame Blanche," subsequent performances including "Carmen," "Le Barbier de Seville," "Cavalleria," "Mireille," "Phryné," "Mignon," and "Lakmé." "Werther" was given, on the 12th ult., with a new cast. M. Massenet's new opera "Sapho," written to a libretto by MM. Cain and Bernède (founded upon M. Daudet's novel), is in course of preparation here; Madame Calvé will create the very important part of *Fanny Legrand*, and Mdlle. Wyns that of *Divonne*. The *première* is not, however, likely to take place before the end of next month, and will be preceded by that of M. Lucien Lambert's "Le Spahi." M. Carvalho has also accepted for performance a new work by M. Bruneau, entitled "Le Cyclone," and a comic opera in three acts by M. Samuel Rousseau, "Le Dernier Bandit," the plot of which has been supplied to the librettist, M. Georges Montorgue, by M. Emmanuel Arène's novel.

At the Opéra Populaire, established during the summer months at the Théâtre de la Porte Saint Martin, performances have been given of "Lucia," "Le Voyage en Chine," and other equally well-worn productions. Recently,

however, the directors have ventured upon bringing out a work new to Paris—viz., "La Coupe et les Lèvres," a lyrical drama in five acts and six tableaux, by M. Ernest d'Hervilly (after Alfred de Musset's story), the music by M. Gustave Canoby. The work is already thirty years old, and was produced at Rouen in 1890. The music frequently betrays the influence of Meyerbeer and Halévy; but it abounds in melodiousness and true lyrical accents, and one cannot but regret that its performance did not take place at an earlier period, when the forms employed by the composer had not as yet become somewhat antiquated. MM. Engel, Pagès, Génégaud, and Sureau, Mesdames Lloyd, Salambiani, and Montmain were very able representatives of leading parts.

MM. Pugno and Ysaye have entered into an engagement for a concert tour in the United States, and M. Guilmant, the eminent organist, also intends giving a series of recitals there.

There is talk of M. Saint-Saëns's "Proserpine" being brought out at Milan, with Madame Héglon, of the Opéra, in the titular part.

The Association of German Pianoforte Manufacturers has decided to take part in the International Exhibition to be held here in the year 1900.

MUSIC IN AMERICA.

(From our own Correspondent.)

The holidays are well-nigh over. The past three or four seasons have been disastrous to the vast majority of musicians throughout the country who have not been blessed with good salaried positions. Vocal teachers have suffered most of all. The profession at large, however, trusts that the "bad times" are coming to an end, and that a period of plenty is about to be inaugurated.

To find competent adult choristers is here a very difficult matter. The best are of English birth. Would that there were more of them available. The American church singer appears to be not to the manner born. He frequently sings well, and in denominational churches can hold his end, but in the choral service of the Episcopal Church he is not yet at home. More Englishmen of the right stamp would be welcome in some quarters, at any rate. Salaries are still good, for the supply of *competent* men does not equal the demand. Tenor soloists are paid £100 to £200 and upwards; bass soloists, £100 to £150 and upwards; alto soloists (the voice is not popular in this country), £80 to £125. First-rate chorus tenors can command £60 to £100; ditto, basses, £40 to £80; ditto, altos, £50 to £70. Men who are thoroughly competent choristers in every respect, and who are besides good clerks, salesmen, &c., should certainly seek their modest fortunes in New York City. Candidates should refrain from coming between May 1 and September 1, during which period no permanent appointments are made.

Mr. Horatio W. Parker, professor of music in Yale University, has completed a new oratorio dealing with the giant Cristoforus, a personage already subjected to musical treatment by Rheinberger, Professor Parker's master in the art of composition some years ago. Rumour speaks warmly of the newer work, which it is to be hoped will ere long be published and performed.

Mr. Clement R. Gale, organist and choirmaster of Calvary Church, New York, and choirmaster of St. George's Church, Newburgh, New York, has been appointed conductor of the Troy Vocal Society.

Mr. Sumner Salter, well known as organist, pianist, teacher, and journalist, was lately elected president of the New York State Music Teachers' Association for the present year.

Mr. Walter Damrosch will be so busy this season with opera in and out of New York that he will give no evening concerts with his fine orchestra. He will, moreover, be unable to conduct the performances of the Choral Society, which will probably be under the direction of his brother, Mr. Frank Damrosch, who has done some excellent work with the Musical Art Society, a company of some sixty picked professional singers, organised by himself, and largely supported by society, the general public, and the press.

It is rumoured that Mr. Walter H. Hall, organist and choirmaster of St. James's Church, New York, contemplates the formation of a chorus for the performance of oratorio in this city in conjunction with his Brooklyn Oratorio Society. It is to be hoped that this rumour will come true, for though Mr. Hall does not yet succeed in imparting his own evident enthusiasm to his singers, he achieves a finish which is rare in this country at present.

The Worcester (Mass.) Music Festival was announced to commence on the 20th, and continues till the 24th ult., under the direction of Herr Carl Zerrahn, who has been restored to the position he occupied for many years, up to two years ago, when Mr. Lang was appointed. The principal works to be performed are "The Redemption," "Samson and Dalila," H. W. Parker's "Hora novissima," and Goring Thomas's "The swan and the skylark." American critics, notably Mr. Krehbiel, begin to wonder why it is that Stanford, Mackenzie, and Parry continue to be neglected at these and similar festivals.

The vacancies in Trinity parish have not yet been filled, and probably will not be for some time to come. Five or six of the more important applicants have been "investigated," but that is all, so far.

Mr. William Carl, the distinguished organist of the first Presbyterian Church in this city, has been giving recitals successfully in Sweden.

It is now settled, to the great delight of all the organists who are likely to be able to hear him, that M. Guilmant will re-visit this country in the course of the coming season. M. Guilmant evoked great enthusiasm when he was here four years ago.

Mr. W. R. Chapman has organised and will direct two festivals in Maine—at Bangor and at Portland—next month. There will be a chorus of 1,000 voices at each place.

There were seven candidates for Associateship and Fellowship in the American Guild of Organists at the end of June last, of whom three satisfied the examiners; they were Harry Rowe Shelley, Homer Bartlett, and Clement R. Gale.

The Guildhall School of Music reports that amongst the special and school prizes recently awarded are the following:—The Lord Mayor's prize for sopranos, Bessie Spells; the Lady Mayoress's prize for pianists, G. Douglas Boxall; Mr. Alderman and Sheriff Ritchie's prize for mezzo-sopranos, Dina Harwood; Mr. Sheriff Rogers's prize for contraltos, Edith Clegg; the Chairman's prize for organ students, Frank Grant; the Knight prize for basses, Charles Hinchliff; the Jenkinson prize for pianists, Nellie Hills; the Alexander prize, Ethel Hyem; the Robinson prize for tenors, James W. Dempster; the Robinson prize for the best accompanist, K. Tester Jones; the Tubbs prize for violinists, Bertha Bruckshaw; the Carwardine prize for violinists, Fanny Woolf; the Newman prize for sight singing, Emily Kingsford; the Cobbett prize for composition, H. Waldo Warner; the Libotton Memorial prize, Charles Crabb. Those who won the Associateship of the school (A.G.S.M.) are: Lily Rendle, gold medalist (pianoforte); Lilian Clarke, silver medalist (pianoforte); Henry Sowerbutts, bronze medalist (singing); Minnie S. Crouch, with honours (pianoforte); Grace M. Hudson (pianoforte), Alice M. Idle (pianoforte), Albert E. Denman (pianoforte), Adeline M. Jelf (pianoforte), Ernest A. Matheson (pianoforte), Catherine Higgs (pianoforte), Minnie E. Cook (pianoforte), E. Blanche Stone (singing), Amy Lott (singing), John Johnson (singing), Adeline Cox, with honours (elocution).

At St. James's Hall, on the afternoons of the 28th inst. and November 5, an entertainment of somewhat novel character will be given by the Greek baritone, Mr. Aramis. The first part will consist of a vocal recital, by Mr. Aramis and Miss Saint-André, of Greek popular songs, partly from M. Bourgault-Ducoudray's collection, partly from those gathered by Mr. Aramis from Greek peasants and mountaineers. In the second part Mdlle. Sandrini, *première danseuse* of the Paris Grand Opéra, will give illustrations of the historical development of dancing, from the earliest times to the present day. M. Bourgault-Ducoudray, who

is Professor of Musical History at the Paris Conservatoire, has arranged the scheme, and will himself play the pianoforte accompaniments, and explanatory comments will be delivered by Mr. E. F. Jacques.

The West Kent College of Music just opened at Lee, Kent, with a branch at Sidcup, will afford ample opportunities to students in that locality. The college is under the combined directorship of Mr. Charles E. Ivimey and Mr. Hopkins Ould, all branches of the art being represented by a highly efficient staff of professors, which includes the names of many well-known teachers. Elocution (which should be an important study for vocalists) and languages have also their representative professors, and altogether the scheme gives abundant signs of promise in this rapidly growing locality, which has, till now, not been provided with such efficient means of musical culture. The secretary is Colonel S. E. Atkinson, 112, Burnt Ash Road, Lee.

Mr. Henry J. B. Dart has been appointed director of the music section of the Borough Polytechnic Institute, Borough Road, the duties including the conductorship of the choral society and the orchestral society of the Institute. It is hoped to give a performance of Mr. J. F. Barnett's "Building of the Ship" at an early date. At the same Institute a harmony and counterpoint class will be started, under the direction of Dr. W. John Reynolds; while Mr. Walter Attersoll and Mr. Maurice Koopman will be respectively answerable for men's class singing and the violoncello class.

The well-known firm of pianoforte makers, Ernst Rosenkranz, in Dresden, celebrated, in July last, the 100th anniversary of its existence. Founded by Ernst Phillip Rosenkranz, a man of great ability, energy, and resource, the business remained with the family for three generations, and during that time obtained a world-wide reputation. Its present chief, Herr Paul Hohl, is an authority on technical subjects connected with the industry.

Samuel Wesley's fine motet "Exultate Deo" ("Sing aloud with gladness") will be sung at the Harvest Festival, St. Anne's, Soho, by the united choirs of St. Jude's, South Kensington, and of the church, on the 8th inst., at 8 p.m. As the organ is being enlarged, the service will be unaccompanied throughout. The Bishop of London is to preach.

An important sale of autographs is to be held on the 11th inst. and following days, by Mr. Leo Lippmannssohn, in Berlin. It will include letters and other documents written by Berlioz, Bülow, Donizetti, Gade, Hummel, Liszt, Mendelssohn, Rossini, Schumann, Spohr, Verdi, Wagner, and Weber.

Messrs. Jack, of Edinburgh, announced that they would publish, on the 30th ult., the eighth volume of "English Minstrelsie," thus bringing to a completion Mr. Baring Gould's monumental work on English national song. In all some 350 songs are printed, and the antiquarian notes are voluminous.

"Verdi: Man and Musician," is the title of a monograph, now in the press, by Mr. Frederick J. Crowest. The book will be illustrated with several portraits.

At the production of an English version of Rosmer's play, "Königskinder," at the Court Theatre shortly, Herr Humperdinck's incidental music, which has achieved so great a success in Germany, will be rendered by a greatly augmented orchestra under Mr. Carl Armbruster.

At the Portsmouth Festival of the National Temperance Choral Union the chief choral prize was won by the Nottingham Tabernacle Choir, under Mr. Riley. Dr. McNaught adjudicated.

The Queen has graciously presented the Jubilee Medal to Mdlle. Janotha, who has recently been twice commanded to perform before Her Majesty and the Royal Family at Osborne.

Mr. Arthur Payne will again act as conductor of the Stock Exchange Orchestral Society this season, owing to the continued illness of the regular conductor, Mr. George Kitchin.

The Royal Carl Rosa Company's opera season at Covent Garden will open to-morrow, the 2nd inst., with Puccini's "La Bohème."

FOREIGN NOTES.

Alsheim.—A somewhat rare double jubilee was celebrated here on August 22—viz., the fiftieth anniversary of the foundation of the male choir "Sängerbund" and that of Herr Marx, in his capacity of conductor of that Society.

Antwerp.—The Music School founded by M. Peter Benoit, the distinguished Flemish composer, having just received its charter as a Royal Conservatoire, the event was celebrated, on the 12th ult., by musical performances and ceremonies which largely took the form of homage rendered to the founder. Two of M. Benoit's works, "De Strijdkreet" and "Reis de wereld rond," were performed at the Grand Place, in the open air, and in the evening a festival hymn, composed by him for the Exhibition of 1885, was sung in the Concert Hall by a choir numbering over a thousand voices, under the direction of M. Mortelmans.

Bayreuth.—This year's *Festspiele* came to a close on August 19 with the 100th performance of "Parsifal," in which Fräulein von Mildenburg, Herren Grüning, Grengg, and Perron took part, Herr Anton Seidl being the conductor. The audience—amongst whom, as on the preceding occasions, the English and French predominated—were most enthusiastic. There will be no performances next year, while for 1899 three representations of the "Ring" and eight of "Parsifal" are planned, with, perhaps, some additional performances of "Die Meistersinger."

Berlin.—Madame Gemma Bellincioni appeared in a series of performances at the New Royal Opera here last month, including "Carmen," "Cavalleria," "Trovatore," and "Fille du Regiment," in all of which the gifted artist aroused quite a storm of enthusiasm.——Several new works are in process of being mounted at the old Opera-house, amongst them "Lobedanz," by Professor Ludwig Thuille, of Munich, and a two-act musical comedy entitled "Das hölzerne Schwert," by Herr Heinrich Zöllner, the well-known New York conductor. Both these are to be brought out during the present month. Spinelli's successful "A basso Porto" is likewise in preparation both here and at several other leading German theatres. Humperdinck's "Die Königskinder" is to be produced at the Royal Schauspielhaus, the smaller dimensions of which, as compared with the Opera, being judged more suitable to the character of the work.——The Symphony Concerts, under the direction of Herr Weingartner, will be resumed on the 4th inst., and those of the Philharmonic Society, under Herr Nikisch, on the 11th. Amongst the works to be produced during the present season by the Philharmonic Choir, conducted by Herr Siegfried Ochs, are Gluck's "Orpheus," Handel's "Samson," "Snöfried," by Stenhammar, and "Der Hagestolz," by Arnold Mendelssohn; the two latter for the first time.——The post of second violin in the Joachim Quartet, vacated by Herr Kruse, has been taken by Professor Carl Halir.——Herr Moritz Moszkowski, the composer, for many years resident here, is about to take up his residence in the French capital.——A monograph on the life and works of Johannes Brahms, from the pen of the well-known musical author Dr. Heinrich Reimann, is to be published this month as the first volume of a series entitled "Famous Musicians," issued by the Harmonie Publishing Company.

Brussels.—Some excellent concert performances were given during last month at the Exhibition Hall by the Société Royale des Mélomanes of Ghent and the Concordia Choral Society of Aix-la-Chapelle, under the direction of Herr R. Kuhe. The Théâtre de la Monnaie re-opened its doors on the 1st ult. with Gounod's "Faust." M. Bruneau's "Messidor," M. Massenet's "Hérodiade," and Wagner's "Die Walküre" and "Die Meistersinger" will be produced here during the season.

Budapest.—The new season of the Royal Opera was inaugurated on the 1st ult., with a performance of Goldmark's "The Cricket on the Hearth," the popularity of which would seem to be still in the ascendant. Leoncavallo's "La Bohème" is to be produced during the season, and, on the 4th inst., a new two-act opera, "Maritta," by the Hungarian composer, Carl Aggházy, will be performed for the first time. The 200th performance of Meyerbeer's "Les Huguenots" was recorded here on the 11th ult.

Buenos Ayres.—A very successful first performance took place here, on July 27, of a three-act opera entitled "Pampa," the work of a native composer, Señor Arturo Berutti.

Carlsruhe.—The special operatic performances at the Grand Ducal Theatre, under the direction of Herr Felix Mottl, commenced, on the 5th ult., with "Tristan und Isolde," followed, on the 7th, by "Die Zauberflöte." The highly interesting scheme, which, besides others of Wagner's works, also included Berlioz' "La Prise de Troie" and "Les Troyens à Carthage," and Beethoven's "Fidelio," concluded, on the 30th ult., with the performance of Gluck's "Orphée."

Copenhagen.—A monument was unveiled here, last month, erected to Niels Gade, the well known Danish composer, whose works have met with much appreciation also in England. Several members of the Danish Royal family assisted at the ceremony.

Eisenach.—The Richard Wagner Museum has recently been enriched by several important acquisitions, not the least interesting of which is the quaint little pianoforte used by the master while under the tuition of Theodor Weinlig, the worthy Cantor of the Leipzig Thomas-Schule. The original score of "Rienzi" has likewise been added to the unique collection, which, since its opening to the public, in June last, has attracted a number of visitors.

Hamburg. — Performances at the Stadt-Theater re-commenced on the 1st ult., and from the prospectus issued it would appear that Herr Pollini, the managing director, is determined to uphold his justly acquired reputation for zeal and enterprise in bringing out new works. Amongst these, in addition to Humperdinck's "Die Königskinder" and Leoncavallo's "La Bohème," may be instanced a comic opera, "Die fromme Helene" (the libretto founded upon Wilhelm Busch's humorous story), by Adalbert von Goldschmidt, as well as the same composer's already much advertised trilogy entitled "Gœa," Bungert's "Odysseus' Heimkehr," and an opera, "König Magnus," by Herr Nordermann. Von Goldschmidt's trilogy has been in course of preparation here for some time past, special sketches for the scenery having been supplied by the painter, Herr Franz Stuck.

Hanover.—Hitherto, Hanover, the only German city of corresponding size and importance which could not boast its duly appointed musical Conservatorium, is at length to be furnished with such an Institution, which is to be opened in the course of the present month. Herr Leimer, for the last thirteen years the director of the Königsberg Conservatorium, will be the Principal, and there will be a highly efficient staff of professors, including the pianist, Herr Evers, Kammersänger Brune, and the distinguished organist, Herr Wuthmann.

Leipzig.—The concert season at the Gewandhaus is announced to re-commence on the 7th inst. with a performance dedicated to the memory of Brahms, in which Herren Kraus, of Vienna, and Willy Rehberg, of Geneva, will take part.——The Symphony Concerts of the Winderstein Orchestra are to be resumed on the 19th inst. Admirably compiled programmes and popular prices of admission are leading features of this young Institution, which is rapidly assuming a prominent position in the musical life here.

Meiningen.—The first monument to be erected to Brahms will probably be in this little capital. The Duke of Saxe-Meiningen is taking a warm interest in the matter, and some substantial contributions towards the necessary fund have already been forthcoming. Meanwhile a committee has also been formed, with a similar object in view, at the composer's native town of Hamburg.

Milan.—The Teatro Lirico, under the management of Signor Sonzogno, inaugurates a new season, on the 7th inst., with Massenet's "Werther" and the ballet "Coppélia," by Délibes. Some twenty-five different operatic works are to be produced during the present season, which is likely to prove a most successful one, since, owing to the withdrawal of its subvention by the Municipality, the Theatre della Scala will remain closed during the winter.

Moscow.—The authorities of the Moscow Conservatoire have been singularly unfortunate so far in their endeavours to fill the vacant professorship for pianoforte playing. The post has been declined in turn by M. Risler, Professor Kwast, and Mr. Frederick Lamond. Perhaps, after all, some native professor may be found able and willing to supply the want?

Munich.—Dr. Loewe, of Vienna, conducted a very fine performance of Beethoven's Ninth Symphony by the Kaim orchestra and choir, on August 20, at which many of the visitors to the just concluded Bayreuth *Festspiele* assisted. Dr. Loewe, who also conducted some of the preceding Beethoven concerts given here recently, has accepted the permanent conductorship of the Kaim orchestra, vacated some time since by Herr Zumpe.——Herr Richard Strauss has been offered the conductorship of the Hamburg Stadt-Theater, in succession to Herr Mahler. Efforts are being made, however, on the part of the authorities of the Royal Opera here to retain him in his present position and the matter is still pending. Meanwhile Herr Strauss is engaged upon a new symphonic poem, illustrating "in the form of variations," we understand (or rather fail to understand, at present), the world of ideas represented in "Don Quixote," the principal theme symbolising, on the one hand, the idealism of the hapless Knight, in the minor key, and the "too, too solid flesh" (in the major key) of his redoubtable Squire on the other.

Prague.—Ernst Rosmer's (otherwise Madame Elsa Bernstein's) dramatised fairy tale "Die Königskinder," with Herr Humperdinck's music, was brought out at the German Theatre, on August 23, and very favourably received, notwithstanding the manifest weakness of the libretto. The critics, while admiring the melodiousness and originality of the score, express surprise at the composer of "Hansel und Gretel" having chosen this book for musical illustration. The performance, under the direction of Herr Schalk, and with Fräulein Dora Erl and Herr Erich Schmidt in leading parts, was a very satisfactory one, and Herr Humperdinck, who was present, was accorded a most enthusiastic reception.——Smetana's opera "Dalibor" was produced at the National Theatre, on August 29, in the presence of representatives of the Imperial Viennese Opera, where the work is to be performed for the first time early this month.

St. Petersburg.—By desire of their Imperial Majesties, a season of German opera is to take place during the coming winter, at the Marie Theatre, which will be devoted chiefly to the performance of Wagner's music-dramas. Madame Therese Malten, Herren Reichmann and Wallnöfer, and other leading artists, have already been engaged, and Herr Loewe, of Breslau, will be the conductor. It is also said that, under the patronage of the Czarina, the brothers de Reszke are arranging for a series of performances of Wagner's operas, both here and in Moscow and other Russian towns, beginning in March next, with the co-operation of Mesdames Eames and Moran-Olden, Herr Reichmann, and others, and with Dr. Hans Richter as conductor.

Stockholm.—Andreas Hallén, the well known Swedish composer, has just completed the score of an orchestral work entitled "The Island of the Dead," inspired by the painting, similarly named, of Professor Boecklin, the eminent Swiss painter. Herr Hallén, who is the principal conductor of the Royal Opera, has also nearly completed a new operatic work upon a national subject, "The Treasure of Waldemar," to be produced at the inauguration of the fine new Opera-house in this capital.

Venice.—Signor Antonio Smareglia's new four-act opera "Falena" was produced for the first time on the 4th ult., at the Rossini Theatre, and very well received, the first act and the *Finale* of the last more especially producing a very marked impression. The performance was a very good one, with Signora Cucini in the titular part.

Vienna.—The 100th performance of "Die Meistersinger" was recorded at the Imperial Opera on August 19. Dr. Hans Richter conducted and was the recipient of a perfect ovation on the part of a very numerous audience. A complete performance of the "Nibelungen Ring" took place between August 25 and 29, under Herr Mahler's direction, "Rheingold" being given, as at Bayreuth, without a break, and manifestly to the satisfaction of an enthusiastic public. ——Operatic performances by a company of twenty-four

boys, of ages varying from eleven to sixteen, under the direction of the Maëstro Alfredo Soffredini, are just now being given with immense success in connection with the "Venice in Vienna" Exhibition. The works interpreted by these clever juveniles are "Il piccolo Haydn," "Salvatorello," and "Aurora," all of them from the pen of Signor Soffredini.

Worms.—The Municipal Festspielhaus will re-open its doors, on the 8th inst., with the production of a new opera, "Die Zerstöning von Worms," by Herr Dokovicz, of which a series of performances is to be given. During the remainder of the season performances are to be given alternately by the *personnel* of the theatres of Darmstadt, Mannheim, and Mayence.

OBITUARY.

We regret to record the death of George Augustus Löhr, which occurred at his residence, Belmont Villas, Leicester, on August 25, at the age of seventy-six. This highly esteemed musician, who was born at Norwich, April 23, 1821, began his musical career as a chorister at Magdalen College, Oxford. For ten years he was assistant-organist to Dr. Zechariah Buck, organist of Norwich Cathedral, where he acquired some of that distinguished choir-trainer's skill. When Mr. Löhr became organist of St. Margaret's, Leicester, in 1845—which appointment he held for forty years—that church soon became famous for its choir. Moreover, the deceased organist was the pioneer of choral services in Leicester, and one of the earliest to promote musical harvest festivals. For many years he was conductor of the Amateur Harmonic Society, and in many ways the departed musician has left his stamp upon the musical life of Leicester. Mr. Löhr is widely known by his skilful four-part arrangement of "But the Lord is mindful of His own" (The Musical Times, No. 137). Mr. Harvey Löhr is his son. The interment took place at Leicester Cemetery and was largely attended, the Mayor being present.

Much sympathy will be felt for the veteran Mr. Charles Lockey in the death of his wife, which occurred at Hastings, on August 28, at the age of seventy-six. The elder of two sisters, formerly noted for their finished duet singing, Martha Rae Williams was born at Bitterley, near Ludlow, in 1821. She and her sister studied under Tom Cooke and Signor Negri. They soon established a reputation in oratorio and other concerts, dating from 1839, which included some of the Three Choir Festivals. They more especially came into notice at the Birmingham Musical Festival of 1846, when they sang the *duet* (subsequently changed to a trio) "Lift thine eyes" on the production of "Elijah" under Mendelssohn's direction. Mendelssohn, in a letter describing this initial performance, referred to the two sisters as "a couple of excellent second soprano and contralto solo singers," the latter being the lady whose death we regret to record. On May 24, 1853, Miss Martha Williams was married to Mr. Charles Lockey, the original tenor in "Elijah," whose refined singing called forth a well-merited eulogy from Mendelssohn. Curiously enough, Miss Williams and her future husband, Mr. Lockey, both made their first appearances at the Antient Concerts on the same night, April 29, 1846, when the concert was under the direction of the Prince Consort. In those days such an engagement gave young artists an important status in their profession. Mrs. Lockey retired from professional life in 1865.

The news has come by cablegram of, we fear, the somewhat sudden death of Thomas Tallis Trimnell, which occurred at Wellington, New Zealand, on the 15th ult. The deceased, who was the son of a lay clerk at Bristol Cathedral, was born at Bristol, October 13, 1827. At the age of eight he became a chorister at the Cathedral, and was subsequently articled to J. D. Corfe, the Cathedral organist. He held organ appointments successively at Clifton, Chesterfield, and Sheffield Parish Church, where he remained from 1875 to 1886. In the latter year he went to New Zealand, where he was at first organist of St. Mary's, Parnell, Auckland; and, later, of St. Peter's, Wellington. It was only in our last issue (p. 605) that we specially referred to the departed musician. Mr. Trimnell gave frequent organ recitals both in England and in New Zealand. He composed several services and anthems, one of which, "The earth is the Lord's," was performed at the opening of the Wellington Exhibition, November 18, 1896. He graduated Mus. Bac., Oxford, in 1875.

It is very remarkable that an old organist should play the Dead March for his successor before he became installed in his office, but such an event has happened at Windsor. When the Rev. J. H. Ellison became vicar of Windsor in May, 1895, Mr. Samuel Smith, who had been organist of the Parish Church for nearly thirty-four years, was superannuated, and Mr. Gilbert Tozer, who had been a chorister and assistant-organist of St. Peter's, Eaton Square, was appointed his successor. Unfortunately this spring he was in a delicate state of health, and at the latter end of June a respite from duty became imperative. He went to his home at Romford, where he gradually became weaker and died at an early age on the 17th ult. On the following Sunday evening a funeral sermon was preached, and upon Mr. Smith, who had undertaken the organist's duty *pro tem.*, devolved the melancholy duty of playing the Dead March. Mr. Gilbert Tozer was related to Dr. Ferris Tozer, of Exeter.

Former pupils in England of the Leipzig Conservatorium will learn with regret of the death of Dr. Otto Günther, the director of that Institution, which occurred in Leipzig on the 12th ult. He was a lawyer by profession, and from 1867 to 1872 filled the office of a paid town councillor in his native Leipzig. During this period he became a member of the directorial boards of the Gewandhaus and the Royal Conservatorium, and president of both on the death of Schleinitz, in May, 1881. A few years ago he resigned the chairmanship of the Gewandhaus in order to devote himself solely to the Conservatorium. It is due to him that a students' orchestra and an opera school were introduced into the curriculum of that Institution, while the handsome new building in the Grassi Strasse, opened in 1887, owes its existence to a large extent to his untiring efforts. Dr. Günther, who was deservedly and universally esteemed, had nearly completed his seventy-fifth year.

Madame Marie Barbier, the wife of M. Jules Barbier, the celebrated librettist of "Faust" and "Mignon," died in Paris on August 21. Gifted with a fine soprano voice, she was in her earlier days a vocalist of considerable attainments and has also tried her hand at dramatic writing, two comedies from her pen having been successfully produced some years since at the Paris Vaudeville. Under the title of "Contes blancs" she published a series of children's stories and verses, which latter have been set to music by Gounod, Ambroise Thomas, Saint-Saëns, Rubinstein, and others. Madame Barbier was a charming hostess and her *salon* one of the most artistic in the French capital.

A young French composer of great promise, Alix Fournier, died at Joinville, on the 12th ult., at the age of thirty-two. He was a laureate at the Paris Conservatoire, and five years ago obtained the Cressent prize with a one-act opera, "Stratonice," which was performed several times at the Opéra, and, although somewhat coldly received, was considered by all connoisseurs a work of very high merit. M. Fournier also wrote several cantatas and a number of charming songs, and had just completed the score of a three-act opera entitled "Carloman," upon which he had concentrated his efforts for a considerable time past.

The death is announced, on August 22, of Frau Ottilie von Tschudi, *née* Von Schnorr, at her country seat of Jacobshof, near Lichtenegg, in Lower Austria. She was a member of the celebrated family of artists, the Schnorrs von Carolsfeld, the painter of the "Nibelungen," Julius von Schnorr, having been her uncle, and the house of her father the centre of a distinguished circle of painters and musicians, including Schubert, Schwind, Gänsbacher, Adam Müller, and many others. The deceased lady was the widow of Dr. von Tschudi, formerly Swiss Ambassador at the Court of Vienna, and her only son, Hugo von Tschudi, is the director of the National Gallery in Berlin.

The death occurred, on the 4th ult., at Graz, of Professor Hans Weinlich, the well-known vocal teacher, to whose excellent tuition many of the noted Continental singers owe their success. At one time Capellmeister at different

German theatres, he took up his residence in Graz in 1868, and with his wife, the former *prima donna*, Louise Tipka, established the vocal academy and operatic school bearing his name. He was in his sixty-fifth year.

One of the most prolific composers of German *Lieder*, Wilhelm Heiser, died at Friedenau, near Berlin, on the 10th ult., at the advanced age of eighty-one. The number of his published songs, many of which have attained great popularity, exceeds 500, and there are many yet remaining in manuscript. He was a native of Berlin.

American papers record the death, on August 15, at Cincinnati, of the famous trumpet player, Heinrich Sievers, who distinguished himself by his heroism at the battle of Mars la Tour, in the Franco-German war, as a trumpeter in Bredow's brigade; and whom the poet Freiligrath has sung. Sievers went on an extensive concert tour, some years ago, in the United States, and has since been living at Cincinnati as a member of the municipal band.

We have also to record the following deaths:—

On August 13, at Canton, Ohio, U.S., Victor Frei, organist, a native of Switzerland, aged forty-eight.

On August 24, at Loeben, F. Gerstenberg, for thirty years conductor of the Evangelical Choral Society in Vienna.

On August 28, at Budapest, Emerich Elbert, a promising young musician, composer of a successful opera, "Camorra," and a Professor at the Budapest Conservatoire.

On August 30, at Breslau, Bernhard Kothe, composer of Church music, senior Professor at the Catholic Seminary, aged seventy-six.

On the 6th ult., at Dresden, Carl Hess, Court pianist and composer of orchestral works and numerous pianoforte pieces.

CORRESPONDENCE.

THE CUCKOO'S NOTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—One of your correspondents, Mr. R. H. Whall, in your September number, calls your attention to an error in Mr. Krehbiel's book "How to listen to music," which was recently reviewed in your pages. Mr. Whall says at the close of his letter: "In regard to the question of the cuckoo, Mr. Krehbiel seems to take it for granted that the cuckoo sings always a minor third; the fact, of course, being that the interval varies between a minor third (or less) and a fourth."

There is a note in Gilbert White's "Selborne" (Bohn's Edition, 1878), page 330, signed "Mitford," which may interest your readers:—

"Concerning the singing of the cuckoo, mentioned by Mr. White, at page 142, I will add the following curious memoranda from the seventh volume of the 'Transactions of the Linnæan Society': 'The cuckoo begins early in the season with the interval of a minor third, the bird then proceeds to a major third, next to a fourth, then a fifth, after which his voice breaks without attaining a minor sixth.' This curious circumstance was, however, observed very long ago, and it forms the subject of an epigram in that scarce black-letter volume, 'The Epigrams of John Heywood, 1587.'"

The epigram alluded to is the following:—
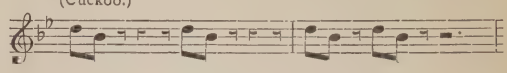
> In April the Cuckoo can sing her song by rote,
> In June ofttime she cannot sing a note.
> At first, koo, koo; koo, koo; sings till can she do,
> At last, kooke, kooke, kooke; six kookes to one koo.—
> John Heywood, A.D. 1560.

The passage referred to in Gilbert White's "Selborne," page 142, is:—

"A neighbour of mine, who is said to have a nice ear, . . . finds, upon trial, that the note of the cuckoo (of which we have but one species) varies in different individuals; for, about Selborne Wood, he found they were mostly in D; he heard two sing together, the one in D and the other in D sharp, which made a disagreeable concert; he afterwards heard one in D sharp, and about Wolmer Forest, some in C."

Beethoven, who was himself a keen observer of Nature, in the delicious *Andante* of his most beautiful Pastoral Symphony, entitled "Scene by the brook," makes the cuckoo sing in company with the nightingale and quail:—

(Cuckoo.)



I am, yours sincerely,

Neston, Margaret A. Barrett.
September 16, 1897.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

A. B. C.—(1) *The terms "perfect" and "major" are somewhat arbitrary for practical purposes, and some theorists, Sir John Stainer amongst them, would like to see the former fall into disuse. The upper partial tones soonest coincide in the octave, fourth and fifth of the major scale, hence these intervals are termed "perfect" consonances, and the thirds and sixths (major and minor), "imperfect" consonances.* (2) *Apply to the secretary, Mr. Edward Chadfield, 19, Berners Street, London, W., who will send you all particulars about the Incorporated Society of Professional Musicians.*

L. W. H. (Bath).—*Mr. H. White, Hanway Street, Oxford Street, London, W., will probably supply your needs. Yes, Wagner's "Kaisermarsch" is arranged for pianoforte solo in Peters' Edition, No. 1,107a. Scarlatti's "Cat's Fugue" was so called because the subject is supposed to represent a cat walking upon the keys of the pianoforte. We shall always be glad to answer any questions that may be sent to us.*

A. S.—*We believe that the competition referred to on p. 622 of our last number is an international one. Full particulars, however, may be obtained by applying to Der Vorstand, Verein Beethoven-Haus, Bonn; or to Professor Dr. Joachim, Bendlerstrasse 17, Berlin.*

An Earnest Student.—*We cannot say if all the great pianists use the pedal exactly according to the edition to which you refer, but they probably would. The shake begins on A (the upper note of the trill) and is so continued throughout the passage.*

W. M. D. La T.—*Haydn's Third Mass is called the "Imperial Mass" because it was composed for the coronation of Joseph II., Emperor of Germany, 1765.*

E. S. B.—*The song you enquire about is "Love laid his sleepless head," by Sir Arthur Sullivan.*

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Corbridge.—A meeting was held at the Town Hall on the 8th ult. to take further steps in connection with forming a choral society in Corbridge. Mr. W. Brown, organist of the Parish Church, who has gratuitously undertaken the conductorship, presided, and there was a fair attendance. Fifty members have been enrolled, and there is every prospect that the career of the society will be attended with all the success which it deserves.

Gravesend.—The prospectus of the twentieth season of the Gravesend and Milton Choral Association has just been issued. The following works are announced to be performed: Bridge's "Flag of England," Gounod's "Messe Solennelle," Bennett's "May Queen," and Mendelssohn's "Elijah," with Mr. Santley in his familiar part of the *Prophet*. There is also to be a ballad concert at which Mr. Ben Davies is to sing. The conductor will again be Mr. Charles R. Green, who has not only conducted this society for twenty years, but has been appointed to a similar post in connection with the Rochester, Strood, and Chatham Choral Society.

Handsworth.—At the first meeting of the fourth session of the St. James's Choral Society, held on the 13th ult., the hon. conductor, Mr. Richard Richards, was presented with a very handsome testimonial, consisting of an ivory gold-mounted baton and an illuminated address and several volumes of musical works. The next work to be given by the society will be the "Hymn of Praise."

Jersey and Guernsey.—A triple recital—violin, pianoforte, and vocal—was given in these islands on the 8th and 9th ult., by Miss Ethel Barns, Miss Marie Olson, and Mr. Charles Phillips, when programmes of high-class music were performed. This is the third year that this artistic trio have given recitals in Jersey and Guernsey and they are always much appreciated.

Leamington.—The Choral Union has appropriately decided to open its season, on November 4 (the fiftieth anniversary of the composer's lamented death), with an *In Memoriam* performance of Mendelssohn's "St. Paul." The soloists will be Miss Maggie Purvis, Mr. Iver McKay, and Mr. Charles Phillips, and Mr. Gibbs will conduct.

Lowestoft.—A recital of vocal and instrumental music was given at the Parish Church, on the 16th ult., by Miss S. H. Vaughan (vocalist), Mr. Henry Such (violinist), Mr. Percy Such (violoncellist), and Mr. H. D. Flowers (organist of the church). The recital, which included S. S. Wesley's fine Choral Song and Fugue, the *Adagio* from Spohr's Ninth Violin Concerto, and Hiller's "Lord! whom my inmost soul adoreth," was most successful.

New Brighton.—Some remarkably fine concerts have been given during August and September at the New Brighton Tower Gardens, by the Tower Band of forty performers. Two programmes are specially worthy of notice. The first, on the 10th ult., was devoted entirely to the works of Wagner; and the second, a week later, to the compositions of Sir Alexander Mackenzie. We believe that this is the first time in this country that the works played at these concerts have been attempted by a military band; and Mr. Granville Bantock, the conductor, is to be congratulated upon the success of its efforts, which have been well supported by the Liverpool people.

Portsmouth.—The annual report of the Portsmouth Orchestral Society records steady and encouraging progress. The programme for the coming season contains a varied selection of symphonies (including Beethoven's No. 7 and Sterndale Bennett's seldom played G minor), overtures, pianoforte and violin concertos, and Guilmant's Symphony in D minor for organ and orchestra. Mr. W. E. Churcher is the honorary conductor of the society.

Wigan.—The Choral Society has commenced operations for the coming season with a powerful and well-balanced chorus, under the conductorship of Mr. C. H. Moody. The works to be given are Cowen's "Rose Maiden," "The Messiah," the "Creation," and a selection from "Tannhäuser." The Wigan operatic Society, under the same conductor, will give performances in the Royal Court Theatre in December of the "Bohemian Girl" and the "Colleen Bawn." The Wigan Church Choral Association is rehearsing Mendelssohn's "As the hart pants," and a performance will be given under Mr. Moody, choirmaster of the Association, in Wigan Parish Church, on November 4, the fiftieth anniversary of Mendelssohn's death, with a chorus of 300 voices.

Organ Appointments.—Mr. Horace Percival Barton, to Pro-Cathedral, Port Elizabeth, South Africa.—Mr. F. J. Dugard, Organist and Choirmaster to the Church of the Ascension, Lavender Hill.—Mr. Harold A. Jeboult, Organist and Choirmaster to the Parish Church of St. Mary Magdalene, Taunton.

Choir Appointment.—Mr. Gilbert Hine, Choirmaster to Emmanuel Church, Harrow Road.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

THE WESTMINSTER ABBEY HYMN BOOK. Compiled, under the authority of The Dean of Westminster, by the Rev. John Troutbeck. With Tunes, compiled and arranged under the editorship of Frederick Bridge. Cloth, 4s.

ELGAR, EDWARD—Scenes from the Saga of King Olaf. By H. W. Longfellow and H. A. Ackworth. Set to music for Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. Cloth, gilt, 5s.

HANDEL, GEORGE FREDERIC—"Solomon." An Oratorio. New Edition. The Pianoforte Accompaniment revised from that of the German Handel Society. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

PURCELL, HENRY—"King Arthur; or, The British Worthy." An Opera. Edited, and the Pianoforte Accompaniment adapted from the Orchestral Score, by W. H. Cummings. 2s.

SOMERVELL, ARTHUR—"Ode to the Sea." Poem written by Laurence Binyon. Set to music for Soprano Solo, Chorus, and Orchestra. 2s.

STAINER, J.—The Exercises in the "Choral Society Vocalisation" Primer. Adapted and arranged for the use of Choirs and Classes of Female Voices by Arthur W. Marchant. (No. 50A. Novello, Ewer and Co.'s Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry.) 1s. 6d.; paper boards, 2s.

MARTIN, GEORGE C.—A Short Festival Te Deum, in A. The Accompaniments arranged for Brass Instruments: Cornetti, 1s.; Tromboni, A. and T., 1s.; and Bass Trombone, 6d. Ditto, arranged for Military Band, 14s. 6d.

MENDELSSOHN—Wedding March ("Midsummer Night's Dream"). Op. 61. Arranged as a uintet for Pianoforte and Stringed Instruments by Berthold Tours. (No. 9. Novello, Ewer and Co.'s Albums for Pianoforte and Stringed Instruments.) 2s. 6d. Separate String Parts, 6d. each.

—— War March of the Priests ("Athalie"). Op. 74. Arranged as a Quintet for Pianoforte and Stringed Instruments by Berthold Tours. (No. 10. Novello, Ewer and Co.'s Albums for Pianoforte and Stringed Instruments.) 2s. 6d. Separate String Parts, 6d. each.

—— Cornelius March. Op. 108. Arranged as a Quintet for Pianoforte and Stringed Instruments by Berthold Tours. (No. 11. Novello, Ewer and Co.'s Albums for Pianoforte and Stringed Instruments.) 2s. 6d. Separate String Parts, 6d. each.

—— Funeral March. Op. 103. Arranged as a Quintet for Pianoforte and Stringed Instruments by Berthold Tours. (No. 12. Novello, Ewer and Co.'s Albums for Pianoforte and Stringed Instruments.) 2s. 6d. Separate String Parts, 6d. each.

FORD, ERNEST—"Scène Bacchanale" from the "Faust" Ballet. Arranged for Pianoforte Solo by I. A. de Orellana. 2s. 6d.

—— Ditto. 1st Violin, 1s. 6d.; 2nd Violin, 1s. 6d.; Viola, 1s.; Violoncello and Bass, 1s.

—— Grand Valse from the "Faust" Ballet. Wind Parts, 11s. 3d.

THE VOCAL MUSIC for the Elementary Examinations (1898) of the Associated Board of The Royal Academy of Music and The Royal College of Music. Soprano, 1s.; Mezzo-Soprano, 1s.; Contralto, 1s. See Advertisement, page 717.



SIR GEORGE GROVE, C.B.

DURING THE LAST MONTH—*continued.*

THE SCHOOL MUSIC REVIEW. No. 64. Contains the following Music in both Notations:—"The river." Junior Unison Song. By Arthur Sullivan. "The Land of Counterpane." Unison Song. By R. H. Macdonald. Exercises in Change of Key. 1½d.

NOVELLO'S SCHOOL SONGS.—Edited by W. G. McNaught. Published in two forms. *A.* Voice Parts, in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; *B.* Voice Parts only in Tonic Sol-fa Notation.

			A.	*B.*
No.	448.	The snowflakes (Unison) Kate Boundy	1½d.	—
		Two-part Songs.		
„	467.	Give ear unto me .. .. Marcello	2d.	—
„	471.	The City of Light .. .. E. J. Troup	*1d.	—
„	472.	Raise your standard, brothers „	*1d.	—
„	473.	Come, friends, the world wants mending .. .. .. „	*1d.	—
„	474.	Marching Song.. .. .. „	*1d.	—
„	475.	Splendour of the morning .. „	*1d.	—
„	476.	One step at a time .. .. „	*1d.	—
„	477.	Sweet is the pleasure .. .. „	*1d.	—
„	478.	When Love draws near .. „	*1d.	—
„	479.	Be not swift to take offence .. „	*1d.	—
„	480.	If I were a voice .. .. „	*1d.	—
„	481.	Evening Song .. .. .. „	*1d.	—
„	482.	The Fountain .. .. .. „	*1d.	—
„	483.	Years are coming, years are going „	*1d.	—
„	484.	If you cannot on the ocean .. „	*1d.	—
„	485.	Would you gain the best of life? „	*1d.	—
„	486.	To-day .. .. „	*1d.	—
„	487.	I wake this morn .. .. „	*1d.	—
„	488.	Spring Song .. .. .. „	*1d.	—
„	489.	It is said that Truth is gold.. „	*1d.	—
„	490.	True worth .. .. .. „	*1d.	—
„	491.	We need it every hour .. „	*1d.	—
„	492.	See the rivers flowing .. „	*1d.	—
„	493.	What is the law of thy beauty? „	*1d.	—
„	494.	Bells of mercy .. .. .. „	*1d.	—
„	495.	Oh, would you be a sunbeam? „	*1d.	—
„	496.	Beautiful faces .. .. .. „	*1d.	—
„	497.	We hold our lives like lily flowers „	*1d.	—
„	498.	I live for those who love me.. „	*1d.	—
„	499.	Three worlds .. .. .. „	*1d.	—
„	500.	Ring out, wild bells .. .. „	*1d.	—
„	501.	Echoes .. .. „	*1d.	—
„	502.	Together to be .. }	*1d.	—
„	503.	Morning is shining } .. .. „		
„	504.	The day is done.. .. .. „	*1d.	—
„	505.	Welcome Song .. .. .. „	*1d.	—
„	506.	Sing, let us sing .. .. „	*1d.	—
„	507.	Help one another .. .. „	*1½d.	—
„	508.	Daisy, pretty daisy .. .. „	*1d.	—
„	509.	What can I do to-day? .. „	*1d.	—
„	510.	Little by little .. .. .. „	*1d.	—
„	511.	I'd make my life a little light „	*1d.	—
„	512.	One little star in the starry night „	*1d.	—
„	513.	If I cannot be a sunbeam .. „	*1d.	—
„	514.	Lightly, brightly, cheerily go „	*1d.	—
„	515.	A little daisy showed its head „	*1½d.	—
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The work is cast for choir with one soloist, a soprano, and is divided into five numbers, in the first and last of which both solo and choir are employed. In both these sections a prominent part is played by a short phrase taken from the plain song associated with the hymn. . . . It is first developed orchestrally in a passage which bears, as it were, the sign-manual of Parry in every bar, and the solo voice enters on an interrupted cadence, followed soon after by the choir in rich four-part polyphony. In addition to the main theme there is a jubilant subject in the dominant, which, in a symphonic movement, would be called the second subject; the chorus is worked upon these two with surpassing skill and effect. The quiet, long-drawn strains of the first solo, "Quia respexit," prepare us for the succeeding chorus, "Et misericordia ejus," a flowing measure in nine-eight time, with a florid violin obbligato part, in which the only approach to conventionality is to be traced in the whole work. The second soprano solo, "Fecit potentiam," reveals the hand of the author of "God breaketh the battle," in "Judith"; it is a worthy companion to that famous solo, and its climax, "Et divites dimisit inanes," gives it a variety and relief which the other may be said to lack. The final section, "Suscepit Israel," begins with a remarkably beautiful passage of six-part vocal harmony, and its climax is provided in a brilliant four-part fugue, "Sicut locutus est," the working of which is a masterpiece of learning, and which is yet so far from pedantry that it strikes the casual hearer as merely a triumphant close to the joyful strains of the hymn.

DAILY NEWS.

There is nothing of the advanced school in Dr. Parry's music to the canticle, which, indeed, more than once recalls the old masters. One phrase in the preliminary symphony, likewise used in the opening solo and chorus, curiously suggests a similar phrase in a Lutheran chorale which Mendelssohn has made popular. It is practically the motto theme of the "Magnificat," for it recurs at the end of the number, and again at the close of the whole work. . . . "And His mercy is on them that fear Him" contains the most beautiful music in the work. Opening with an expressive prelude for orchestra, the voices of the chorus softly enter, accompanied almost throughout by a solo violin; while the close is deeply impressive. "He hath showed strength" is again a soprano solo, almost in the Handelian style, and somewhat recalling in character the tenor solo "God breaketh the battle" in the same composer's "Judith." The rest of the music is for chorus, with a very fine fugue at the words, "As He promised to our forefathers," and a repetition of the Lutheran phrase at the conclusion. . . . This noble example of British art deserves to be heard by the Albert Hall, or another of our "crack" choirs.

CHRONICLE.

It has freedom, breadth, and spontaneity, each section being so vital to the whole that it could not be removed without serious injury to the work. How few are the compositions of our time, whether by British or foreign musicians, of which this can be said. Three of the five numbers into which this latest setting of the canticle is divided are partly or wholly choral, the solo relief being supplied by a soprano. There is an orchestral prelude of an appropriately exultant character which leads directly into the strain of worship, first enunciated by the soprano in a simple and flowing phrase of seven bars, and then taken up by the chorus, the basses leading. A similar course, the effectiveness of which is indisputable, is adopted for the second verse, and an imposing climax is obtained by a repetition of the two verses, by chorus and soloist, the latter having an independent part in the higher register. The next number, "Quia respexit humilitatem" (Dr. Parry has preferred Latin text), is a refined air for soprano only, as also, though in another vein of sentiment, is the "Fecit potentiam." These are separated by a smoothly melodious chorus (*andantino espressivo*), "Et misericordia," one of the peculiarities of which is the graceful violin solo that runs through the greater portion of the number. For No. 5, "Suscepit Israel puerum suum," Dr. Parry summons all his forces with the best results. . . . Finally, the soloist repeats the first verse, which is, of course, the text of the canticle, and a reiterated "Amen" terminates a work in which Dr. Parry's mastery of strong effects obtained by legitimate and always scholarly means is as patent as ever.

DAILY TELEGRAPH.

The new Magnificat I take to be one of his finest, as well as his ripest, productions. . . . As usual with Dr. Parry, the music is close woven to an intricate pattern, which is, however, always clear. It marches—there can be no question about that—and takes us with it on the way to an imposing *Coda*, wherein the church theme comes back with augmented grandeur and effect. I should say that no finer chorus than this has been written for a long time; it delights the ear and exalts the feeling. There is not a bar of padding or commonplace from beginning to end, nor one which seems other than what in the nature of things it should be. This is high praise, and if I knew of words which could make it higher I would use them. . . . No. 3—"Et misericordia"—is a chorus with violin solo, a strain of the most tender and delightful nature, brimful of delight, and adorned by the violin with charmingly decorative passages. The choral writing is unpretentious, but far higher than technical *tours de force* is the sense of beauty and fitness which the music exhales as a flower its fragrance. It will probably be the favourite section. In the next number we find a second soprano solo of the most vigorous and, one might say, aggressive description, fit to herald the putting down of the mighty from their seats. . . . The final number has a massive opening section in six parts, followed by a capital fugue on a diatonic scale subject, and ending with a *Coda* in which both the church theme and that of the fugue are introduced. So closes a work which helps to strengthen an impression that there are golden days in store for English music.

STANDARD.

His latest utterance must rank among his best in freshness and musicianship, if not in dimensions. . . . The present setting opens brightly with a figure always heard when the word "Magnificat" is uttered. The jubilant style is continued until the solo voice enters, when for a moment there is more sedate treatment; but the first chorus, which might be termed a free fugue, is cheerfulness itself, and the peroration is unquestionably imposing. A suave and flowing air, "Quia respexit humilitatem," comes next, and is succeeded by a truly delightful chorus in nine-eight measure, "Et misericordia," with a violin solo obbligato. The close, when the violin ascends to A in *altissimo*, is especially charming. Dr. Hubert Parry has never written anything better than this section of his new work. A brilliant and florid solo, "Fecit potentiam," in the style of the composer's air, "God breaketh the battle," in "Judith," is followed by the last chorus, which consists mainly of a capitally-written fugue, the subject being descending notes of the major scale of F. When the time has arrived for the peroration, the "Magnificat" theme is introduced for the last time, and the work comes to a close in a manner that could scarcely be made more imposing.

DAILY GRAPHIC.

An emphatic success has to be recorded. Laid out for soprano solo, chorus, and orchestra, Dr. Parry's work is thoroughly characterised by that happy union of strength, science, dignity, and energy which has long been associated with the products of his pen. The central motive of the work is the old plain song phrase which Mendelssohn has utilised in the "Hymn of Praise," and although relief is afforded by the tender soprano solo "Quia respexit," and the suave and melodious chorus "Et misericordia," which is practically a violin solo with choral accompaniments, the work begins and ends in a spirit of exultant gladness. In the second soprano solo it should be noticed that Dr. Parry has reverted to the florid Handelian style, of which he has given us so happy an example in the tenor air in his oratorio of "Judith," and the results here are hardly less exhilarating. Finally we must notice the elaborate but brilliant fugue which brings a fine work to a striking conclusion.

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Had girt them with grace for the way they should go.

These stones that have echoed their praises are holy,
And dear is the ground where their feet have once trod;
Yet here they confessed they were strangers and pilgrims,
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Hereford Mercury, Sept. 15, 1897.—"The anthem in the Cathedral, on Sunday last, was Wesley's 'Wilderness,' which was beautifully sung, Master Stanley Marchant's voice in the soprano solos being exceedingly sweet and bell-like."

Folkestone Herald, Aug. 28, 1897.—"The vocal numbers were contributed by three London choristers, and very beautifully did the boys sing. Master Stanley Marchant, who sang 'I know that my Redeemer liveth,' is a boy artist, and his notable voice is only equalled by his natural and wonderful expression. Master Percy Hale sang in praiseworthy style 'With verdure clad,' and Master Willie Gammage created a great impression by his artistic rendering of 'Angels ever bright and fair.' The pure voices of the boys blended marvellously well in the duets 'In His hands' (Mendelssohn), 'O lovely peace' (Handel), and the trio from the 'Elijah,' 'Lift thine eyes.'"

Essex County Standard, Aug. 23.—"The singing of Masters Albert Russell and Willie Gammage was most enchanting."

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SAMUEL AITKEN, Hon. Secretary.

With this Number are presented gratis Extra Supplements, consisting of a Christmas Anthem, entitled "In the beginning was the Word," by Ferris Tozer; and a reproduction of a Pencil Portrait of Mendelssohn, by Edward Petre Novello.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1897.

FELIX MENDELSSOHN BARTHOLDY.

Died November 4, 1847.

Fifty years have passed away since the earthly career of Felix Mendelssohn was brought to a close. It is difficult to realise that he was born in the same year as Tennyson—who died only five years ago—and Mr. Gladstone. Moreover, Verdi, "the grand old man" of music, came into the world only four years after Mendelssohn. "Heaven gives its favourites early death," says Byron, and amongst musicians thus prematurely, as we think, garnered by the great Reaper are the names of Schubert, at the age of thirty-one; Mozart, at thirty-five; Purcell, at thirty-seven; Mendelssohn, at thirty-eight; and Weber, at forty. It is of course impossible to say what "Felix Meritis," as Schumann felicitously named his friend Mendelssohn, might have accomplished had he been permitted to reach even the Psalmist's limit of human life. But it may not be without interest to record the terrible blanks which would have existed in the realm of music had Bach, Handel, Beethoven, or Wagner died at the same age as Mendelssohn — viz., thirty-eight years. If these great masters of music had shared the fate of Mendelssohn's premature death, we should have been deprived of the following colossal works, which the subjoined table clearly shows:

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Mass in D.	"Nibelungen Ring."
Pianoforte Concerto in E flat.	"Parsifal."

So much has been written upon the subject of Mendelssohn that it is somewhat difficult to find fresh matter. But as this *In Memoriam* article occupies the place of those biographical sketches of living men which during the last few months have appeared in this journal, we have ventured to gather together a few, perhaps not uninteresting, incidents relating to Mendelssohn, more especially in regard to his visits to England, a country, as well as its people, he loved with a deep and true affection.

He was only twenty when, in 1829, he first set foot upon our shores. The chief musical journal of the time, the *Harmonicon*, under date April 26, 1829, said: "Another arrival in London is the young M. Mendelssohn (Felix Mendelssohn Bartholdy), son of the rich banker of Berlin, and, I believe, grandson of the celebrated Jewish philosopher and elegant writer. He is one of the finest pianoforte players in Europe, and, though a very young man, is supposed to be better acquainted with music than most professors of the art." Strangely enough, Mendelssohn reached London in a steamer named the *Attwood*, and one of his earliest and dearest English friends was Thomas Attwood, organist of St Paul's Cathedral—"dear old Mr. Attwood," as the young musician affectionately called him. Attwood was the pupil of Mozart, and it is most interesting that on English soil and in the person of an English musician we find the link which connected Mozart with Mendelssohn. How eagerly Mendelssohn must have listened to Attwood's stories of Mozart, when the former stayed with the old organist at his villa on Beulah Hill, Norwood! And how he must have enjoyed his visits to the organ-loft at St. Paul's, where he played Handel's Coronation Anthems as duets with his genial host, and there gained a knowledge of our cathedral

music. It was to Attwood that Mendelssohn dedicated his three Organ Preludes and Fugues (Op. 37). The title-page of the original German edition states that they were dedicated to Attwood "with reverence and gratitude" (*mit Verehrung und Dankbarkeit*), which addition to the dedication has, we are glad to say, been recently added to Messrs. Novello's English edition of the work.

Another early friend—the friend of everyone with whom he came into contact—was Vincent Novello. It was through Mendelssohn's friendship with Novello that Bach's small E minor Prelude and Fugue for the organ was published in England before it was printed in Germany, a fact of which we may well be proud. Here is a letter, hitherto unpublished, written by Mendelssohn in his own capital English—for the style of which he had not the slightest occasion to apologise—to Vincent Novello, and addressed to him at "67, Frith Street, Soho, London":

My dear Sir,—I have to beg your pardon that the first letter I write to you is to be a letter of business; but if it was not for that I should not venture to give you the trouble of reading so bad an English as mine. I do not try to repeat to you the thanks for all your kindnesses because I am not able to express it as I wish to do and as I feel it.

I want to-day to ask you whether you still remember your writing to me once that you wished me to compose an evening and morning service for publication in your country? I could not then fix the time when I was to do it, as it was the first thing in that style I was to compose; but as soon as I got quiet here I tried to begin the Te Deum in the style of your cathedral music and it is now finished. Although it is not entirely as I wish it to be and though I hope the following pieces will be better, I do not think it unworth being published, and I accordingly want to ask you whether you are still of the opinion, which you expressed then to me in your kind note, and whether I am to go on with the composition of the services and to send it to you, when it is finished. You asked me also for my terms; but I am really at a loss to fix them, as I never published any composition of the kind in your country; you would oblige me particularly if you would tell me *your* opinion on this subject; or if you do not like this, let me know how you use to pay other composers in that style, that I may fix my terms accordingly.

I hope if you answer to this you will write me at large how you are and how your family is going on. I want to know which painting your son is working at, what progresses the charming talent of your daughter has made, pray let me know every thing that concerns you and your family. It is now so long, since I did not hear from you, and you know how glad I shall be to have news of you and all my friends there. I have still to thank you for the kindness you showed me in having my pianoforte-melodies sold at your house; I think they must now be published already, and am exceedingly obliged to you for your kind and friendly behaviour. Adieu, my dear Sir, excuse this letter and let me soon hear a great deal from you.—Believe me to remain, yours very truly,

Felix Mendelssohn Bartholdy.

Berlin, Aug. 22d, 1832.

The reference in the above letter to the "pianoforte-melodies" is to the "Songs without words," and which, under the former title, were first published by Mr. J. Alfred Novello, owing to his father's "kind and friendly behaviour" towards Mendelssohn. The original title of Book I. of the now familiar work was as follows:—

Original | Melodies | for the | Piano Forte | composed | by | Felix Mendelssohn Bartholdy. | London | Published (*for the author*) by T. (*sic*) A. Novello, 67, Frith Str^t, Soho Sq^e | Ent. Sta. Hall. | Pr. 4/-.|

Strange as it seems to us now, the composition was published "for the author," the publisher apparently not being willing to take the risk! The earliest copies were signed "I. M. for M. B."—*i.e.*, Moscheles for Mendelssohn. The sale in England was very slow at first. A reference to the books of Messrs. Novello and Co. shows that only 114 copies were sold in the first four years! The year after the work was first issued (Entered at Stationers' Hall, August 20, 1832) Mendelssohn was again in England, when he wrote to Moscheles, under date "London, in my club, May 16, 1833," requesting his advice as to whether he should venture to ask Novello if he had any money to give him from the proceeds of the sale of his "Original Melodies." It was in this connection that Mendelssohn committed, according to some "superior" people, the heinous offence of making a pun—but it was a very good one, especially for a foreigner. Mendelssohn writes: "If he [Novello] has only sixpence to give me as my share, I would rather not broach the subject. . . . . The saying is: 'Merit has its crown,' so I scarcely expect I shall get as much as half-a-crown!"

Mr. John Callcott Horsley, R.A., now an octogenarian, the son of William Horsley, the eminent glee composer, and grandson of Dr. Callcott, delights to recall the incidents of his friendship with Mendelssohn and the many visits paid to the old house, still the residence of the family, at Kensington. One evening they performed an opera entitled "The Magician," the music of which was composed by the late Miss Sophy Horsley, then a girl of about fourteen, and in which each performer wrote his (or her) own dialogue! At the representation Mendelssohn was in fits of laughter, which he attempted to hide by crouching down behind the family couch, which formed the "stalls" on that memorable evening.

Mendelssohn's friendship with Sterndale Bennett and championship of his music is too well known to be referred to here. The late Sir George Macfarren has thus recorded, in a felicitous little note, addressed to the home circle, his first meeting with Mendelssohn: "Dear Everybody, — Mendelssohn behaved to me like an Angel. G. A. M., June 27, 1842." Mr. H. C. Banister, in his interesting "Life" of Macfarren, from which we have taken the foregoing, records an amusing instance of Mendelssohn's hatred of pedantic discussion of theoretical matters. Macfarren was most anxious to enlist Mendelssohn under the banner of Dr. Day in his theoretical campaign. A meeting was arranged

at Macfarren's house in Berners Street; "but," as Mr. Banister records, "before Dr. Day had proceeded far with his argumentative exposition, the face of Mendelssohn assumed an expression so suggestive of his having taken a dose of nauseous medicine, that, in order to avoid a 'scene,' Macfarren was compelled to bring the discussion to an abrupt, if not untimely, end." There is a story current of Mendelssohn to the effect that someone once asked him to give the root of the first chord of his Wedding March, to which he replied that he didn't know and he didn't care: he liked it.

Mendelssohn at once made his mark in England as a conductor at the Philharmonic concert of May 25, 1829. The baton was not then used in England, and, as Mendelssohn had not brought one with him, he had to have one specially made for the occasion. "The maker of the white stick," says Mendelssohn, "took me for an Alderman and would insist on decorating it [at the tip] with a crown."



Felix Mendelssohn.
At the age of 7.



Fanny Mendelssohn
(afterwards Hensel). At the age of 11.

Mendelssohn showed his gratitude to and appreciation of the Philharmonic Society by presenting it with the MS. score of his "Hebrides" Overture, which is doubtless one of the most precious possessions of that venerable Society. Here is the letter (Brit. Museum Add. MSS. 33,965, *f.* 251) written from Attwood's villa and addressed to "Sir George Smart, 91, Great Portland Street," which accompanied the gift:

Norwood, Surrey, June 6, 1823.

My dear Sir,—The treat which I owe to the Philharmonic Society during my residence in England this season, and the kindness I met with at their concerts, calls forth my sincerest thanks. May I ask you to offer to the Society the score of my overture to the "Isles of Fingal," as a sign of my deep and heartfelt gratitude for the indulgence and kindness they have shown me during my second stay in this country.—Believe me to remain, my dear Sir,

Very truly yrs.,
Felix Mendelssohn Bartholdy.

Mendelssohn's organ-playing was a source of the greatest attraction to English organists. He was the first to introduce some of Bach's great organ fugues, which he played so well, to the notice of our players. Miss Elizabeth Mounsey—whose organ-playing Mendelssohn recollected "with so much pleasure"—vividly recalls his organ performances in 1840 and 1842 at St. Peter's, Cornhill, where for nearly fifty years she was organist. A memento of his first visit, together with the old keyboards on which he played and the draw-stop jambs, are preserved in the vestry of the church. On the second occasion, a Sunday morning in June, he suddenly appeared in the organ-loft while Miss Mounsey was accompanying the dismission hymn, sung to Haydn's tune "Austria." He laughingly said to her: "Ah! you would not play to me the last time I came, but you are obliged to now." He then took his seat at the instrument—one of the earliest in England to have the German (CC) compass—and played a magnificent extemporaneous fantasia, ending with a fugue on the tune which the congregation had just sung. Miss Mounsey, who is an excellent musician, bears personal testimony to Mendelssohn's extraordinary powers in working out a theme. It was not a mere dry academic piece of work, smelling of the lamp, but was enriched by a fanciful beauty as remarkable as its wonderful spontaneity. It should be remembered that Mendelssohn composed his organ sonatas on the initiative of some English organists.

No less remarkable was his pianoforte playing, especially of Beethoven. He played the Pianoforte Concerto in G—"my old *cheval de bataille*," as he called it—at the Philharmonic in 1844 and 1847. On the first occasion he had not seen the music for two or three years and failed to obtain a copy to look it over in time for the Saturday rehearsal; but he played it from memory. At the rehearsal he introduced *three* different cadenzas in the first movement, each time extempore, to the astonishment of the many musicians who were present. But still more wonderful, he played an entirely different one—a fourth—at the concert on the following Monday night.

Not very much has been recorded of Mendelssohn's viola playing, doubtless because of its private nature. At the house of Mr. Alsager,

of the *Times*, in Queen Square, he used to play the viola in his Quintet in A (Op. 18), having as his colleague the late Mr. J. H. B. Dando, who communicated to the present writer the following affectionate tribute to the composer: "When dear Mendelssohn," writes Mr. Dando, "played tenor with me, I used to play *first* tenor; but if difficulties arose which he thought I could execute better, he used quietly to *change the books*, and I knew my duty. It was always so. He knew quite well how I loved him and his music."

At a musical party given by Dr. Billing, a practitioner well known in musical circles, Mendelssohn once played in concerted music with Paganini. The event is recorded in the *Morning Post* of May 16, 1833:—

Paganini.—It has been frequently said that this extraordinary performer could not take part in a quartet with any effect. This is far from being correct. At a *soirée* given by Dr. Billing, the other evening, Paganini, Mendelssohn, and Lindley performed a trio for viola, guitar, and violoncello (composed by Paganini), Mendelssohn playing the guitar part on the pianoforte, adding a bass in the most ingenious manner. Paganini's performance on the tenor was of the true school; there were no tricks, no jumping and skipping, but all the passages were legitimately and beautifully played, as were those given to the violoncello by Lindley. As a composition it reflected credit on the Signor; it was well conceived, scientifically written, and remarkably pleasing and effective.

It is doubtful if even Sir George Grove in his exhaustive and interesting article on Mendelssohn in the "Dictionary of Music and Musicians" has recorded that Mendelssohn appeared in public as an orchestral performer. Yet such was the case at Moscheles' concert, given in London, June 1, 1832, his instrument being the big drum. The *Morning Post*, in a notice of the concert, said: "When Moscheles was playing his 'The Fall of Paris,' Mendelssohn beat a bass-drum part in the orchestra, which, with a pair of cymbals, added greatly to the effect of the performance."

The late Mr. Surman records that at the Birmingham Festival of 1840 Mendelssohn looked over his book and joined heartily in singing the tenor part of Handel's chorus "We never will bow down." He detected a wrong note in the copy, which, taking out his pencil, he corrected. He also took part in singing two other Handel choruses, and at the conclusion said to Surman: "Ah! this man puts the extinguisher on us all."

Mendelssohn read Dickens, whom he once met in London. Mr. Arthur O'Leary remembers that when he entered the Leipzig Conservatorium (in 1847) Mendelssohn offered to lend him the "Pickwick Papers." Taking the volume down from his bookcase, he said to young O'Leary: "You must take great care of this copy, as it was given to me by my mother." In this connection Miss Sabilla Novello writes from Genoa: "I remember Mendelssohn sitting down by me on one occasion and, knowing that I was conversant with German, asking me in his lisping manner —'What ith a thtump?' This somewhat peculiar word I translated into German for him. He then told me that he had been reading Dickens, and found the words 'Magpie and Stump' rather difficult to understand, so I explained to him that they were the sign of a certain well-known inn." Here is the Pickwickian "stump" passage over which Mendelssohn stumbled:

When we add, that a weather-beaten sign-board bore the half-obliterated semblance of a magpie intently eyeing a crooked streak of brown paint, which the neighbours had been taught from infancy to consider as the "stump," we have said all that need be said, of the exterior of the edifice.—("Pickwick Papers," Chap. xx.)

In our issue for June we gave an account of Mendelssohn's visit to the Queen in 1842. During his last sojourn in England, in 1847, he was again received at Buckingham Palace by the Queen and the Prince Consort. A characteristic incident of the Queen's motherliness is thus recorded by Moscheles:

The Queen had received him very graciously, and he was much pleased with her rendering of some of his songs, which he had accompanied; he had also played to the Queen and the Prince. She must have been pleased, for, when he rose to depart, she thanked him, and said, "You have given me so much pleasure, now what can I do to give you pleasure?" Mendelssohn deprecating, she insisted; so he candidly admitted that he had a wish that only her Majesty could fulfil. He, himself the head of a household, felt mightily interested in the Queen's domestic arrangements; in short, might he see the Royal children in their Royal nurseries? The Queen at once entered into the spirit of his request, and in her most winning way conducted him herself through the nurseries, all the while comparing notes with him on the homely subjects which had a special attraction for both.

The news of Mendelssohn's death came as a terrible shock to his many friends in England, where half-a-century ago he was greatly beloved both for his personal charm and his artistic life. Here are extracts from two letters to the late Mr. Bartholomew from Mendelssohn's attached English friends, Carl Klingemann and John Hullah, written soon after the death of the composer of "Elijah." Klingemann wrote: "Many thanks for your kind letter. We all deeply lament our common irreparable loss, and shall not see his like again."

John Hullah wrote: "How little we could either of us have thought, at the time of our last interview, that at our next we should speak of the beautiful genius and a most sweet character that had brought us together, as a thing of the past. Happily for the world, Mendelssohn's was not a youth of mere promise: happily for himself, it was accompanied by a novel existence, clear and exemplary as his artistic life was *in*imitable."

The concluding words of this article on Mendelssohn may appropriately bear reference to him as an artist. As Sir George Grove says: "Drawing with him was more like a professional avocation than an amusement. . . . Every little cottage or gate is put in with as much care as the main features. Every tree

has its character. Everything stands well on its legs, and the whole has that architectonic style which is so characteristic of his music." We are greatly indebted to Mendelssohn's friend, Mr. J. C. Horsley, R.A., not only for lending, but for generously offering to place at our disposal two charming water-colour sketches by Mendelssohn. These we propose to reproduce, *in colours*, as a special Supplement in our December issue. Every pains will be taken to reproduce faithfully the minutest detail of design and colour of Mendelssohn's delicate workmanship. We feel sure that our readers will be glad to possess these interesting mementoes of the composer of "Elijah," evincing as they do his remarkable proficiency in the sister art to music.

The small portraits of Felix and his sister Fanny in the present number are from photographs of miniatures taken in Paris in 1816, kindly supplied by Sir George Grove. The portrait of Mendelssohn, which forms the Supplement, was drawn from life during his visit to England in 1833 by Mr. Edward Petre Novello, to whom we specially refer in another column.

THE DONIZETTI CENTENARY.

Not quite a hundred years have passed since Gaetano Donizetti was born. That event took place on November 29, 1797, but the people of his native town did not wait for the completion of the century. They recently held high festival in commemoration, and rejoiced exceedingly, though with some muddling of details, in the fame of their illustrious co-citizen; none the less because he was born, according to his own account, "underground in Borgo Canale; you had to go down by the cellar stairs, where no light ever penetrated." It has been asked by men whose sympathies are not expansive, "Why celebrate Donizetti?" The question might profitably be put to Joseph Joachim, Alfredo Piatti, and other great artists of conviction strong enough to make them travel many miles to do the very thing queried. They probably cannot understand the condition of mind which refuses to Donizetti the homage due to a great master of melody—to one whose feelings found expression in what strikes us, when we hear it, as song not less spontaneous than that of the lark. Surely, the symphonic orchestra is not exclusively the composer's means of utterance! Donizetti, well says a recent writer, "was born with a sense of beauty in his soul which came to the surface and was given to the world under the form of melody—not melody as it is understood by some latter-day prophets, broken, rent and twisted into every conceivable shape in order that its inventor may extort from it some real or fancied dramatic or descriptive meaning, but melody with form, with a beginning and an end, with phrases long enough and lovely enough to capture and enslave the listener's senses."

But was Donizetti nothing more than a melodist—a song bird who warbled artlessly because he could not help it? The question is absurd in the ears of all who remember the sextet in "Lucia," the closing act of the "Favorita," the trio in "Lucrezia Borgia," and many another masterpiece of dramatic expression in music. Granted that the Italian composer might have written differently had he not been Italian and had he lived at a later time; but it is no offence to be true to your country's art and to your own era. So true was Donizetti, and there were moments when, as though by a divine impulse, he seemed to embody the muse of Italy as did the Pythian priestess the spirit of Apollo.

With singing almost a lost art on the lyric stage, it is not surprising that we now hear little of Donizetti's operas. The great melodist could sing himself, and wrote for those who had the same power. "Donizetti," says Madame Marchesi, who is an authority on the matter, "sang with much taste, and made a special study of the mechanism of the voice. He wrote a work on this subject, which he dedicated to the French Institute. This is why the *rôles* of his numerous operas are, without exception, well laid out for the different voices. At a time when men are so carried away by the splendours of instrumentation as completely to neglect vocal melody, it is necessary to remember what has been the influence of singing upon musical art." For a time, at least, recollection is all that is left to us, unless, indeed, we upbraid the Muses with William Blake and say:

> How have you left the antient love
> That bards of old enjoyed in you!
> The languid strings do scarcely move;
> The sound is forced, the notes are few.

Let it freely be admitted that Donizetti was very unequal. How could it be otherwise with a man so constituted, so environed, and who did so much? His life was drained from him, at first slowly, then rapidly, till he died a pitiable victim of paralysis. But through all he went on writing, as a man needs must who will leave sixty-four operas behind him. And much that he produced was, no doubt, unworthy of the genius which inspired his masterpieces. He nodded often, but even Homer nodded sometimes. What would you have?

Are we, amid popular (and not always intelligent) admiration of another style, to "think foul scorn" of the Italian melodists—of those who moved the world with simple tune? There is no necessity, divine or human, for any such course. Nay, happy is the man who can discern the good in all its forms, and be touched by the exquisite plaint of "Spirto gentil" hardly less than by the fiercely pulsing passion of *Isolde's* death. There was much significance in the presence, at the Bergamo *fêtes*, of some among the greatest artists of the day—men and women unconnected with opera, but

able to discern the fair beauty of the Italian composer's strains, and to deem him worthy of such tribute as their skill could offer. All honour to the generous breadth of their admiration, bestowed, not as a dole of charity, but as homage due. The act may be remembered when, in time to come, the world will turn to its melodists as to those who are nearest the gods.

VICTORIAN MUSIC.

Orchestral Music.—III.

In continuing this part of my story down to the present day, I confess to elation of spirit. It is as though a farmer, inspecting his growing crops, came upon a field of abundant promise—a field, it may be, not altogether free from weeds, yet in the main healthy, strong, and comforting to the interested observer. Nothing in the musical history of England is so remarkable as the present rage for orchestral music. This phenomenon—if a much abused word may be permitted—appears to me startling in its suddenness. As a rule, public taste for anything in art has a small beginning and grows very slowly through the stages of intelligent acceptance; even more slowly, sometimes, when it reaches the unintelligently imitative. Prejudice has to be cleared away; inertia to be overcome; power stimulated and directed. In the case we are considering, these operations have been performed in a surprisingly short time, and the reasons for such unusual accelleration are worth finding out.

Seeing the multitude pleased with a thing, we must search, in explanation, for points of sympathy, and here it becomes necessary to discriminate between varieties of the thing itself. If the reader will take the trouble to consider a moment, he will recognise the fact that popular orchestral music is mainly that of recent date. The public are not enthusiastic when they hear Mozart's Overture to the "Magic Flute," or a Suite of Bach, or, indeed, any example of classic as distinct from romantic art. They may listen respectfully—which, as far as it goes, is a good sign—but they are not moved. If, therefore, it be conceived that the progress of orchestral music stopped at Mozart, we should reasonably expect that increase in the favour shown to it would be limited to the degree of growth made by intellectual culture and appreciation. That growth, albeit it goes steadily on, accounts only in slight measure for the present state of orchestral music, and we must seek for some simpler and more easily felt *rapport*. The trouble involved in search and discovery is but slight. Wagner has been declared the favourite composer of the unmusical, and there is some truth in a personal remark which by no means expresses the whole truth. Certain it is that modern composers, Wagner among them, have captured the unmusical, for much the same reason as a tinted Venus in a gallery of sculpture would draw a greater crowd of admirers than one of unstained marble. The cause may undoubtedly be found in the strong appeal which modern orchestral music makes to sense—the appeal of its sonority, its rich colouring, its alternating languor and passion, its stimulating effects of surprise. Observe that these things are more the trappings of art than art itself, which remains in essence what it was, and is indeed unchangeable. A musical organisation and high culture are not necessary to their enjoyment; thousands who possess neither thrill with pleasure as the waves of sound beat upon sensitive nerves. Setting aside whatever may be its real artistic value, which only a trained and cultivated judgment can determine, modern orchestral music unquestionably provides a sensuous feast for the multitude, who, as we see every day, are eager to enter in and enjoy it. I am not now concerned to discuss the question whether this particular development is healthy or deleterious, though much might be said about it. The point is that the merely sensuous qualities of the modern orchestra are connected as a cause with the effect I set out to discuss. If this be disputed, I ask why it is that concert programmes are crowded with the most exciting compositions that can be found, while other works, of a hundred times their artistic value, are rejected as limp and feeble.

The character of modern music, however, does not stand alone in causal relationship to the popularity of the orchestra. The rise and progress of the modern conductor have had much to do with it; partly in a way which must be recognised as powerful for good; partly for reasons to be looked upon perhaps as more amusing than profitable. It is a curious fact that the average amateur finds little pleasure in music which he cannot associate with a personality. Just as he prefers orchestral compositions that illustrate situations or events, so he desires to receive abstract music through an individual, who shall be to him its visible embodiment. "Invisible music," as it was called, has been tried, but I doubt whether anybody went twice to hear it. This craving for embodiment of the abstract is an attribute of humanity. The ancient Greeks tried to satisfy it when they crowded nature with gods, and he is distantly akin to them who wants to behold a singer as well as listen to him. It long remained the misfortune of orchestral music that no individual was popularly regarded as representing it. There were, of course, sixty or seventy performers, and there were a dozen men in the box of Gilbert's "Trial by Jury." But when the dozen addressed the plaintiff, saying or singing, "We love you fondly and would make you ours," the maiden offered no reply. Twelve men could not embody a single love, and an audience cannot worship seventy. True, there has always been a conductor; but

only of late years have the public taken him seriously. He was assumed to be necessary, but he wore no halo. Nobody ever canonised him. I never heard even the most gushing girl exclaim, "O that adorable Costa!" or say that she was going to "hear" W. G. Cusins. The conductor stood conspicuous as part of the furnishing of an orchestra, but he embodied the spirit of the music no more than did his principal first violin. How much have we changed all that!

Sooth to say, none of us suspected what a revolution was impending when Hans Richter accepted an English engagement. We recognised in him no portent as he first stepped upon a London platform, but he was, nevertheless, a very god out of the machine—the heroic embodiment which our public had not been looking for, but which after a time they recognised. Here was an object of popular interest in orchestral performances. The seventy, including the principal first violin, were now less than nothing; the conductor became all in all. We had something to watch as the work went on—a real man, from whose actions, consciously to ourselves, sprang the pleadings and protests of the music; at whose behests the orchestra spoke in thunder or lulled itself to sleep. There was even danger of his eclipsing the composer, whom, it is true, we sometimes forgot, for the disembodied have little chance against form and flesh.

It would be absurd to deny that behind all this admiration lie some good and solid reasons. The case is not wholly one of mere hero-worship, for the typical modern conductor must possess no common capacity. We are sometimes tempted, perhaps, to compare him favourably with his predecessor of a bye-gone generation; and who shall say that he is not an improvement upon the past? In fairness, however, let us consider to what extent modern music affords opportunities for the display of a conductor's individuality. The orchestral music of our own time is many-sided, complicated, capable of varied effects and different "readings" without being in any special degree strained or otherwise abused. In this lies the conductor's chance of personal distinction—one enjoyed by his forerunners only in slight degree. They had a comparatively simple, almost mechanical task, and were restricted in the performance of it by a more imperative law of reverence and more binding traditions than any now existing. It is, in point of fact, modern music that has developed the modern conductor, and in that development we see illustrated the common law of preservation, in virtue of which nature adapts herself to changed conditions.

The effect of present circumstances upon the conductor is not in all respects healthy, since they expose him to powerful temptations. These, however, are not new in kind. All artists are ever in danger of sacrificing sincerity to vanity. "Sincerity," says a great English divine, "is to speak as we think, to do as we pretend and profess, to perform and make good what we promise, and really to be what we would seem and appear to be." It is, therefore, a rare virtue, and those are in particular danger of losing it whose work is done in the eye of the public (of whom a majority cannot well discriminate between the true and the false), and whose instant reward is public applause, than which nothing more readily falls to trick and device. A conductor is much to be congratulated who preserves his virtue unsullied under such conditions; who refuses to make the angels weep by deeds for which men would crown him, and who, like Hans Richter, is ready to efface himself if thereby his art can be made all in all. Some pass the ordeal scatheless; others do not, and are condemned as charlatans by whosoever can see through a flimsy and tawdry disguise.

It may be I have shown that the popularity of orchestral music does not rest entirely upon the best and surest foundations; that it is not wholly a result of increased culture and perceptiveness of the artistically true and good. According to the measure in which this may rightly be said our satisfaction with the present state of things must abate. But there is much for which to be thankful. A great point is gained on behalf of any art when the multitude are induced to take any kind or degree of interest therein. They may be but outer court worshippers, faintly catching the sound of "service high and anthem clear," but it is something to have them there at all. We see a chance, at any rate, that they will draw nearer and even become sharers in the mysteries. For important reasons, therefore, amateurs are entitled to look upon the state of orchestral music in these later Victorian days with considerable satisfaction. While some branches of the art have remained stationary, and one—the opera—has actually gone back, this has made substantial progress. Let us hope that the still spreading and deepening enthusiasm of the public may be rightly guided. Their ear has been won; the next thing is to cultivate it to the appreciation of those higher examples of art which do not depend upon any form of the unworthiness known as "sensationalism"; which are less an appeal to the nerves than to the responsiveness of mind and soul; which elevate and refine rather than call up thrills of physical excitement. That is the true art, and to its pastures may the course of orchestral music lead an ever-increasing flock.

Joseph Bennett.

MUSICAL SINCERITY.

Turning over the pages of Sir Charles Hallé's autobiography, the other day, we came across a curious passage relating to his early experiences in London in 1848. He relates how he brought with him letters of introduction to

various interesting and eminent people. One was to Lord Brougham, who received Mr. Hallé very kindly, "but candidly told me that music was not at all in his line." Another was to Mr. Richard Cobden, who said with equal candour that he had never been able to distinguish "'God save the Queen' from any other tune." Here we may parenthetically observe that it is related of another eminent personage who was absolutely destitute of a musical ear that he only knew two tunes; one was "God save the Queen" and the other wasn't, and the way he knew the first was that everybody stood up! Hallé's third letter was to the Chevalier de Bunsen, who had the reputation of being a great lover of music. And yet it was in De Bunsen's house that he was subjected to one of the strangest experiences of his life. He was asked to play at a reception, and sat down amid a babel of voices that continued during the performance. The sequel had best be told in his own words: "The thanks of the Chevalier seemed a cruel mockery; still, when later on in the evening he asked me to play again, he was so amiable that out of deference to him I did so; but being unable at the moment to recollect a shorter piece than the one I had played half-an-hour before, I repeated it, and neither the Chevalier nor anybody else detected the identity!"

No doubt musical taste has developed in the last fifty years, but along with the growth of a genuine interest in music there has sprung up a good deal of fictitious and insincere enthusiasm on the part of people who really belong to the category of Lord Brougham and Mr. Richard Cobden. Nowadays it really demands a good deal of moral courage to admit that one does not care about music. We doubt, for example, whether any literary man of to-day would dare to emulate the heroical confession of Charles Lamb. And yet, when the matter is dispassionately considered, how infinitely preferable is such a confession than a parade of fictitious interest which nine times out of ten is discounted by some ludicrous solecism! We are very far from contending that if a man hath not music in his soul he should therefore in season and out of season be continually proclaiming his deficiency in this regard. There are many occasions when courtesy and good manners may dictate the observance of a judicious reticence. On the other hand, it often happens that some declaration of faith is inevitable, and here it is that the temptation to gain credit for a non-existent appreciativeness proves so irresistible to the modern man and woman. To put it briefly, civilisation is incompatible with sincerity. Everybody nowadays must affect an encyclopædic range of sympathy where art and letters are concerned, or labour under the imputation of Philistinism.

Musical insincerity is either positive or negative. That is to say, it either takes the form of simulated admiration or fictitious disapproval. The latter variety is very much in vogue at the moment, and the favourite direction which it takes is disparagement, and even abuse, of Handel and Mendelssohn. We do not for a moment deny that this attitude may, in certain cases, be perfectly genuine. It is undoubtedly professed by some really accomplished and learned musicians, and it is also natural and appropriate in those thorough-paced decadents to whom simplicity, symmetry and coherence are as the abomination of desolation. To paraphrase Macaulay's summary of Barère's character, we like their invectives against Handel and Mendelssohn better than anything else they have written, and dwell on them not merely with complacency, but with a feeling akin to gratitude. In short, the one small service which they can render these great masters is to hate them. If it be true that the greatest tribute to excellence is *laudari a laudato*, the converse of the Latin phrase is no less a compliment to merit. This, however, is an attitude quite distinct from the affectation of dislike assumed by individuals who have really no opinions of their own, but borrow the eccentricities of others merely in order to attract attention and pose as the hierophants of the new culture. There is no finality or fixity about their dislikes. They are reversible at the shortest notice; the scapegoat of yesterday may become the idol of to-morrow, and *vice versâ*. Only let one of their apostles declare that Beethoven is brutal and Wagner vulgar and they will subscribe to the doctrine with the utmost fervour.

If, however, the affectation of disdain and dislike is the most objectionable form of musical insincerity, simulated enthusiasm is much more frequently encountered. It may be urged in extenuation of the offence that it does not endanger the peace or well-being of the community at large, or, in other words, that a man (or a woman) may gush and gush and yet not be a villain. All this may be readily admitted. We are not proposing that insincere eulogists should be electrocuted or even sentenced to fourteen days' imprisonment without the option of a fine. We are only anxious to indict them as a nuisance and a stumbling-block in the way of a healthy public opinion. For, after all, it is surely preferable that people should honestly enjoy inferior music rather than pretend that they revel in listening to genuine masterpieces. Here it is where the disadvantages of culture are so conspicuously manifested. There is absolutely no insincerity about a working-class audience. Where their æsthetic perceptions are concerned it has never occurred to them to make capital out of a simulated appreciation. It is only as you rise in the social scale that this false admiration makes itself apparent. It is essentially a species of snobbery, a sort of intellectual tuft-hunting, arising from the desire to ape the opinions of

really enlightened experts, or, on the other hand, of self-assertive cranks.

Many composers have been victimised by this unenlightened and second-hand hero-worship—Wagner, perhaps, more than any other. So far the most fortunate in this respect has been Bach. To quote from the admirable essay on that composer, which appeared in the *Contemporary Review* for September, 1891, from the pen of an accomplished American critic, Mr. W. F. Apthorp: "No doubt the Bach-cult one finds in some quarters is not wholly free from cant; I never knew any cult that was. But I must say that I have found less sham love for Bach in people I have met than I have for most of the great composers. On the contrary, I have usually found Bach made the theme of the most up-and-down plain speaking. It is but another proof of the immense distance which separates him from the popular modes of musical thought. Many people who have to keep up a reputation for musical taste will bear the infliction of a Schumann quartet or a Brahms symphony quite smilingly; they will grin and bear it, and try to think they like it. But Bach marks the point where the worm will turn; he is the last straw that breaks the back of musical endurance, and people admit quite frankly that they find him intolerable."

FROM MY STUDY.

Messrs. Bentley and Son have just issued yet another book of musical recollections—one in which Mrs. A. M. Diehl, the well-known novelist, unloads her memory. Our authoress, most people should know, comes of a musical stock, and, as Miss Alice Mangold, was at one time a frequent figure on the concert platform. It is of the persons and circumstances encountered during that period of her life that she now writes.

One does not get far into this book before wishing that the authoress had given us her personal experiences and observations without such a lot of what may be called collateral matter, easily obtainable from other sources. The volume may have been made more informing by Mrs. Diehl's method, but I fear that it is less interesting. However, one can always skip; acting by the Hornerian principle of picking out the plums. The authoress takes us first to Paris, whither, by the advice of John Ella, she repaired for purposes of study. On friendly terms with Madame Erard, Miss Mangold naturally met with a number of impressive musical people, of whom she now gives us little sketches.

"One was Madame de Spontini, a picturesque old lady, who invariably wore a reticule with a bonbonnière and vinaigrette among its contents, and carried a fan in her trembling jewelled fingers."

Ernst Lubeck is described as "a big burly man with a curious artistic face, a round head, and prominent sea-green eyes." Then we have a glimpse of François Planté: "a slim, somewhat melancholy youth, reserved, yet mild and modest. His playing was of a most delicate and ethereal type, his touch bell-like and soft. Mozart, interpreted by him, was Mozart newly revealed. He was sensitive to a fault. Later in his career he took umbrage at the conduct of an audience who talked persistently while he played; after the performance he packed up his belongings, returned to his native place in the Pyrenees and remained in obscurity for the next ten years." That was a long sulk, and Planté had better have got some fun out of his impolite audience in the manner of, I think, the late Charles Hallé, who, being engaged to stimulate conversation by means of the pianoforte, played the same piece more than once during the evening and was congratulated by the hostess on the variety and interest of his selections. We get a curious picture of Ascher, once well known in England as a composer of "morceaux de salon." "A most humble-minded personage, he was anxious to excuse himself for his successes. 'I cannot imagine what the public see in them,' he said. 'To me, essentially a lover of classical music, they are atrocious, and so difficult to write. . . But I should like you to hear my *real* work,' he pleaded, 'my compositions that the publishers will not accept because of the unfortunate claptrap I was so very foolish as to write—in jest at first, I assure you—as a caricature! And they took me *au sérieux*.'" Mrs. Diehl drily adds: "We heard some of Monsieur Ascher's real and earnest work and—yawned, although he completely enjoyed himself."

While in Paris our authoress sought an interview with Hector Berlioz and obtained it. She now describes the somewhat squalid surroundings of the great man, but we are more concerned with himself:

"The portraits of Hector Berlioz are good. They give a fair idea of him as he was then—with sharp, pronounced features, flowing iron-grey hair, small but brilliant dark eyes, and a pensive, somewhat enigmatical expression. He bowed, murmured a few words of welcome, and with a courtly air insisted on our resuming the seats we had risen from as he came in. Then seating himself behind the writing table, he looked from one to the other, and gave a melancholy little smile. 'You are musical, you come from London, you must know my great friend Davison,' he said, and they were his first words. 'What a critic! what a man!' Then, with intense feeling, he spoke of Mr. Davison and of others, suddenly pausing—a trick of his—and abruptly changing the conversation." Berlioz returned the call: "He looked stiffly grave, his black coat tightly buttoned almost to the throat, his hand inserted under the lapel after the manner of old-fashioned portraits. At first he was politely

abrupt and then requested that I would play to him." He proved a sympathetic listener, and did not withhold counsel. "He condemned the practice of many consecutive hours at the pianoforte, and the use of nerve stimulants, such as tea and coffee. 'Surtout,' he insisted, 'point de café noir.'"

Mrs. Diehl at one time took lessons of Henselt, and she naturally has much to say concerning that disappointing artist. When visiting London, in 1850, Henselt resided in the house of Karl Mangold, our authoress's father, and on that occasion she saw him for the first time. His likeness is thus sketched:

"I can almost see the handsome man now—not either tall or short, with a proud carriage of his dark head. As he stood on the hearth-rug gazing at us with his piercing luminous eyes—eyes which seemed to shine with an inner light of their own—he gave his peculiar smile; a smile which, while singularly sweet, had a petulant, impatient twist about it. Then he kissed us, and soon after dismissed our existence from his mind. But to childish observation and rumination he was an enigma. He seemed wrapped up in something, some matter, ponderous, weighty. He listened absently, awaking from a reverie, as it were, every now and then, and somewhat irritably snapping out a remark or a reply in his remarkably clear sibilant tones."

This probably meant dyspepsia. There can be no doubt of Henselt's nervousness, and nervousness is often the offspring of indigestion. *Apropos*, Mrs. Diehl tells us that when playing with an orchestra Henselt would remain "behind" during the introductory passages; then rushing on and pouncing upon the pianoforte. In 1850 he refused all offers to appear in public, nor would he play in private unless under exceptional circumstances. He was at his best on "practice" mornings, when quite alone, and then would his host permit amateurs to listen on the stairs and landings adjacent to his room. As a teacher, he was peculiar, to say the least. "He would come in in his white suit, a red fez on his head, a fly flapper in his hand, and, motioning his pupil to seat herself at the piano, would say, in his short, brusque way, 'Begin so-and-so.'" When in the mood he would, in ten or twenty minutes, clearly and concisely teach a pupil enough for months of work. "When he was not, he would cry, 'Falsch!' in various tones for the first half-hour, then kill flies silently till he marched out and banged the door. Or, worst of all, he would bring in the dogs and play with them, letting the unhappy pupil do her uttermost without comment, even to the end."

Mrs. Diehl chats pleasantly about English artists and critics in the sixties. It may be that some will read with surprise her estimate of Arabella Goddard, who is described as "the most faithful and reverent classical player it was possible to hear." "Not the faintest hint given of the composer's intent was overlooked. To hear her play Beethoven, Mozart, Mendelssohn, Weber, Schubert, and the rest was to hear their compositions as they manifestly wished them to be played. Still, the lovely touch, the grace, the finish and poise of the most stupendous of mechanical difficulties enhanced the charm of the composer's ideas." It has been the fashion to sneer at Arabella Goddard, but, for all that, Mrs. Diehl's witness is true, and I endorse every word of it. On the subject of musical critics belonging to the same period, Mrs. Diehl speaks with the advantage of much personal knowledge. This probably explains the sympathy which she expresses for them in the discharge of their arduous and often unutterably thankless duties. As a personal friend of the late J. W. Davison, Mrs. Diehl naturally waxes eloquent on the subject of his undeniably great gifts. She says: "His was a mind whose great forces acted with lightning rapidity, and must have been hard to hold in check. As it was, his articles in *The Times* were generally outbursts of eloquence." This needs some qualification, for during the later years of his active career, when new principles and practices in music were gathering strength, and largely affecting men's minds, Davison often wrote with painful hesitation. Sometimes he would give up altogether, and in most cases his MS. went to the printer as a kind of caligraphic puzzle, not many words of the original remaining. In her estimate of Davison strictly as a critic, Mrs. Diehl comes near the truth, but does not quite reach the whole of it. The real key to the criticisms of Davison, in so far as they suggested a prejudice against new men and new methods, lies in the fact that his sympathies were often too strong for his judgment. In that I recognise almost his only weakness, but it was a serious one. Given up heart and soul to hero-worship—to the championship of those who, by their personal graces or the charm of their music, had won his favour—Davison's instinctive attitude towards others was that of a lover towards a possible rival. He would not hear of Schumann and Brahms, lest they should eclipse Mendelssohn of happy memory. In his more serious moments, when judgment was uppermost, he would yield somewhat to those who pointed out merit in the later men, but the very name of Mendelssohn served to kindle the fire of his affectionate admiration, and in its heat rivals had no chance. It was an amiable weakness, indicative of almost feminine intensity of feeling, but it undoubtedly brought to bear a limiting influence where there should have been expansion. Mrs. Diehl touches lightly some other critics of the mid-century. Gruneison is described as "a somewhat captious censor of whatever irked him," and reminds us that he was nick-named Diogenes, albeit he was not a philosopher. Henry

Lincoln, happily still surviving, though rarely seen, may be expected modestly to put from him the compliment of being a "graceful and charming writer." For Mrs. Diehl's opinion of critics now in the field I must refer the reader to the book itself, where, moreover, he will find an opinion that England stands pre-eminent in its musical press.

Mrs. Diehl recollects a concert given in the early fifties, at which Joachim and Rubinstein, then young men, appeared together. She was but a child, but can now draw from memory a clear picture of the artists:

"The two mere lads had but a faint welcome as they came upon the platform, the violinist with an awkward shamble and bow—he was a gawky lad, with a grim, short-sighted expression on his thick, somewhat heavy features, and as he bowed and began tuning his fiddle a thick lock of dark hair tumbled over his snub nose. The young pianist had a flat, leonine face, and the suggestion of the lion in his wide, massive brow was accentuated as he gazed around with his keen grey eyes—a slightly ferocious glance—while he played a few subdued chords. The pair—the pianist looked decidedly older than the ungainly young fiddler—were not prepossessing until they began to play."

Mrs. Diehl, on the authority of Madame Henselt, tells a story regarding "the fretful Robert (Schumann's) self-absorption and total disregard of his wife's well-being."

"One day, the Henselts drove them to see a certain tower whence a fine view of the city and its environs is attainable. Robert, who was in one of his querulous moods, glanced up at the tower, and saying, 'Come, Clara,' took his seat in the carriage again. 'I go not there, it would make me *schwindlich*,' he growled to Madame Henselt. 'But surely your wife will come?' she asked, as he pulled Clara's arm. 'Clara goes not where I cannot go,' he said, crossly, and the obedient spouse murmured an apology to her hostess, and meekly resumed her seat at his side. Henselt, the most arbitrary and dictatorial of husbands, was greatly disgusted with Schumann for manifesting similar tendencies." This does not tell greatly against Schumann. He may not have had the gift of climbing towers, and possibly doubted his wife's capacity in that line. Besides, even when being personally conducted a man should, in the last resort, keep his freedom of will intact.

Here I must leave Mrs. Diehl's book. The reader has seen that it is one which should be given a place in musical libraries.

X.

Edward Petre Novello, whose portrait of Mendelssohn forms the Supplement to our present issue, was a little-known member of a very distinguished family. The second son—Joseph Alfred being the eldest—of Vincent Novello, he was born May 9, 1813. He very early began to show remarkable aptitude as an artist, and subsequently became a student at the art school formed by Henry Sass, who numbered amongst his pupils Millais, Horsley, Frith, and Cope. Mr. J. C. Horsley, his fellow-student, remembers Edward Novello as an exceedingly clever youth. On December 10, 1831, he gained the silver medal at the Royal Academy for the best "drawing from the life"; at the same time Mr. Horsley gained a similar distinction "from the antique." Two years later Novello repeated his former success, but as he had already taken the medal the prize was withheld from him. At the Royal Academy Exhibition of 1833 he exhibited (No. 735), "A portrait of Mrs. Honey as 'Psyche'"; and in 1834, "Cupid riding on a lion—*vide* Spenser's 'Fairy Queen'" (No. 213). Edward Novello's most promising career was prematurely cut off by his early death, from consumption, at the age of twenty-two. Edward Novello painted the well-known portrait of his father, Vincent Novello, and also one of his gifted sister, Clara, now the Countess Gigliucci. He died at Hastings, January 4, 1836.

In the biographical sketch of Sir George Grove, which appeared in our last issue, we made no reference to him as a composer. Our ever-amusing contemporary *Punch* supplies the omission by lending us the following pictorial representation of the worthy knight, wherein he is depicted in the very act of committing his thoughts to paper.



Sir George Grove writing a long note.
From *Punch*, December 15, 1888.
(By kind permission of the Proprietors.)

Referring to the remarks in our last issue on the subject of military bands, Messrs. Boosey and Co. call our attention to the fact that they publish a book by Mr. J. A. Kappey entitled "Military Music: a history of wind-instrumental bands," a copy of which they have courteously sent us. Mr. Kappey's book, with which we were familiar, is, as might be expected, an excellent contribution to the literature of the subject, and the many illustrations of wind instruments give it special value. But the author only gives a few lines, for the most part quoted, to the subject of the army bands of this country. Therefore, we still hold to our opinion that "A history of *British* military music is much needed." Such a work could only be compiled by some competent enthusiast who would be armed with proper credentials from the War Office authorising him to obtain access to regimental records and official papers. Perhaps some member of Parliament will call the attention of the Government to the matter.

Sir George Grove's "Beethoven and his Nine Symphonies" has formed the subject of two important articles in French magazines. The first, which appeared in the *Revue des deux Mondes* of August 15, is from the able pen of M. Camille Bellaigue, who contributes a long, exhaustive, and highly eulogistic appreciation of Sir George and his Beethoven studies. There is much in this masterly article that we should like to quote; but its first paragraph, of which we give a free translation, will enable our readers to form some idea of the nature of M. Bellaigue's remarks:

"This book was wanted, but nothing is wanting in its execution. It exhausts a great subject, the greatest, perhaps, which could present itself to musical criticism, though from criticism it has nothing to fear. It is primarily as a musician, and as a distinguished one, that this English writer discourses on music. He really writes about Beethoven's symphonies and not by any means *àpropos* of them. Nothing appertaining to their constitution is unfamiliar to him, and nothing which touches upon them, however slightly, is indifferent to him. Studying them one after another in their chronological order, he considers first their organism and their specific being; the themes, the rhythm, and the gradations of tone. With these initial elements he proceeds to notice what affinities are established between them, what reactions, what results, in what sense, in what order, and to what end. Then from the foundation and the very substance, he passes to the accessories and surroundings. He studies their antecedents as well as their consequences. He is none the less curious in regard to their origin than in regard to their analogy. He is constantly collecting and collating. In commenting upon their splendid structure, he delights to make himself their historian, and is as much interested in their beauty as in their destiny. He omits neither a single sketch, a single copy, nor a single variant; and so far as concerns any effort in the matter of corrections and improvements, he discovers the secrets of genius and labour, which are so often blended as to be almost indistinguishable. . . . In a word, Sir George Grove is so well informed that there is nothing in regard to Beethoven's symphonies that can be known which he does not tell us."

The other article is by M. Michel Brenet, and appeared in *Le Guide Musical* of September 19. In the course of an interesting notice of the Beethoven book, M. Brenet refers to Sir George's remarks upon the alterations which conductors used to make at the return of the first subject in the "Eroica" Symphony (*vide* "Beethoven and his Nine Symphonies," p. 66). The French critic wishes to know the present custom of English conductors in regard to the playing of this passage. We beg to inform him that our *chefs d'orchestre* keep strictly to Beethoven's text.

The long-expected "Life" of Tennyson made its appearance on the 6th ult., the fifth anniversary of the great poet's death. It need scarcely be said that these two volumes, containing upwards of 1,000 pages, and published by Messrs. Macmillan and Co., are of absorbing interest. Tennyson's verse is so eminently musical that it may cause some surprise to find that he himself was not musical in the general acceptance of the term. "A. T. was not thought to have an ear for music," records his old friend, Edward FitzGerald. His son and biographer, the present Lord Tennyson, referring to the poet's early days, says that "he had a love for the simple style of Mozart, and for our own national airs and ballads, and played himself a little on the flute; but 'only cared for complicated music as suggesting echoes of winds and waves.'" In his eighty-third year, and shortly before his death, he "sang an octave to the pianoforte as clearly as possible." Tennyson, doubtless quite naturally, seems to have thought that true poetry was so musical in itself that to clothe it in the garb of music was a superfluity. To quote his son's words: "Music seemed to him to be the language of spirits, and he would say: 'I can feel the glory, though I cannot follow the music. I know that I miss a great deal by not understanding it. It often seems to me that music must take up expression at the point where poetry leaves off, and expresses what cannot be expressed in words.'" No thoughtful person will deny that there is an immense deal of truth in these words. After hearing "Comfort ye" sung, by which he was greatly impressed (as he was generally by Handel), he remarked: "It is difficult to believe that the man who wrote that was developed from the Ascidian." He was also fond of Beethoven's music, and of asking Joachim to play at his house. After hearing the great violinist play Tartini's "Trillo del Diavolo," he said, "I can feel the magic and poetry of the *bowing*."

The late poet laureate naturally had a predilection for his wife's settings of his poems. During a holiday journey he wrote to her: "I think it a great pity that your 'Sweet and low' hadn't the start of all these musical jottings"; and in a letter to the Duke of Argyll he said: "She [Lady Tennyson] has set it ['Riflemen, Form!'] far more to the purpose than most of Master Balfe's." But if the late Lady Tennyson was not distinguished as a composer, she had good judgment and gave her illustrious husband excellent advice. We are indebted to her for the present form of "Sweet and low." Tennyson had made two versions, which he sent to his wife to choose from before publication. "She chose the published one in preference to that which follows, because it seemed to her more song-like."

Unpublished Version.

Bright is the moon on the deep,
Bright are the cliffs in her beam,
Sleep, my little one, sleep!
Look he smiles, and opens his hands,
He sees his father in distant lands,
And kisses him there in a dream,
Sleep, sleep.

Father is over the deep,
Father will come to thee soon,
Sleep, my pretty one, sleep!
Father will come to his babe in the nest,
Silver sails all out of the West,
Under the silver moon,
Sleep, sleep!

It is interesting to find that Sir George Grove (whose name has been omitted from an otherwise exhaustive index) suggested to Tennyson that he should write a cycle of songs for music after the manner of the "Liederkreis" of Beethoven and Schumann. This characteristic suggestion of Sir George's resulted in "The Song of the Wrens," which Sir Arthur Sullivan set to music. We learn that Dr. Stanford (whose setting of "The Revenge" Tennyson thought to be "dramatic and fine"), during a long walk with the poet and Mr. Arthur Coleridge at Farringford, contributed his quota to the "merry stories" which all three narrated. "In January, 1892," records the biographer, "Dr. Hubert Parry stayed with us at Farringford, for he wished to hear my father read 'The Lotos-Eaters,' which he was

setting to music. For the first time my father's voice, usually so strong, failed while reading this poem and the 'Ode on the Duke of Wellington,' which he was anxious that a great composer should set as he read it." This last sentence suggests the question whether the majority of composers sufficiently enter into the *poetical* spirit of their words before they set them to music. The temptation to further quotation from these fascinating volumes must be resisted, except one other reference to music. Someone said to the late laureate: "No one has written finer things about music than you have done." In this connection he thought that the simile in the following (from "Locksley Hall") were among his most successful lines:—

Love took up the harp of Life, and smote on all the chords with might;
Smote the chord of Self, that, trembling, pass'd in music out of sight.

Miss Anna Williams, one of the most conscientious of vocalists, has retired from the concert platform with general regret on the part of the English public. In the course of some remarks upon her career, which appeared in the columns of a contemporary, Miss Williams said: "I have been before the public for twenty-three years, and I intend retiring into private life before my voice loses its power. I think twenty-three years is a long enough time for any woman to be in active work as I have been." Miss Anna Williams is the daughter of the late William Smith Williams, to whom, as "reader" to Messrs. Smith, Elder and Co., the publication of "Jane Eyre" is due. On June 27, 1872, at the National Music meetings promoted by the late Willert Beale, and held at the Crystal Palace, Miss Williams gained the first prize, value £30, for sopranos, when she sang "Hear ye, Israel," from "Elijah," the judges being Sterndale Bennett, Benedict, and Arditi. But the clever young soprano had previously sung before the Queen at the Royal Albert Hall—where she recently took her farewell of the public—while that gigantic edifice was in the builder's hands! The actual date was December 3, 1870, and the following account of her singing may appropriately be reprinted:—
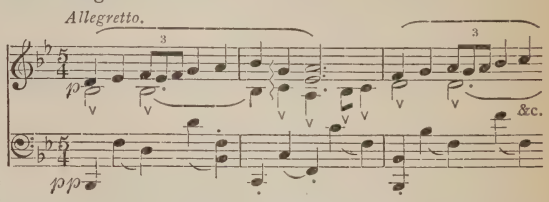
In the first instance, Frederick Brittan, one of the boys employed by the contractors, was permitted to sing, and afterwards Mr. Healey, an officer of the Science and Art Department, was called upon to play a set of scales. This having been done, Miss Anna Williams, an amateur, was commanded to sing, and her Majesty, in order to put to a somewhat severe trial the effects of a female voice in a large building, ascended to the balcony of the third story, and there, we are informed, the most delicate notes were perfectly audible.

The songs that Miss Williams sang, but without any accompaniment, on that novel occasion were "Ave Maria" (Bach-Gounod) and "Hear ye, Israel" (Mendelssohn). For this performance she received a gold watch and chain. Miss Williams subsequently studied under Henry Deacon, J. B. Welch, in London, and under Scafati, at Naples. On her return to London she took lessons, which, we believe, were of great value to her, from Madame Florence Lancia. The public career of the gifted singer is too well known to be recounted here. Suffice it to say that any work was perfectly "safe" when entrusted to her care. Although Miss Williams has said, or sung, her farewell to the public, it is highly satisfactory to know that, at the Royal College of Music and elsewhere, she will have many opportunities of inculcating her excellent style and artistic methods into the minds and voices of future singers. May she fully experience all the enjoyment in her retirement which she so richly deserves.

A musician of note has sent us the following letter upon a subject of national interest:—

TO THE EDITOR OF "THE MUSICAL TIMES."

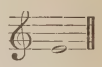
Sir,—In your last number "F. C." furnished specimens of suggested perversions of our National Anthem for use on several specific occasions; but he omitted one for general use. I venture to enclose a bar or two which should meet the case: this setting has been declared suitable for cathedrals as well as profaner areas, and (perhaps a doubtful advantage) the conductor might join in the vocal part, as it has been found to require no conducting:—



I had thought of sending the complete score to Queen's Hall, but I am assured that Gospodin Newmanninoff has only Russian national airs (with many variations) played there.

But I have not been lately.

Truly yours,



A very interesting article concerning the relations between Beethoven and the Baroness Dorothea von Ertmann is published in the Graz *Tagespost*, from the pen of Dr. M. von Kaiserfeld, in whose family some traditions of this charming and gifted lady are preserved. As Fräulein Graumann she was, during the first and second decades of the present century, a most highly esteemed pianist in the Austrian capital. She was possessed of great personal beauty, tall of stature, with noble features, expressive eyes, and a wealth of dark, curly hair. In her interpretation of Beethoven's music she excelled. It was spiritual and poetic, and entered with an artistic insight, rare at the time, into the minutest details of the master's intentions. It is, therefore, not surprising that Beethoven, on his part, felt for this remarkable woman an admiration bordering upon adoration. He called her his "Dorothea-Cæcilia," and looked upon her as the High Priestess of his art. It was to her that he dedicated his Pianoforte Sonata in A major (Op. 101); and in a letter announcing the fact, and now published for the first time, he requests her to look upon it as "an evidence of his high estimation of her talent as an artist and of her person." It was an attachment of a different order from that which the master entertained for the Countess Therese von Brunswick, his "Unsterbliche Geliebte." Dorothea-Cæcilia, though most happily married to an officer in the Austrian army, was not spared some of the bitter experiences of life. When her last surviving child was buried, she was seized with a serious mental malady. Tearless and apathetic, she fell into a kind of stupor, declining to be seen by anyone, even amongst her most intimate friends. Beethoven would not be so denied. He called at the house one day, and, entering her room without addressing her, seated himself at the pianoforte. There he improvised "in seiner Weise" for the space of an hour, until the eyes of the sufferer were bathed in tears and the wished-for crisis in her condition had set in. Beethoven had conveyed to her in language far more eloquent than mere words the consolation she so much needed. In 1831 Baron von Ertmann was stationed at Milan as the Austrian general in command, and it

was then that Mendelssohn paid him and his wife the visit described in one of his charming letters to his family. He desired to make the acquaintance of "the interesting lady of whom I had heard so much, and who was made such a pet of by Beethoven." His reception was a most cordial one. The Baroness played Beethoven's C sharp minor and D minor Sonatas to him, and "I think I have learnt something from her," records the composer of "Elijah." Dorothea von Ertmann was an aunt of Madame Mathilde Marchesi, the distinguished vocal teacher residing in Paris, whose maiden name was Graumann. She died in Vienna, on March 16, 1849, at the age of sixty-eight, and was buried in the old Churchyard of Währingen, where her grave was traced recently, though not without some difficulty, by Dr. von Kaiserfeld.

The following interesting contribution to the history of the baton in England appears as a footnote by the translator of "A comparison between the French and Italian Musick and Operas," translated fron the French, and published in London in 1709:—

Some years since the Master of the Musick in the Opera at Paris had an Elboe Chair and Desk plac'd on the Stage, where, with the Score in one Hand, and a Stick in the other, he beat Time on a Table put there for that purpose, so loud, that he made a greater noise than the whole Band, on purpose to be heard by the Performer. By degrees they removed this Abuse from the Stage to the Musick Room, where the Composer beats the Time in the same manner, and as loud as ever. The same was observed in *London* six or seven Years ago; but since the *Italian* Masters are come among us, and the Opera's have been introduced, they have put a stop to that ridiculous Custom, which was Founded more upon an ill Habit than any Necessity there was for it, as doing more harm than good; for the Opera's are better performed now without it than any Piece of Musick was formerly; because the eye was too much Distracted, being obliged to mind the beating of the Measure, and the Score at the same time; besides, it kept the Singer and the Player in too much Subjection, and fear of Errors, by which means they were deprived of that Liberty so absolutely necessary to Musick and which gives a Strength and Spirit to the Notes.

The prospectus of the fortieth season of the Monday and Saturday Popular Concerts contains an announcement which will be received with genuine and widespread regret. We quote Mr. Arthur Chappell's own words: "Before announcing the arrangements made for the forthcoming concerts, the Director desires to express deep and sincere regret that circumstances have compelled the retirement of Signor Piatti and Mr. Ries from the posts they so long held in connection with the Popular Concerts. Both performers took part in the first season, and, with scarcely a break, continued their services through thirty-nine years. Patrons of these concerts will share the Director's feelings in losing colleagues so true and faithful, artists so eminent and experienced." Mr. Ries, who is a nephew of Ferdinand Ries, Beethoven's pupil, first came to London in 1853. He has played second violin in the "Monday Popular" quartet ever since the commencement of the concerts in 1859. With what efficiency, artistic conscientiousness, and self-effacement he has discharged this important duty it is hardly necessary to say. The name of his distinguished colleague, Signor Piatti, is a household word in musical circles. It is fifty-three years ago since he first set foot on English soil, when his remarkable violoncello playing at once stamped him as an artist of the first rank. This position he has worthily maintained for upwards of half-a-century. He has been a tower of strength to Mr. Arthur Chappell's delightful concerts, not only in the concerted music, but as a solo player of the highest order. The director's "deep and sincere regret" at the retirement of these two eminent artists will be fully shared by those who know their sterling worth and high attainments.

The Italian Government, in the Spring of this year, sent a musician, in the person of Count Giuseppe Franchi Verney, to report upon French and English school music to the Italian Education Department. A translation of the most interesting passages of the Count's exhaustive report on French and English schools appears in the *School Music Review* for November, and we hope to refer to some features of it in our next issue. Meanwhile, we give a short extract from the document, which will doubtless be read with great satisfaction: "Many people would decline to regard England as *the* musical country, *par excellence*. On the other hand, there are few countries in this world where music is made the object of such devout, enthusiastic worship. It might almost be said that music is a vital and indispensable element of English life."

What is up-to-date music? This question is suggested by a recent review of an arrangement for the organ of Mendelssohn's *Allegretto* movement from his "Hymn of Praise" symphony. The reviewer says: "The melody flows delightfully enough, but the serenity of its expression helps to make one extremely conscious of how out-of-date it all is." Here, then, is the answer to our question. According to the reviewer, "serenity of expression" should not be a feature of modern music. We calmly await the next sapient utterance from the same oracle.

FACTS, RUMOURS, AND REMARKS.

It is not dignified to air a private grievance unless public good is possible from so doing. The proper editing of festival word-books may, in some faint degree, be a matter of concern to amateurs, and on that account I "make my moan." Mr. Cowen's scena, "The Dream of Endymion," was in the programme at Birmingham, and I, as the author of the words, looked to see them reproduced from the Philharmonic book in which they originally appeared. Alas for my confidence! The lines were printed from a copy of the music, with all the composer's repetitions of phrases, and even words. More than that, two lines were sometimes made out of one. More than that, the quotation from Keats, which indicated a connection between the scena and his wonderful poem, was omitted altogether. And this at Birmingham!

I read (not in The Musical Times): "The song which took the prize at the recent Welsh Eisteddfod at Pontypool was Walther's 'Preislied' from 'Die Meistersinger.'" The singer took the prize, not the song, and the Eisteddfod was held at Newport, not Pontypool.

One more Verdi story is going round: "Verdi has handed over to his friend Boïto a box containing the complete score of an opera, which is not to be opened till he is dead." The marines may believe it.

Has he come at last? A labourer in the Venice arsenal, says Rumour, has written two operas, which will be performed in that city next season. He is entirely self-taught.

Bird-o'-Freedom Sawin re-appears in the person of Mr. Albert D. Mueller. He has written a song styled "Columbia's Appeal," hoping that it will be to the United States what the "Marseillaise" is to France and the "Wacht am Rhein" to Germany. Noticing this effusion in the *Musical Courier*, Mr. Philip Hale gives a specimen verse:

Unfurl the banners! Proudly wave
Old Glory's stripes in all their charms!
The Sons of Freedom to enslave,
The tyrant's minions haste to arms!
To drag our eagles in the mire!
To wrest from us our heritage!
This is our enemie's desire!
And make us slaves in freedom's age!
"To arms!" "To arms!"
Columbia's sons, assemble!
Your treasures to defend!
Ye tyrants, tremble!

Even this is not so bad as another patriotic ditty, from which Mr. Hale quotes two lines only:

The Lord is like the kangaroo,
And like the roaring buffalo.

It is a thousand pities that the volume in which this hymn appeared was "suppressed by unsympathetic relatives."

A book entitled "Schopenhauer's Table Talk" is promised. It will be racy reading, if the great Pessimist ever said, as reported: "Thank your friend Wagner in my name for sending me his 'Nibelungen,' but he ought to hang music on the nail; he has more genius for poetry. I, Schopenhauer, remain true to Rossini and Mozart." And again: "He has sent me his Trilogy. The fellow is a poet, not a musician. There are mad things in it, though. Once, at the end of the first Act of the 'Walküre,' you read, 'The curtain falls quickly.' But if it doesn't fall quickly, there will be wicked things to see."

Here is a quatrain from a recent tribute to Beethoven:

He was a small and not good-looking man,
Yet monarchs paused to let him pass. The same
Was never shown to such before. The brave
Respected him as only bravest can.

The editor of the *Concert Goer* asks a question:

Why do we cry down such music as Donizetti's for the simple reason that it is not analytical? It is pure, it is wholesome, it refreshes and delights all who hear it in the proper spirit, the spirit that is willing to accept a beautiful thing for its beauty's sake, gratefully and without questioning exhaustively its logic, its philosophy, and its construction.

May Miss Anna Williams, as a teacher, enjoy a career no less successful and happy than was hers as a singer. I am not disposed to say that this most capable and honoured vocalist quits public life in full possession of her powers. That would be to charge her with caprice, even with desertion from duty. The simple fact is that Miss Williams, too honest to give the public of that which cannot be her best, has had the strength of mind—let me say the manliness at once—to retire and devote herself to work which she can still do perfectly. Her example might be followed with advantage in many cases.

There seems to be a "rift within the lute" of the Burlington Choral Society—a body that has done good service in East Yorkshire by giving festival and other concerts, under the direction and with the financial assistance of Squire Boswell, of Thorpe Hall. The secretary, Mr. Peacock, having left Burlington, Mr. Boswell has issued a circular to the members, the tone of which, I regret to say, is not inspiriting, and points to some lack of interest, not on his part, but on theirs. I trust I do the Burlington singers no injustice in the matter, but, anyhow, here is a case in which ranks should be closed and a resolve to march forward be carried out. Let all concerned act as though the credit of musical Yorkshire depended upon their resolution. Does the county of broad acres ever put its hand to the plough and then look back?

In the course of a letter addressed to an American editor, Madame Marchesi said:—

Wagner, that musical colossus, came to destroy completely all that still remained of the great school of song. For this celebrated German composer singing does not exist. The singer becomes the humble servant of the orchestra. That which is above all to be deplored is that the younger composers, instead of considering the exigencies of the vocal instrument, walk blindly in the footsteps of Richard Wagner.

Vocal studies are declared of no use; science has been replaced by charlatanism. Nothing remains for us save to pray for the coming of a new musical Messiah.

It is a pity that the late Charles Keane did not live long enough to sing this ditty in praise of the bagpipes:

Away with your fiddles and flutes,
As music for wedding or ball,
Pianofortes, clarinets, lutes,
The bagpipes surpasses them all.

. . . . . .

Upheaved the fair dancers will feel,
Like birds poising light on the wing,
As nimbly they trip in the reel,
And roll off the steps of the fling.

In music, in warfare, in song,
With bagpipes, and banners unfurled,
Like a torrid simoon borne along,
The Highlanders lighten the world.

Simoon is good. I understand that when camels hear one coming they bury their heads in the sand. It is to be feared that bagpipes are coming. In that case what shall we do?

The *Birmingham Argus* complains that the low pitch used at the festival "has had to bear the brunt of conservative opposition and prejudiced criticism." Of course the *Argus* cannot be expected to tolerate anything conservative, but it might concede, in a specially technical matter, that those who differ from it are not necessarily prejudiced. For myself, I do not fear the epithets of the *Argus*, and I repeat that the lowered pitch was, in point of effect, disastrous. "Mr. Edward Lloyd," adds the Birmingham journal, "gracefully accommodated himself to the inevitable." Mr. Lloyd is a good-natured man, and he suffered for it during the week.

With much pleasure I quote from the *Musical Standard* the subjoined remarks upon the appearance of little Bruno Steindel at the Crystal Palace: "The Society for the Protection of Children might surely stand, like Moses, 'in the gap,' and try to stop such exhibitions. All contemporary journalists write to the same effect." Not all, unfortunately; but I, for one, will have nor part nor lot in the showing of a poor baby of seven, and I cry "Shame!" upon those who abet it.

Joseph Bennett.

CHURCH MUSIC.

Why the music of the Sanctuary comes in for so little, or, of late, no consideration at the annual Church Congress is a mystery which awakens in the minds of many practical and earnest men surprise and regret. In the words of an eminent musician, sacred music is now "an integral and not, as formerly, a subsidiary part of the services" of the Church, and so can no longer be wisely neglected, overlooked, or put aside in the councils of our Church authorities. However, seeing the marked interest many clergymen now take in the spread and progress of Church music, the absence of any serious attempt to deal with the subject at the Church Congress meetings may perhaps be properly ascribed to the want of preliminary action on the part of our Church musicians, rather than to studied or even accidental neglect on the part of those responsible for the arrangement of the Church Congress proceedings. Possible causes are the loss of such clerical Church musicians as the Rev. Sir Fredk. Ouseley and the Rev. Sir Henry Baker; the completion of the labours of the "Ancient and Modern" Hymn Book Committee, and the consequent apparent inactivity of that influential body; and the great pressure of work and responsibility falling to the lot of our "chief musicians," whereby they may conscientiously feel disinclined to advance within the range of new sources of artistic and professional anxiety. Then music has, perhaps, still to find a place of real honour and active usefulness in the scheme of those who guide the work done in the recently established Church House.

The necessary impetus to a broader and more earnest consideration of the pressing claims of Church music might, of course, be given with effect and at the right moment by that powerful body, the Royal College of Organists; and the new and useful Church Orchestral Society is also in a position to request an opportunity at some future Church Congress for the discussion of matters and for the exposition of information concerning its immediate mission in connection with the advancement of sacred art.

The Anglican communion must perforce take the subject of music in church into consideration ere long, in view of the present decided attitude of public opinion. Not only from within, but from without, there are abundant signs of the forward movement. The Nonconformist bodies, long reluctant to move, are now advancing with no uncertain steps in the adoption of Church musical forms and methods; and they have many able musicians working with them to this end. Indeed, no Church can afford to turn aside from this burning question of modern religious life; least of all can the National Church, so fully alive to the importance of so many religious and social movements, consistently or safely overlook a matter which may be described, without exaggeration, as affecting the spiritual minds of all church-going people.

A prominent possible musical feature of the forthcoming congress in London of the Incorporated Society of Musicians is a proposed performance of Tallis's Motet in forty parts, under the direction of Dr. A. H. Mann, who edited the modern edition issued a few years ago by Messrs. Weekes and Co. Should the performance take place, and of this there can be little doubt in view of Dr. Mann's enthusiasm and energy, the *personnel* of the combined choirs will probably be as interesting as was the case upon the revival of this work under the baton of John Hullah many years ago, when the Rev. Sir Fredk. Ouseley sang the first alto part in one of the choirs, and Henry Leslie, and quite a host of other distinguished musicians, took part in a memorable performance of this masterpiece. Modern musicians do not expect proportionate effect from choral works written in a great number of parts; though the elaboration of the orchestral score has become the *sine qua non* of modern art.

Sir John Stainer's cantata "The Daughter of Jairus," one of the most successful of modern Church oratorios, was included in the music selected for the recent inauguration of the new organ in Bangor Cathedral.

The introduction of an organ in Free St. George's Church, Edinburgh, seems to be regarded in the North as an event illustrating the general capitulation of the sterner and more cautiously advancing members of a Christian body so long resisting the introduction of instrumental music in Church. The congregation of St. George's, Edinburgh, are to be congratulated, not only upon this display of the courage of their new opinion in this matter, but also upon the engagement of so gifted and able an organist as Mr. Alfred Hollins.

ORGAN MUSIC.

Something more than local interest is attached to the selection of an organist for the Town Hall, Leeds. Feeling this, probably, the committee dealing with the appointment have proceeded to advertise for candidates a second time; the forty-two applications already made not, in their opinion, including a sufficient number of eminent names. As pointed out by a weekly contemporary, the Leeds Corporation may take to themselves the not undignified course of seeking out some suitable man, through the assistance of two or three professional advisers.

There are, however, other aspects of this question deserving attention, not only in connection with Leeds, but with regard to the present condition of professional life in the musical world. The musical artist of high reputation stands in an attitude too fixed to be necessarily dependent upon official positions; although it is right and natural that such positions should be in the hands of men of high repute. All the same, men of the front ranks of the profession in London and elsewhere, especially in the metropolis, where good positions and large incomes are plentiful even in these days of sharp competition, are not to be tempted by even such important offices as that of organist to the city of Leeds. Then there is a lesson on the other side—the lesson of dignified self-respect in art matters, which seems a difficult one for provincial civic authorities. To apply these words directly, may it not be asked—is it not possible that one of several accomplished organists now resident in Leeds is the right man for the position of city organist? Surely in the wealth of artistic skill happily now the possession of this country, the Leeds Corporation need not travel far to find a "fit and proper person" to undertake the office of organist at their magnificent Town Hall.

Year by year the question of town organists exchanging duty during the summer holidays comes to the front, but apparently with no greatly increased hopes of practical solution. In truth, there are serious difficulties in the exchange of such onerous duties as those of church organists, involving different methods and readings of the service music, and strange organs to be manipulated. Our American cousins appear to be more fortunately placed in this regard; and many of the younger organists visit Paris and other Continental cities in quest of artistic, not to add linguistic experience, and rightly to widen out their knowledge of the world, for travelling by

the American is wisely regarded as a second education. A large number of these young organists find their way to London on their way home, in order to add to their artistic experience by intercourse with some of our best known metropolitan organ-players. Much is it to be regretted that our young English church organists cannot apparently secure more complete and valuable holiday experiences of a similar kind.

The Plymouth County Council recently decided not to allow Sunday afternoon organ recitals in the local Guildhall; an unfortunate and short-sighted decision, to be reversed, doubtless, as time goes on.

In the course of the debate on this matter, Mr. John Hele, the esteemed organist of the Plymouth Guildhall, observed that "all good music is sacred"; words which should always be kept in mind in connection with this subject.

There is a story of a Bishop who expressed this opinion in the words: "the note C is the same both in and out of church." In the abstract this is true; all the same, good music may be soiled by unworthy words or worldly use and association. Even organists seem a little in danger of forgetting this sub-contrary proposition, by introducing not only into the programmes of Sunday afternoon recitals, but by bringing into church specimens of operatic music in some cases surrounded with unworthy associations, and technically unfitted for the organ keyboard. The selection of music for instrumental use in our concert halls and, one is compelled to add, in view of many advanced recital schemes in our churches, demands earnest attention. After making liberal concessions as regards the selection of music of various styles for Sunday use, there is wisdom in reserving some judgment as to appropriateness in this, as in all things.

Through the kindness of a correspondent, we are favoured with some particulars of the "organ-concerts" given by Herr Hans Fährmann in St. John's Church, Dresden. These are divided into cycles. After giving several series consisting of the works of Bach, Mendelssohn, Merkel, and Rheinberger, and one course of historical concerts, Herr Fährmann commenced in 1896 a series of German and French organ music, and is now dealing with the German and English schools. His programme for the 4th ult. included Mr. John E. West's musicianly and effective Organ Sonata in D minor and Dr. W. H. Sangster's admirable Fantasia (Toccata) in E minor. In an interesting programme-preface Herr Fährmann refers to our excellent, varied, and extensive modern English school of music for organ, chamber-organ, and harmonium in appreciative terms. He names S. S. Wesley, W. T. Best, George Garrett, W. G. Wood, W. H. Sangster, among composers, with a special reference to the younger writers, John E. West, Battison Haynes, and the American composer, W. Dayas.

A series of recent recitals by Dr. Bellerby, given in Holy Trinity Church, Margate, presents interesting programmes, including a Sonata in D minor, Faulkes; Cantilène Pastorale by the same composer; Offertoire, G. F. Vincent; Minuet, Bellerby, and Festive March, Ferris Tozer. The classics were duly honoured in Dr. Bellerby's selections. The list of pieces played at Dr. G. H. Smith's recital at Sculcoates Parish Church, on the 9th ult., included Canzona, King Hall, and Guilmant's Sonata arrangement of his Symphony for organ and orchestra.

At the opening of the new organ by Messrs. Richardson and Son, of Manchester, at St. Julian's, Benniworth, on the 14th ult., two recitals were given by Mr. C. W. Godson, of Cleethorpes, Grimsby. The programmes included Handel's so-called "Nightingale" Concerto, the first movement of which, with its bird imitations, it has been thought might have given a suggestion to Beethoven for his Pastoral Symphony had he known the older master's work; Lemmens's somewhat hackneyed "Storm" Fantasia, and Bach's St. Ann's Fugue, one of the most glorious pieces of fugal counterpoint in existence.

The great instrument in St. George's Hall, Liverpool, heard to such advantage through the skilful manipulation of Dr. Peace, is undergoing alterations under the builders' hands. It will be re-opened in about two months.

The fine new four-manual organ built by Mr. August Gern for the Church of St. John the Baptist, Kensington, will be opened by Sir Walter Parratt, on the 17th inst., an event of interest to the lovers of organ music.

The recent programmes of M. Auguste Wiegand, of the Sydney (N.S.W.) Town Hall, do honour to that gentleman's energy and determination to popularise organ music in the busy Antipodean city.

BIRMINGHAM MUSICAL FESTIVAL.

(By our Special Correspondent.)

Certainly the wealth of the Midland capital does not decrease, nor is there any abatement of the old will to spend it liberally in a good cause. Wherefore the Festival of 1897 stood forth as well furnished unto all good works as the best of its predecessors. Soloists, orchestra, chorus, all were there, as excellent as money could buy, and qualified to make ordinary assurance of success more than doubly sure, but for the tendency of man's best laid schemes to disappoint him. See here the names of the principal singers: Albani, Anna Williams, Evangeline Florence, Marie Brema, Hilda Foster, Ada Crossley, George May, Edward Lloyd, Ben Davies, Andrew Black, Plunket Greene, and Bispham. A goodly company, a better than which is hardly to be found under present circumstances. The band included forty violins, equally divided into firsts and seconds, sixteen violas, sixteen violoncellos, and fourteen double-basses—in all a force of eighty-six "strings." The "wind" numbered thirty-two, and the percussion, &c., eight; the grand total being 126. The chorus, on its part, included some 350 performers, who had long been in the training hands of Dr. Swinnerton Heap. Taking into account the dimensions and quality of this executive force, and the careful preparation given to it by such a conductor as Hans Richter, the festival authorities were entitled to feel themselves armed at all points against failure through neglect, and liable only to the accidents which proverbially will happen under the best regulated conditions. Financial disaster of course never entered into their calculations, even as a remote contingency. It may be rather that the committee hoped for more than the £5,000 which was handed over to the General Hospital as the sum of donations and the balance of profit.

It boots not to tell here of rehearsals for the work of the four days, the 5th, 6th, 7th, and 8th ult. Birmingham funds permitted them to be sufficient in number; Dr. Richter answered for the rest, and when the festival opened with "Elijah," before an audience which left not a single seat vacant, the outlook appeared as bright as the glorious blue sky that smiled down upon the gathering. That it looked more roseate than it proved to be was nobody's fault in particular, though to my mind those who were responsible for lowering the pitch, and thereby not the pitch alone, may take to themselves a disquieting share of responsibility. They dulled "Elijah" to begin with, hampered some of the soloists, and did not leave even the chorus unharmed.

Turning to the programme, I have to indicate three new works upon which the committee relied to sustain their reputation for enterprise. Of these, one turned out a positive success; another made a more moderate, though still a favourable impression; while the third was, on

various accounts, less fortunate than its companions. The happiest lot fell to a Requiem composed by Professor Stanford—a work received by its audience without the least misgiving or hesitancy, and favourably spoken of by all the critics, save those who act as wreckers or jesters. The Requiem was produced on Wednesday morning, the 6th ult., the composer conducting, and the principal singers being Madame Albani, Miss Marie Brema, Mr. Edward Lloyd, and Mr. Plunket Greene. It is less necessary to speak of the performance, albeit it offered some lessons for the general advantage, than of the work itself; which has not died away—which, indeed, is likely to remain. The composer—and this is a point to be observed above most—did not shrink from the task of preparing a Requiem which should reflect the spirit and feeling of Roman Catholic ceremonial. He was justified in this boldness, for we have no more versatile musician than Dr. Stanford. I will not say that he is a "quick change artist," but that he can change, and do so thoroughly. From the evidence of the new work he might have been all his life engaged in writing church music for the sensitive and passionate Latin peoples, whose half-swooning languors and impetuous outbursts he has reproduced in music with astonishing fidelity. "Oh!" it may be said, "then the Requiem cannot be sincere." That conclusion does not follow from the premises, or, if it do, we shall have to strike from the books of the masters very many of their best pages. Sincere the Requiem assuredly is, or it would not convince. Whether it represent the style most congenial to the composer's taste and judgment is another matter, and one that concerns him alone. He has elected to write a Latin Office as the Latin races would have it, and the crux is whether he has succeeded from that point of view. In my opinion he has succeeded greatly, and given to us one of the cleverest works of modern times—one which, looked at *per se*, may even be called great.

In a general notice such as the present, particular description and criticism cannot be given. Other and better opportunities will occur for minute remarks. I should like, however, to point out that Dr. Stanford is, if anything, most successful in dealing with the tremendous and exacting "Dies Iræ." When setting these words to music he must have had in his mind other efforts by great predecessors, and may have felt a little uneasy lest while emulating their spirit he should fall into imitation of their letter. There was no cause for fear. The music of the "Dies Iræ" seeks to effect the same kind of expression as others have aimed at—the kind, that is to say, which the poetry demands from a modern composer. But the end is reached in Dr. Stanford's own way, and the means often strike us as fresh, and as always free from banality. Leading themes are freely employed, but in simple forms, and the power of the music lies chiefly in its broad and suggestive—I had almost written pictorial—effects. Developed examples of counterpoint are sparingly given, as may be supposed in the case of a work having the character above indicated; but "Quam olim Abrahæ" is set as a really fine fugue on a striking diatonic subject. It is rather curious that the "Sanctus," upon which the composer obviously spent much pains, and from which he may have looked for corresponding results, is the least effective part of the work. The reason of this cannot well be shown without the aid of music type. Enough now that though the music looks well on paper, and is commended by its uncommon general plan, many critics who heard it at Birmingham were left unconvinced. To be sure, the performance came short of perfection; for which reason I do not yet suggest that Dr. Stanford should try his hand at the "Sanctus" a second time. Here I must pass on with a parting word of congratulation upon the addition of a really fine work to our English repertory.

The novelty I have placed second—Mr. German's symphonic poem "Hamlet"—was performed on the evening of Tuesday, the 5th ult.; the composer conducting in this case also. Mr. German has had much experience in writing incidental and illustrative music to plays, and the general success of his efforts no doubt encouraged him to venture upon an independent work having as its poetic basis the most difficult drama and the most perplexing character which the stage can show. Naturally, it is *Hamlet* himself that fills the music. *Ophelia* and the *King* enter into it with comparative perfunctoriness and for the sake of relief. The *Prince* is "the thing," but though Mr. German has made a bold and clever bid for success, I cannot say that he has fully achieved it. How, indeed, should he? In so far as the composer emerges vanquished, he is beaten by the perplexities of his subject. It is certainly unfortunate that the theme representative of the chief character is, both melodically and rhythmically, that of the opening phrase in the Prayer from Rossini's "Moïse." Not much importance, however, need be attached to this. The subject is a good one anyhow, and the finest conceivable would have gone but a very little way to express in music a personage so contradictory as *Hamlet*. The music relating to *Ophelia* and the *King* serves its purpose admirably, but the mind returns to the problem of the piece and awaits a solution which does not quite come. Mr. German secured a performance with which little fault could be found, and received the usual compliments.

Mr. Somervell's "Ode to the Sea," introduced on Thursday evening, the 7th ult., completed the tale of new works, and yet again the composer elected to wield the baton. Perhaps he would have done better to leave his piece in the hands of Dr. Richter, but it avails nothing to speculate on the point. A more important matter presents itself in Mr. Somervell's choice of a libretto. I do not know whether or no the writer designed the poem of "An Ode to the Sea" for musical treatment. Looking at its character, which is that of a poem for reading and reflection, I should say not; but if he did, then he made a conspicuous mistake. Mr. Somervell, in accepting the words, placed himself at a serious disadvantage, for I do not see how even a far more experienced composer could have made much of them. Of course the musician suffers most from the common mistake. The monotony and occasional turgidity of the poem passed almost inevitably into the music, and the audience quickly began to show signs of weariness. It does not follow that the "Ode to the Sea" will fail to improve on acquaintance, but in any case it can hardly pass as representative of a composer who, in other works, has shown that he can wield a graceful and pleasing pen.

The festival had the further distinction of producing a new edition of Purcell's "King Arthur," prepared by Mr. J. A. Fuller Maitland, and performed, under Dr. Richter's direction, on Wednesday evening, the 6th ult., with Miss Anna Williams, Miss Evangeline Florence, Miss Ada Crossley, Mr. May (alto), Mr. Ben Davies, and Mr. Bispham as soloists. This revival was, to some extent, no doubt, an echo of the Purcell celebration, and, in other part, of the increased regard paid to our old English master for some years past. Curiously enough, two gentlemen of antiquarian taste became engaged upon "King Arthur" at the same time—namely, the editor of the Birmingham version and Mr. W. H. Cummings, for many years a successful Purcell student. What is more, the two versions came out within a day or two of each other, that of Mr. Fuller Maitland having a slight start. Here, then, is an opportunity to observe how the old work presented itself to two men equally anxious for the integrity of the text, and equally painstaking in arriving at the truth. By means of a comparison we can get nearer the actual "King Arthur" than ever before, and that is a great point gained. A few cuts were made in view of the Birmingham performance, which was, on the whole, efficient and received with much interest if not with actual enthusiasm. The more conspicuous and remarkable effects of the performance were made in "Come, if you dare," by Mr. Ben Davies's vigorous declamation, and in the Frost Song, by Mr. Bispham, who was curiously realistic in his shiverings and chatterings.

I shall merely mention the familiar works in the programme. They were, from Beethoven, the "Abendlied" (with a clever orchestral transcription of the accompaniment by Dr. Richter), the Symphony in C minor, and the "Leonora" Overture; from Mozart, "Non mi dir" (Madame Albani) and the Symphony in G minor; from Bach, the cantata, "O Light everlasting"; from Handel, "The Messiah"; from Berlioz, "Faust"; from Gluck, the overture to "Iphigenia in Aulis"; from Schubert, the Mass in E flat; from Hubert Parry, "Job"; from Tschaïkowsky, the

"Pathetic" Symphony; from Cowen, the tenor scena, "Dream of Endymion"; from Wagner, overture, "Die Meistersinger," Scene iii., Act III., of "Die Walküre," Siegmund's "Love Song," and the "Siegfried Idyll"; from Brahms, the Symphony (No. 1), the "Song of Destiny," and Variations on an air by Haydn; from Dvorák, the "Carnival" Overture; from Marschner, the song "An jenem Tag"; from Schumann, the "Manfred" Overture; from Weber, "Ocean, thou mighty monster"; from Cherubini, the "Medea" Overture; from Mendelssohn, "Elijah."

The performance of the foregoing vocal works was greatly favoured by the almost uniform excellence of the principal singers. It may be that Miss Marie Brema scarcely came up to expectation in "Elijah," but amend was made in the dramatic pieces allotted to her. For the rest, Madame Albani, Miss Anna Williams, Miss Crossley, Mr. Lloyd, Mr. Ben Davies, Mr. Andrew Black, Mr. Plunket Greene, and Mr. Bispham did capital service, entirely worthy of their repute.

To sum up this notice without dwelling with needless minuteness upon features which were not quite satisfactory, let me say that the attention of the committee should be given to the task of making the choral performances equal the orchestral. At the recent festival this certainly was not the case, the intonation of the chorus, the unusual *tempi*, and the general depression, caused apparently by the low pitch, were serious drawbacks in a department long famous for its excellence. This will have to be changed. I recognise the importance of orchestral music, but musical festivals have their strength in choral works, and by them they stand or fall. Wherefore, whatever has to be done at Birmingham by way of making up lost ground should be done resolutely and unflinchingly. There is no other course, and the end is worth the pains.

THE ROYAL CARL ROSA OPERA COMPANY.

The visits to London of the Royal Carl Rosa Company are ever welcome, and how widely they are appreciated in the metropolis has been indicated by the large audiences that for the most part have prevailed at Covent Garden Theatre since the company began its season there on the 2nd ult. The work selected for that date was Puccini's "La Bohème," of which the first performance, in English, at Manchester was noticed in the number of The Musical Times for June last. The work does not improve on further acquaintance, the slightness of its story becomes more apparent, and the obviousness of the efforts of the composer to secure effects stands out with increased clearness. Moreover, the music is no less essentially Italian in idiom than the subject is peculiarly French, and consequently there arises a sense of artificiality and endeavour where there should be perfect union. Only in the love duets between *Mimi* and *Rudolph* can the composer be said to be entirely successful. The music in these scenes, however, charms by its delicacy and refinement rather than by its depth of sentiment. Great ingenuity is shown in the *ensembles*, and that at the end of the second act is remarkably clever. The opera was excellently played. Miss Alice Esty presented a most sympathetic embodiment of *Mimi*, and Miss Bessie Macdonald imparted all needful vivacity to the part of the good-hearted but flighty *Musetta*. The four students, *Rudolph*, *Marcel*, *Schaunard*, and *Colline*, were also effectively personated by Messrs. Salvi, Maggi, Charles Tilbury, and William Dever, and Mr. Homer Lind cleverly doubled the parts of the *Landlord* and *Alcindaro*. Justice was done to the picturesque orchestration, in which consecutive fifths are by no means shunned by the composer, and saving that the principal climax in the second act was repeated, Mr. Claude Jaquinot is to be commended for the artistic finish of the interpretation.

Such favourable criticism cannot be extended to many of the other performances. The directors have unwisely left their trained chorus in the country and engaged a new body for the London season. Seeing that excellence of *ensemble* was the chief feature for which the Royal Carl Rosa Company has been famed, such a procedure indicates extraordinary managerial blindness or want of forethought. The result has been that in operas in which the chorus has an important part, the performances have fallen below the standard formerly attained by this company. The interpretation of Wagner's "Meistersinger," on the 14th ult., was, owing to this and other causes which have been already noticed elsewhere, little short of a fiasco.

Miss Maude Rondes, Miss Lilian Coomber, Mr. Barron Berthald, and Mr. Lloyd d'Aubigne, who are new recruits to the company, have all made promising appearances, and other artists who have fully sustained their respective reputations are Madame Marie Duma, Miss Rita Elandi, Miss Agnes Janson, and Miss Olitzka; and Messrs. Brozel, Lemprière Pringle, G. A. Fox, Frank Wood, and W. Chapman. It should also be added that the duties of conductor have been shared by M. Seppilli, and that in addition to the operas above mentioned "Tannhäuser," "Faust," "Romeo and Juliet," "Carmen," "Lohengrin," "Cavalleria," "Pagliacci," "Maritana," and "The Bohemian Girl" have been mounted. A notice of the production of Mr. Hamish MacCunn's new opera, "Diarmid," will be found below.

MacCUNN'S NEW OPERA, "DIARMID."

Mr. Hamish MacCunn's new opera in four acts, entitled "Diarmid," was played for the first time in public on the 23rd ult., and will probably form the most memorable feature of this year's Royal Carl Rosa season at Covent Garden Theatre. The libretto, by the Marquis of Lorne, is based upon two Celtic ballads, the one dealing with a Norse invasion and the other with the loves of *Diarmid* and *Grania*. There is sufficient human motive in these two stories to provide ample material for an opera, but the author has added supernatural influences, which, although giving opportunity for a ballet and scenic effects, lessen rather than increase sympathy with the principal characters. In the first act *Diarmid's* prayer to the gods for strength to defeat the invading Norsemen is answered by the gift of invulnerability, save on the soles of his feet, whereupon *Freya*, the Norse Goddess of Love, in order to prevent her country from being conquered by *Diarmid*, immediately weaves a spell over him as he sleeps, and declares "All women who see thee shall straight be enamoured." The result of the latter embarrassing enchantment is that although *Diarmid* succeeds in driving back the Norsemen, his King's wife, *Grania*, insists upon following him wherever he goes. In the last act the couple are interrupted in a *tête-à-tête* by the *King* and his retainers, who are boar hunting. *Diarmid* is commanded to kill the boar and afterwards "to measure it with naked feet." In the performance of the latter part of his task his feet are pierced by the boar's bristles, which are poisoned, and the *King*, refusing to give the hero "the golden cup of healing," he dies "accurst."

Mr. MacCunn has boldly grappled with this exacting story, and opens his work with what may be termed an illustrated overture, it being played while *King Fionn's* warrior's return to their encampment after an unsuccessful attempt to repel the invasion of *King Eragon* and his Norsemen. When the Feinne begin to sing they do so in vigorous strains, piling up the while a wall of stones to make their camp more secure. This being accomplished, the music becomes more suave, and finally dies away *pianissimo* as the soldiers stretch themselves to sleep despite the warnings of *Diarmid*. *Fionn's* daughter, *Eila*, who is in love with *Diarmid*, tries to induce him to rest in a song of great melodic charm, and which proved the chief success of the performance. *Diarmid*, however, is in no mood for love-making, and somewhat curtly dismisses the love-lorn damsel. The music of the hero's subsequent appeal to the "Immortals . . . who stride in mists of glory by!" lacks breadth and dignity and is consequently somewhat disappointing, but the "Immortals" answer in four-part harmony and are succeeded by *Freya* and her numerous retinue, who, in melodious strains, weave the love-spell. Thus ends the first act, which manifestly created a highly favourable impression. In the next act the composer shows considerable dramatic perception in the duet between *Fionn* and his wife *Grania*, and there is much that is clever and effective in the music which accompanies the following battle scene; but, taken as a whole, the music in

this act lacks distinction. The third act consists of two clearly divided portions. A ballet of fairies, hobgoblins, and gnomes, the music of which is extremely attractive, and a passionate duet between *Grania* and *Diarmid*, in which the former, under the influence of *Freya's* spell, overcomes the hero's very proper scruples. There is some graceful writing in the first part of the last act, and the duet, "The cherry and rowan," is very bright and pleasing, albeit it was taken so fast as to make the efforts of the singers almost ludicrous; but the end of the opera is, musically, the least impressive portion. From the above it will be gathered that Mr. MacCunn has been most successful when the situation demanded least, but for all that there is much cleverness in the work, which in its entirety displays great command of resources and considerable perception of the best means to an end. The characters of *Grania* and *Eila* were respectively embodied in a convincing manner by Madame Marie Duma and Miss Kirkby Lunn, both ladies singing excellently; and Mr. Brozel was duly fervent in the title-*rôle*. Miss Agnes Janson delivered *Freya's* spell most effectively, and the respective kings were severally personated by Mr. Maggi and Mr. Charles Tilbury. The *ensemble* was fairly good for a first night, and the composer (who conducted) and the author were twice called upon to acknowledge the applause.

RICHTER CONCERTS.

Verily, the ways of the London musical amateur are past finding out! Here was the greatest living conductor, Hans Richter, with his splendid orchestra, at Queen's Hall, on the 18th ult., offering a programme in which the last symphony of Brahms, played *In Memoriam* of the lamented master, was preceded by one of Tschaïkowsky's finest and maturest works—viz., his Suite, No. 3, in G (Op. 55)—Wagner's most beautiful, but, alas! already hackneyed "Charfreitagszauber" from "Parsifal," and Weber's brilliant "Euryanthe" Overture, and yet the hall was far from full. Is Richter too little sensational for present-day frequenters of orchestral concerts, or is the maddening *toujours perdrix* of Wagner extracts ruining their appetites and incapacitating them from partaking of any other musical food? To quote the remarks of C. A. B. in the analytical programme: "A pathetic interest attached to the choice of this Symphony of Brahms's for performance on the present occasion, seeing that it was the last of his works which the lamented great composer was privileged to listen to while here upon earth—viz., at a Concert of the Vienna Philharmonic Society, conducted by Dr. Hans Richter, on the 7th of March last." The E minor Symphony has always been considered one of the least spontaneous of Brahms's orchestral works, and so no doubt it is on the whole. Yet there are to be found rare beauties in its four movements: the *Andante moderato* is one of the noble master's most individual and moving efforts, while the final Passacaglia, a masterpiece of consummate musicianship, reveals fresh and beautiful secrets at every hearing. On the occasion under notice these sombre, almost tragic variations seemed a meet, as they were a touching, Requiem for the departed composer. Tschaïkowsky's Suite displays all his rare gifts: an inexhaustible flow of melody, generally expressive and distinguished, occasionally weak and sentimental, but always original; an equally inexhaustible supply of new orchestral effects of varying degrees of excellence; a wonderful command of rhythm, and altogether an exuberant, passionate imagination which, however, would have benefited by more self-criticism. This would have prevented the composer from penning such weak pages as those of the trio to the waltz, or the *ppp* march in the *Scherzo*. The orchestral effects there produced are clever and interesting enough, but to insist on them for page after page suggests a *naïveté* that is child-like and bland, not to say silly. The last of the very ingenious and frequently very beautiful variations, a Polacca, is also spun out to a wearying length. It occupies over fifty pages of the score! Still, the work deserves frequent hearings, and we must take it as we find it. Like the rest of the programme, the Suite was played with wonderful finish and expression, and even in the loudest passages the brass never degenerated into brutal noise such as we have heard—and heard frantically applauded—only too frequently of late.

CRYSTAL PALACE CONCERTS.

The forty-second annual series of the Saturday concerts opened on the 9th ult., and while the programme offered nothing special in the way of novelty, interest attached to the occasion from the fact that since last season the Crystal Palace orchestra has been reconstituted, owing to the secession of a large number of the players engaged in former seasons. The motive for their withdrawal is, we understand, financial, and consequently does not fall within the scope of musical criticism, but one is free to express regret at the removal of so many familiar figures—many of them veterans—from the desks of the Sydenham concert-room. The results of the change are most markedly observable in the wind department, but, all things considered, a highly creditable start was made at the opening concert, when excellent performances were given of such test pieces as Schubert's great Symphony in C major—though Mr. Malsch was sadly missed in the lovely *Andante*—and in Berlioz's overture to "Benvenuto Cellini." M. Jacques Renard, the new leader of the violoncellos, made a very favourable impression in Saint-Saëns's Concerto for that instrument; Master Bruno Steindel, the newest pianoforte prodigy, was greatly applauded for his playing of two movements from Beethoven's G major Concerto and pieces by Bach, Chopin, and Schubert; and Madame Clara Samuell, who replaced Madame Marchesi—absent through indisposition—sang Handel's "Lusinghe più care" with her usual neatness and refinement.

Mr. German's symphonic poem "Hamlet," which was introduced to the Sydenham audience, under the composer's direction, at the concert of the 16th ult., is discussed in another column. It may suffice, therefore, to say that it was, in the main, well played by the Crystal Palace orchestra and very favourably received by the audience. Miss Maud MacCarthy, who made her *début* at these concerts, is a child violinist who plays with the intelligence and elegance of phrasing of an adult performer. Her rendering of Max Bruch's "Scottish" Fantasia (Op. 46) was a really satisfying performance—which can rarely be said of the efforts of juvenile executants—refined in conception, accurate in technique, and marked by an admirable sense of rhythm. Miss Clara Butt sang the familiar air from "Samson et Dalila," "Mon cœur s'ouvre à ta voix," and Mr. Liddle's commonplace, though not ineffective setting of "Abide with me," with her usual charm of voice, adding "In Scarlet Town" as an encore. Such a selection would be excellent for a ballad concert, but it suffered severely from juxtaposition with such numbers as Beethoven's C minor Symphony and the "Oberon" Overture, which completed the programme and were performed with great spirit under Mr. Manns's able and vigorous direction.

PROMENADE CONCERTS.

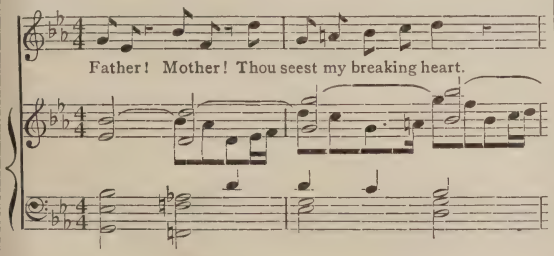
Mr. Robert Newman concluded, on the 16th ult., his third series of Promenade Concerts at the Queen's Hall. On that date he took his well-merited benefit concert, and the packed state of the spacious hall was a pleasing testimony of how greatly and how widely these performances have been appreciated. They now, indeed, form the chief artistic feature of early autumn musical life in London, and their influence in cultivating a taste for orchestral music of the highest class can scarcely be over-estimated. The excellence of Mr. Newman's orchestra has been frequently noticed in these columns, and the skill and progress of Mr. Henry J. Wood as a conductor dwelt upon. On these points there is little more to say, but there should be placed on record the production, on the 9th ult., of a clarinet concertino by Mr. Percy Pitt, whose compositions, it will be remembered, have been previously heard at these concerts. Mr. Pitt's concertino is based upon a few themes and some florid passages written by the famous clarinet player, Cavallini, which were brought to Mr. Pitt's notice by Mr. Manuel Gomez, first clarinettist of the Queen's Hall orchestra. These passages have been developed with remarkable skill and fertility of resource, and the solo part in particular proved so effective that the performance of the work, on the 9th ult., with Mr. Gomez as the soloist, elicited prolonged and enthusiastic applause.

QUEEN'S HALL SATURDAY AFTERNOON CONCERTS.
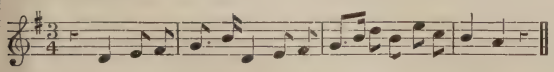
Doubtless for some good reason Mr. Robert Newman has changed the name of his orchestral performances, hitherto known as "Symphony Concerts," to the less commodious title of "Queen's Hall Saturday Afternoon Concerts," and the first of the new series was given on the 23rd ult., under the conductorship of Mr. Henry J. Wood. Few remarks are called for concerning this performance, for the programme was entirely devoted to Wagner, and its rendering does not call for detailed criticism. It should be stated, however, that Mr. Wood secured very fine readings of the majority of the excerpts, and particularly of the "Trauermarsch" from "Die Götterdämmerung," which was played with remarkable impressiveness. Miss Susan Strong was the vocalist, and sustained the reputation she has already acquired as a Wagnerian singer by dramatic interpretations of *Elsa's* dream, from "Lohengrin," and *Isolde's* "Liebestod."

HUMPERDINCK'S "KÖNIGSKINDER" ("ROYAL CHILDREN").

The chief feature of the fairy play "Königskinder" ("Royal Children"), an English version of which, entitled "The Children of the King," by Messrs. Carl Armbruster and John Davidson, was produced at the Court Theatre on the 13th ult., is the remarkable effort which Herr Humperdinck has made to cause his music to become an integral part of the libretto. To effect this each word of the text that is accompanied by music is set just as though it were intended to be sung. Not only is this method pursued with single voice parts, but when several characters are speaking in rapid succession or together their words are set out exactly as in an operatic chorus; the vocal parts in the riot at the end of the second act being eight in number. The nature of these vocal parts may be gathered from the following passage from the *Goose-girl's* prayer:—



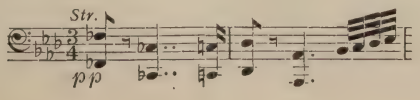
In order to distinguish the vocal notes intended to be sung from those which are meant merely to indicate the rhythm and accent of the spoken words, the composer has given what he terms the *Sprechnoten* (speech-notes) heads shaped like a Maltese cross. Of course the music is based upon a series of *Leitmotives*. The principal theme, inasmuch as it is the most often heard, is that of the *Goose-girl*, which is as follows—



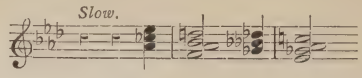
With this is associated—



—which is expressive of what may be termed her "castles in the air." Both these melodies are sung by the *Goose-girl*, but they are found chiefly in the orchestral portion of the score. The theme which next attracts attention is the *Witch's* spell motive—

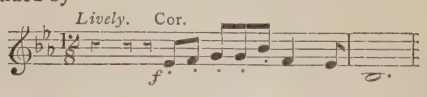


—which is played as she forbids the *Goose-girl* to leave the forest.
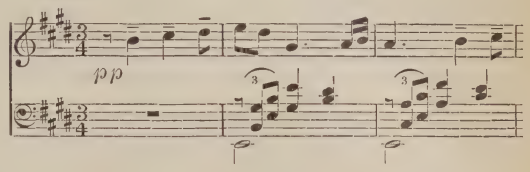


The above notes are first heard as the *Goose-girl*, taking in her hand the loaf the *Witch* has forced her to make, says, "Whoever eats and wishes shall obtain his desire." Upon this blessing the *Witch* immediately casts a counter-spell, declaring that "Whoever eats the smallest crumb shall die."
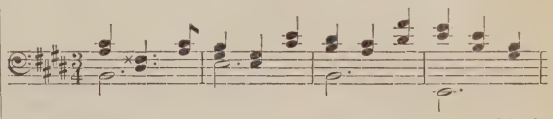
Left alone, the *Goose-girl* bewails her fate while the music flows on in delicate and suggestive fashion. The arrival of the *Prince*, however, alters her views of life. He is heralded by—



—and as he declares his love for her there is heard from the orchestra—



Another noteworthy theme is that of the *Goose-girl's* garland, which is given out in its most complete form as the *Prince* puts the flowers next his heart. It runs thus—



Of the music really sung perhaps the most memorable is the song of the *Minstrel*, a gay and rollicking ditty, admirably suggestive of the good natured and vivacious character. Other snatches of song are equally melodious, but all these are of secondary importance, the orchestra being the principal means of musical expression. The above themes are treated with consummate mastery of contrapuntal resource, and the scoring is, for the most part, of extreme delicacy—manifestly with the purpose of not interfering with the distinctness of the spoken words. There is no overture in the score before us, the curtain being directed to be raised at the ninth bar, but the second and third acts are each preceded by a prelude of much musical interest. The first prelude is of a vigorous and lively nature, and includes an old German song, called "Kinder-Reigen" (Children's Round). The prelude to the last act is tragic in character and is headed "Verdorben-Gestorben" (Ruin-Death). It is chiefly built upon the *Leitmotives*, but it contains a section entitled the "Minstrel's last Song," which is sung by this character as the curtain rises. The music in this act is the most elaborate and beautiful of the work, and that which accompanies the efforts of the *Goose-girl* to cheer the *Prince*, and is heard as they eat the *Witch's* loaf and die, is most pathetic. Their death, as indicated in the German score, is the artistic ending of the work, but in the English version they come to life again and are proclaimed *King* and *Queen* by the children and some townsfolk of Hellabourne, who conveniently happen to be passing by. The most serious defect, however, of the English version is that little attempt seems to have been made to fit the words to the music. To do so would doubtless have been a very difficult task; but seeing the great pains the composer has taken to ensure unanimity of rhythm and accent in this particular, it is to be regretted more attention has not been given to this important matter. The original libretto, by Ernst Rosmer, the *nom de plume* of Mrs. Bernstein, is more acceptable than that adopted at the Court Theatre, but still, as presented, "The Children of the King" is a very charming play, full of human sentiment and instinct with poetic grace. Mr. Carl Armbruster,

who conducted the first few performances, had been provided with an efficient orchestra, and great credit is due to him for the manner in which the music was played. Miss Cissie Loftus was a sympathetic exponent of the *Goose-girl*, and Miss Isabel Bateman was a good exponent of the *Witch*. Mr. Martin Harvey and Mr. Dion Boucicault respectively imparted much individuality to the characters of the *Prince* and the *Minstrel*, and the other parts were capably sustained.

It should be added that the title, "The Children of the King," adopted by Messrs. Armbruster and Davidson makes nonsense of the story, for if the *Goose-girl* and the *Prince* were "Children of the King" they could not marry. "Royal Children" gives most closely the meaning of the original German title.

MR. N. VERT'S CONCERTS.

According to the programmes of three concerts in St. James's Hall, announced by Mr. Vert, he is apparently of opinion that sufficient orchestral and classical chamber music is now being offered to the public, and that there are still many who better appreciate miscellaneous entertainments of the old-fashioned nature, composed of ballads leavened by operatic selections. He may be right, and at any rate there was a large audience at the first concert, on Saturday, the 16th ult., the encore nuisance setting in very early.

To enumerate all that was done would be impossible, but a few of the most successful pieces may be mentioned. In the aria from "Der Freischütz," popularly known as "Softly sighs," Miss Ella Russell achieved a triumph, and of course so did Mr. Santley in "O ruddier than the cherry," which he sings almost as effectively as ever. Among the other successful vocalists were Madame Bertha Rossow in Verdi's "Caro nome," Mr. Ben Davies in "Salve Dimora," and Madame Alice Gomez in a canzonetta, "La bella mea," from Schira's little known opera "Niccolo di l'Api." The vocal music was agreeably diversified by the violin solos contributed by M. Johannes Wolff. Of the remaining concerts we must speak in our next number.

MISS ANNA WILLIAMS'S FAREWELL CONCERT.

Few, if any, English soprano vocalists were ever regarded with greater respect than the artist who bade farewell to the public at the Albert Hall on Wednesday evening, the 13th ult. It was not only that Miss Williams was a good singer and an amiable woman, but she was invaluable to concert-givers by reason of her superb reading powers. Many a time she has come to the rescue when some other singer has disappointed at the last moment, reading with apparent ease a work that must have been strange to her. The most conspicuous instance of this occurred at the Birmingham Festival of 1888, when Miss Macintyre was incapacitated for two days. If it had not been for Miss Williams one trembles to think what would have occurred, for the scheme included, among other things, Professor Villiers Stanford's lengthy and difficult new oratorio "Eden"; but all went well, thanks, in great measure, to the heroism of her who, in the plenitude of strength, elects for reasons which doubtless are sufficient to rest on her laurels and be no more seen on the concert platform.

There was no cause for wonder that many artists of high rank proffered their services for the farewell, and that the general admirers of Miss Williams mustered in numbers sufficient to well fill the Albert Hall. Criticism on such an occasion is, of course, inadmissible, and therefore a few general remarks as to who appeared and what was done are all that can be recorded. The contributions of the *bénéficiaire* were "Angels, ever bright and fair," "Softly sighs," Mozart's "I will arise," with Madame Albani, and "Farewell," being a *Lied* by Schubert, with words by E. Baumer Williams, written especially for the occasion. Madame Albani, Miss Marie Brema, Miss Giulia Ravogli, Miss Lucie Johnstone, Mr. Edward Lloyd, Mr. Santley, Mr. Frangcon-Davies, Mr. Plunket Greene, and Mr. Johannes Wolff gave the fullest satisfaction to the huge audience.

ROYAL COLLEGE OF MUSIC.

This being a "Jubilee" year the concert given at the above flourishing institution, on the 20th ult., may perhaps also be referred to as a kind of "Jubilee," since it was the 250th students' concert since the foundation of the College. That the programme would contain a work by Brahms was to be expected, for nowhere has the music of the departed master been more assiduously cultivated than at the school in Kensington Gore. In fact, a College chamber concert would scarcely be complete without some piece by this composer, whose music never appears greater than if placed in juxtaposition with such a weak effusion as Dvorák's F major String Quartet (Op. 96), with its cheap nigger-tunes. Why is the chamber music of our own Parry, Stanford, Ashton, H. W. Davies, &c., ignored at the College in favour of such poor stuff as the Bohemian master's worst quartet? Merely because the gentlemen we have named are British and professors at the College? We confess these reasons do not appear sufficient to us. Perhaps Dr. Parry, the most British of our composers, will see to this! Brahms's Pianoforte Trio (the somewhat unduly neglected Op. 87, in C major) was played with a good deal of brilliancy and expression by John Ireland, Samuel Grimson, and P. Purcell Jones; the beautiful *Scherzo* especially went with great spirit and finish. Samuel Grimson made light of the terrible technical difficulties of Bach's "Chaconne." He has wonderful fingers has this lad, and we doubt whether the literature of violin music contains anything that he could not master; at any rate, as regards the written note. Whether he will in time to come excel in expression as he now excels in technique remains to be seen. Morfydd Williams essayed three songs by A. von Fielitz (Op. 15) without being altogether able to do justice to the somewhat peculiar German words or the equally peculiar, unsatisfactory music. Hester Hardman played Chopin's Barcarolle (Op. 60) with a great deal of physical strength but little charm, while Harry Dearth was heard in Miss White's song "The devout lover." He has an agreeable, flexible baritone voice, and he sang with considerable taste and feeling, though the accompaniment was played in a slovenly, irritating manner. The executants in Dvorák's Quartet were Mary Noverre, Barré Squire, Edward Behr, and Robert Grimson, and they gave a fair performance of the disappointing work.

REVIEWS.

The Westminster Abbey Hymn Book, with Tunes. Compiled and arranged under the musical editorship of Frederick Bridge. [Novello, Ewer and Co.]

Although some years have elapsed since the issue of the "words" edition of the Westminster Abbey Hymn Book, its musical complement will be none the less welcome on that account. The book before us contains upwards of 400 tunes. The majority of those old tunes which have become deep-rooted in the affections of worshippers of all denominations rightly find a place in these pages, though we miss that fine eighteenth-century tune "Bedford." "Miles's Lane," one of the last surviving of the old "repeat" tunes, is duly preserved. Its melody is happily not altered as in "Hymns Ancient and Modern"; but we hope that no organist will think it "desirable" to avail himself of the permission to omit half of the familiar refrain of Shrubsole's tune.

But the chief interest in the book will naturally be centred in the new tunes, of which there are over one hundred. Two of these (Nos. 156 and 173), both in the key of G and hitherto unpublished, are by Gounod, and are written in the diatonic and melodious style of the old composers. The editor, Sir Frederick Bridge, contributes twelve tunes from his prolific pen. One (No. 32) is partly in chant form. Another, to the words "From Egypt's bondage come," has a fine unison phrase at the words "Hallelujah!" His beautiful setting of Dean Milman's words, "Brother, thou art gone before us," specially composed for the funeral service of his friend and fellow chorister Joseph Maas, the effect of which the present

writer so well remembers on that sad occasion, worthily finds a place. Sir Frederick's setting to the words "From Greenland's icy mountains" is appropriately named "Nansen"! In his tune to "When the weary, seeking rest," he has, in the refrain, introduced "Open the heavens," from Mendelssohn's "Elijah," but in *triple* time. Of the five tunes contributed by Sir John Stainer, that to Mrs. Alexander's charming words, "All things bright and beautiful," is bound to become a favourite. It is an ideal children's tune. Another tune by Sir John, to "Through the day Thy love has spared us," is a delightful setting of an evening hymn.

We do not remember to have seen the name of Mr. Frederic H. Cowen as a writer of hymn-tunes before; but here are six specimens from his pen, of which No. 289 is a capital unison tune to "Brightly gleams our banner," having a splendid marching swing, which fully entitles Mr. Cowen to step at once into the front rank of modern hymn-tune composers. The "chief musicians" of the Royal Academy of Music and the Royal College of Music are also contributors. Sir Alexander Mackenzie, who was formerly a choirmaster in a Presbyterian Church in Edinburgh, is represented by two effective tunes (Nos. 146 and 155), and Dr. Hubert Parry by four, of which that to the words "Praise the Rock of our salvation" is an effective festival hymn. The name of the organist of St. Paul's Cathedral is very properly found in the Westminster Abbey book. Of Sir George Martin's three contributions, the tune named "Rudgwick," set to "Songs of thankfulness and praise," is very bold and spirited. The late Sir Joseph Barnby wrote five tunes for the book, which are sure to find acceptance by reason of their intrinsic merit and appropriateness to the words to which they are mated. Nos. 13 and 398, by Barnby, show the versatility of his styles as a hymn-tune composer.

The Rev. Canon Hervey has a fine bold tune, named "Lochnagar," to the words "Who are these, like stars appearing," which is sure to become a favourite. By no means the least attractive contribution to this varied collection is a fine martial tune, melodious and majestic, by Mr. J. H. Maunder, to the words "Forward! be our watchword." We shall be greatly surprised if this stirring melody is not in great request for the service books of choral festivals; the choirs would simply revel in singing it. Two beautiful tunes by Dr. Henry Hiles, to Adelaide Procter's "The shadows of the evening hours" and Mrs. Alexander's "The roseate hues of early dawn," reflect the beauty of these two evening hymns. The tune by the late Dr. Garrett (No. 29, 2nd tune), which is first printed in these pages, was written twenty years ago in Devonshire, where Garrett was sojourning with his old pupil, Canon Hervey, of Sandringham. Three tunes by the Rev. J. B. Dykes (Nos. 129, 2nd tune; 252, 2nd tune; and 384), from the "Anglican Hymn Book," very properly find a place in this collection.

Amongst the various other composers who have contributed to the book, we find such well-known names as Dr. Keeton, the late Dr. W. H. Monk (who wrote one tune), Mr. Myles B. Foster, Dr. Harford Lloyd, Dr. Joseph Bridge, Mr. John E. West (who contributes seven excellent tunes), Mr. Gerard F. Cobb, Mr. Battison Haynes, Mr. W. S. Hoyte, Mr. Berthold Tours, Mr. J. Clippingdale (who has written five tunes), Mr. W. Alcock, sub-organist of the Abbey, and many other "good men and true." We trust that we have sufficiently sampled the contents of this latest hymnal to induce clergymen, organists, and choir-masters to examine it for themselves. A very important feature of any book is the department of the index. For this we have nothing but praise to offer. There are no less than four indexes, under the headings "general," "metres," "authors and translators," and "composers," all of which are admirably done. The last word must be one of congratulation to Sir Frederick Bridge, the distinguished occupant of the organist's seat at the Abbey, who has discharged the duties of musical editor with consummate skill.

An Album of Twelve Hush-Songs. Composed by Alicia Adélaïde Needham. [Boosey and Co.]

This is a very charming volume, and Mrs. Needham's best effort so far. By collecting twelve "Hush-Songs" in one book the composer ran the obvious risk of becoming monotonous to soporiferousness, and it shows confidence in her own powers that she did not shrink from a task which might have appalled a musician of the highest gifts and most pronounced individuality. But we are bound to admit that no charge of monotony can be laid at her door. Mrs. Needham has chosen her poems very carefully. They are all real poetry, not merely "words for music," and the variety of sentiment and spirit to be found in them has been happily reflected in the music. The late Eugene Field, of Chicago, is represented by no less than five poems, and in setting these, Mrs. Needham has been especially happy. Her music to "Little blue pigeon," the ever-fresh "Wynken, Blynken, and Nod," and "The fairy's lullaby," is not unworthy of Sir Arthur Sullivan in his most captivating "Savoy" mood for rhythmical tunefulness, and that exact fitting of tune to poem which seems to exclude the possibility of any other good setting of that same poem being written. Tunefulness is, in fact, our composer's strongest feature, and one which we welcome most heartily. Hers are generally real tunes which easily stand the test of being sung unaccompanied, yet they never degenerate into drivel. A serious note is struck in such poems as Eugene Field's "My harp is on the willow tree" and Dr. J. A. Goodchild's "The first-born." Both these songs are expressive in an unaffected, direct way, while, on the other hand, a negro lullaby, "Croodlin' doo," with its swinging, catchy tune, is of the essence of jollity, and has every chance of obtaining the widest popularity. Those who look in this volume for specimens of the highest type of art songs (*Lieder*), created by the great German masters, will do so in vain. Mrs. Needham has not yet arrived at the perfection of workmanship necessary for their production, nor is her gift of expression sufficiently developed, her sentiment being occasionally slightly suggestive of sentimentality. But judged by the standard of the better class of English songs, these "Hush-Songs" may be warmly praised. They have given us genuine pleasure, and we doubt not that they will find many admirers. All those qualities are found in them, but in a much more artistic form, that have made her "Irish Lullaby" one of the most popular songs of the last decade. The volume is adorned with a very charming frontispiece by Mr. Robert Sauber.

Novello's Part-Song Book. Nos. 760-777. [Novello, Ewer and Co.]

The latest additions to this collection of Part-songs are before us. "The West winds, ho!" (No. 760), by W. McKendrick, is a bright and vigorous setting of some suggestive lines by Thomas George Cox. In No. 761 Dr. Herbert W. Wareing has taken for his text Shakespeare's song "When daffodils begin to peer." The vocal parts possess considerable independence, and, well rendered, the composition would be very effective. No. 762 is Sir Frederick Bridge's stirring patriotic song "Hurrah! Hurrah! for England," the merits of which have already been commented upon in these columns. A "Hymn to Music," by Dudley Buck, which forms No. 763, is of a somewhat elaborate and ambitious character, and will provide well trained choirs with legitimate opportunities for the display of those qualities which distinguish finished and high-class choral singing. No. 764 is "The Queen's Song," by Eaton Faning, which has won wide acceptance during the recent jubilee celebrations. Nos. 765 to 772, and 775, 776 are settings by Dr. Hubert Parry, which were noticed as forming two collections in the August issue of The Musical Times. It may, however, be useful for purposes of reference to give the numbers of each in this series. No. 765 is "Since thou, O fondest"; No. 776, "Music, when soft voices die"; No. 767, "How sweet the answer"; No. 768, "What voice of gladness"; No. 769, "Whether men do laugh or weep"; No. 770, "Tell me, O love"; No. 771, "Follow your saint"; No. 772, "Love is a sickness"; No. 775, "The sea hath many a thousand sands"; No. 776, "Turn all thy thoughts to eyes." No. 773, which consists of Mr. Frederic H. Cowen's spirited partiotic song "All hail the glorious reign," has already been noticed in these columns, as also has No. 778, which is Sir Frederick Bridge's arrangement of the National Anthem with the acceptable and excellent second

verse by the Dean of Rochester. In No. 774 will be found a graceful and expressive lullaby entitled "Rest thee, my little one," by Thomas Facer, and No. 777 is a clever and expressive setting, by Arthur Berridge, of Edmund Spencer's philosophical lines "Every sweet with sour is tempered."

Six Pastoral Part-Songs. By Edward Bunnett.
Gauzy Wings. Part-song for S.A.T.B. Words by Florence Hoare. Music by Richard Richards.
The Milking Song. Words by Jean Ingelow. Music by J. Jobling.
Nymphs of the Ocean. Words by Florence Hoare. Music by W. W. Pearson.
Serenade. For Male Chorus. By Frank Davidson.
[Novello, Ewer and Co.]

Dr. Bunnett's church music is widely known to choirmasters by reason of its melodiousness and simple but effective part-writing. These qualities are conspicuous in the "Six Pastoral Part-Songs," or at least in the four of them severally named "O'er silvery waters," "Day is dawning," "Sing on, sweet birds," and "Lo, autumn leaves." They are specially suited to small amateur choral societies.

"Wings" in the musical firmament always beat in 6-8 time, and Mr. Richards's "Gauzy" specimens obey the unwritten law. The measure lends itself to graceful melodiousness, which is the chief characteristic of this part-song.

"The Milking Song" is taken from the ballad entitled "The high tide on the coast of Lincolnshire, 1571," and in the poem the song is supposed to be sung by a solo voice, but musicians, as well as poets, have their licenses, and Mr. Jobling has set it for four voices. The music is pretty, but the *forte* and *piano* effects have no rational basis and have been inserted merely for the sake of effect, and consequently fail to be convincing.

In "Nymphs of the Ocean" the spirit of the words has been neatly caught by the composer, and the part-song is distinctly bright and pleasing.

Mr. Davidson's Serenade is a cleverly written piece, such as a well trained quartet party would find much interest in singing. It merits the attention of male-voice choirs and glee singers.

If only my lover knew. Song. Words by Maude Hammond. Music by James R. Dear.
[Robert Cocks and Co.]

The above is a sympathetic little song which may be recommended to mezzo-soprano vocalists of average attainments. The heroine has said "No" when she ought to have said Yes," not an uncommon procedure; and the plaintive nature of her regrets make one hope that her lover may have had sufficient experience to know that "maids in modesty say 'No' to that which they would have the profferer construe 'Aye.'" The music is unpretentious but melodious, and the vocal part is grateful to the singer.

Novello's Octavo Anthems. Nos. 568-573, 578, 579.
[Novello, Ewer and Co.]

Recent additions to this valuable series show the usual variety and style. In No. 568 the Gloria from the Twelfth Mass, commonly attributed to Mozart, has been furnished with English words of thanksgiving. No. 569, "O come, let us sing," composed by Myles B. Foster, is described as "An easy Easter anthem for bass solo and chorus," which indicates the character of the music. The bass solo is well laid out for that voice and occupies two pages of the anthem. Mr. Foster has also provided Nos. 571 and 573, respectively entitled "Is it nothing to you" and "The eyes of all wait upon Thee." The first composition is appropriate for Holy Week and the second is a Harvest anthem for soprano solo and chorus. Both are excellent examples of this musician's genial style, and may be recommended to the attention of choirmasters. No. 570 is the anthem "Blessed be the Lord thy God which delighted in thee," specially composed by Sir Frederick Bridge for the fiftieth anniversary of the Queen's Accession, and sung at the Jubilee service in Westminster Abbey on June 21, 1887. The festival Te Deum, together with the Antiphon written by Sir George C. Martin for the memorable Thanksgiving service at St. Paul's Cathedral on June 22 last, forms No. 572. Criticism of this is unnecessary, for its artistic value has been widely recognised; but choirmasters who have not seen the music will do well to make its acquaintance, for the setting of the Te Deum is admirably suited for festival services and presents no difficulties beyond the abilities of a well-trained choir. Nos. 578 and 579 are Harvest anthems, the former composed by Bruce Steane and the latter by Bertram Luard Selby. Mr. Steane's anthem opens with a brief bass solo and contains another short passage for this voice, but with these exceptions the anthem is written in the usual four vocal parts, which are extremely flowing and melodious. Mr. Selby's contribution contains a duet or semi-chorus for soprano and tenor of considerable musical interest, and the anthem throughout shows the hand of an accomplished musician.

Ye Jacobites by Name. Words by Robert Burns.
The Farewell. Words by Robert Burns.
Hymn before Action. Words by Rudyard Kipling.
The Lawlands o' Holland. Old Ballad.
A Song of Innocence. Words by William Blake.
Music by H. Walford Davies.
[Novello, Ewer and Co.]

Mr. Walford Davies is one of the most promising of our young composers. There is a healthy manliness in his music, which is at once inspiring and inspiriting, and his sentiment is free from all traces of maudlin sentimentality. These characteristics distinguish his settings of "Ye Jacobites by name" and "The Farewell," and the words of the Scotch poet have rarely been allied to more sympathetic music. Both of these compositions are suitable for a bass or baritone voice. The "Hymn before Action" is also written for a baritone, but in a note the composer says: "This hymn is intended to be sung by many male voices in unison, except in the second verse, which may well be sung as a solo." However rendered, if delivered with due spirit, the hymn would have a most stirring effect. "The Lawlands o' Holland" may be recommended to the attention of contralto singers. The words of devotion to a lost love are set in a simple but expressive style which accentuates their pathos, and a sympathetic vocalist could make this song very charming. "A Song of Innocence" gives proof of the composer's versatility, the simple nature of the lines being allied to music which happily illustrates their character. It would be most effectively sung by a mezzo-soprano vocalist.

Weekes and Co.—Pianists who take delight in studies for their instrument will find good employment for their fingers in *A Concert Study in C minor*, by Arthur Somervell.——Appealing to a larger number of players are *Three Characteristic Pieces in dance form*, by H. J. Taylor, severally named "Egyptian," "Grecian," and "Roman." To what kind of music the Egyptians danced would doubtless exercise the ingenuity of antiquaries to describe, but Mr. Taylor seems to have no doubt on the subject, and although the "Egyptian Dance" might surprise the East it will prove acceptable in the West. The inhabitants of Greece are represented by a graceful measure, and "*ff*" and "*sf*" are prominent in the Roman Dance.——*Six Bagatelles for the Pianoforte*, by Mrs. Robert Bruce, are well named. They are trifles, but pleasing.——*Ten short Sketches for the Pianoforte*, by C. A. Ehrenfechter, are somewhat similar in character to the preceding, but require a more advanced player.——A brilliant little piece will be found in an *Impromptu in D flat*, by Julian Pascal.——*An Ode to Music.* For tenor solo, voices, and orchestra. Words by Florence Hoare. Music by Myles B. Foster. The text of this work is somewhat ambitious in conception but it is poetic in character, and the lines afford admirable opportunities for variety of musical illustration. Mr. Foster has not failed to note these, and his setting is consequently free from the monotony which sometimes makes itself unpleasantly felt in compositions for male voices. The music also combines geniality with the touch of dignity called for by the subject.——*No Land like England.* Chorus for soprano, alto, tenor, and bass, from the music to "The Foresters"

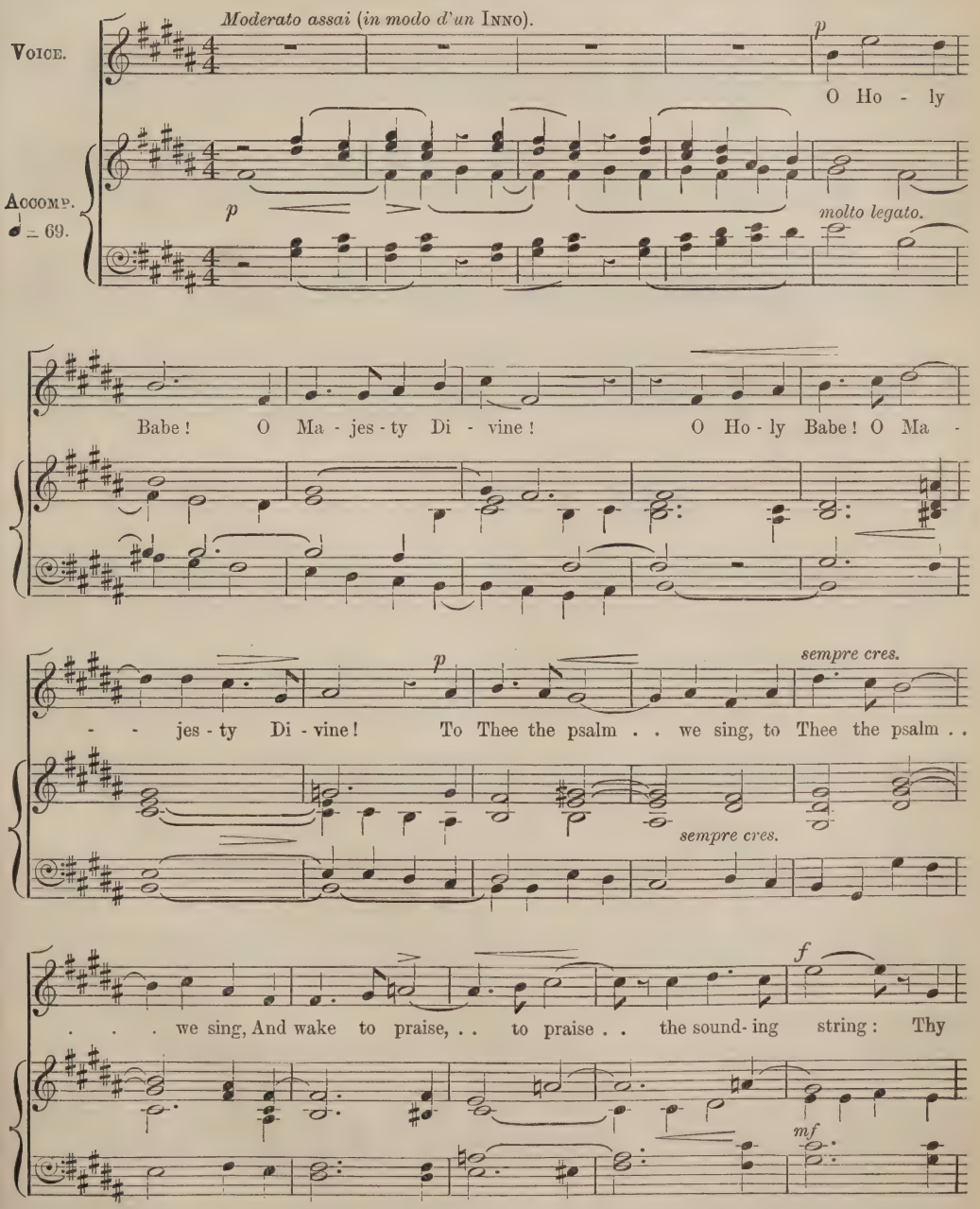
O Holy Babe!

CHRISTMAS ANTHEM FOR SOPRANO SOLO AND CHORUS.

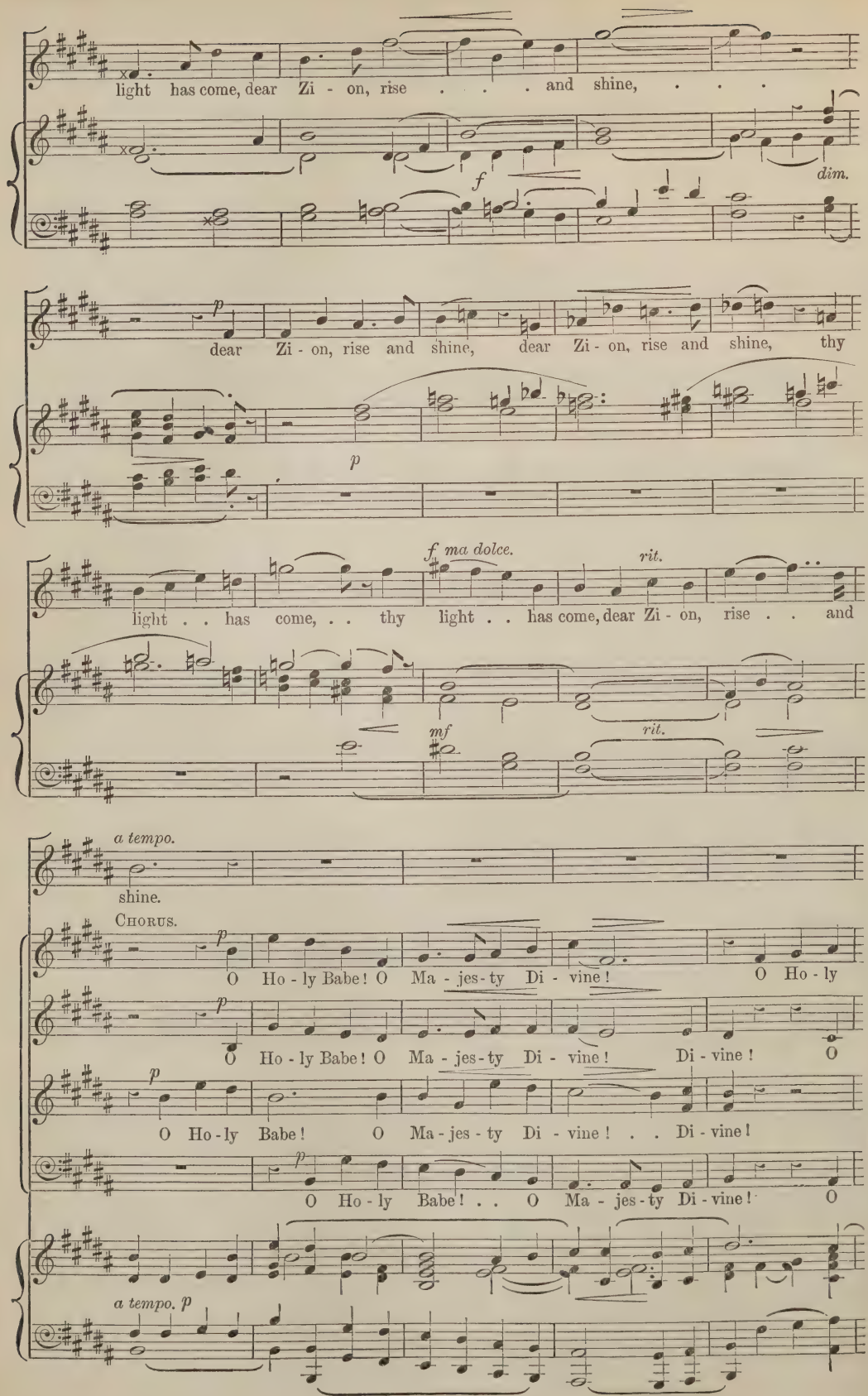
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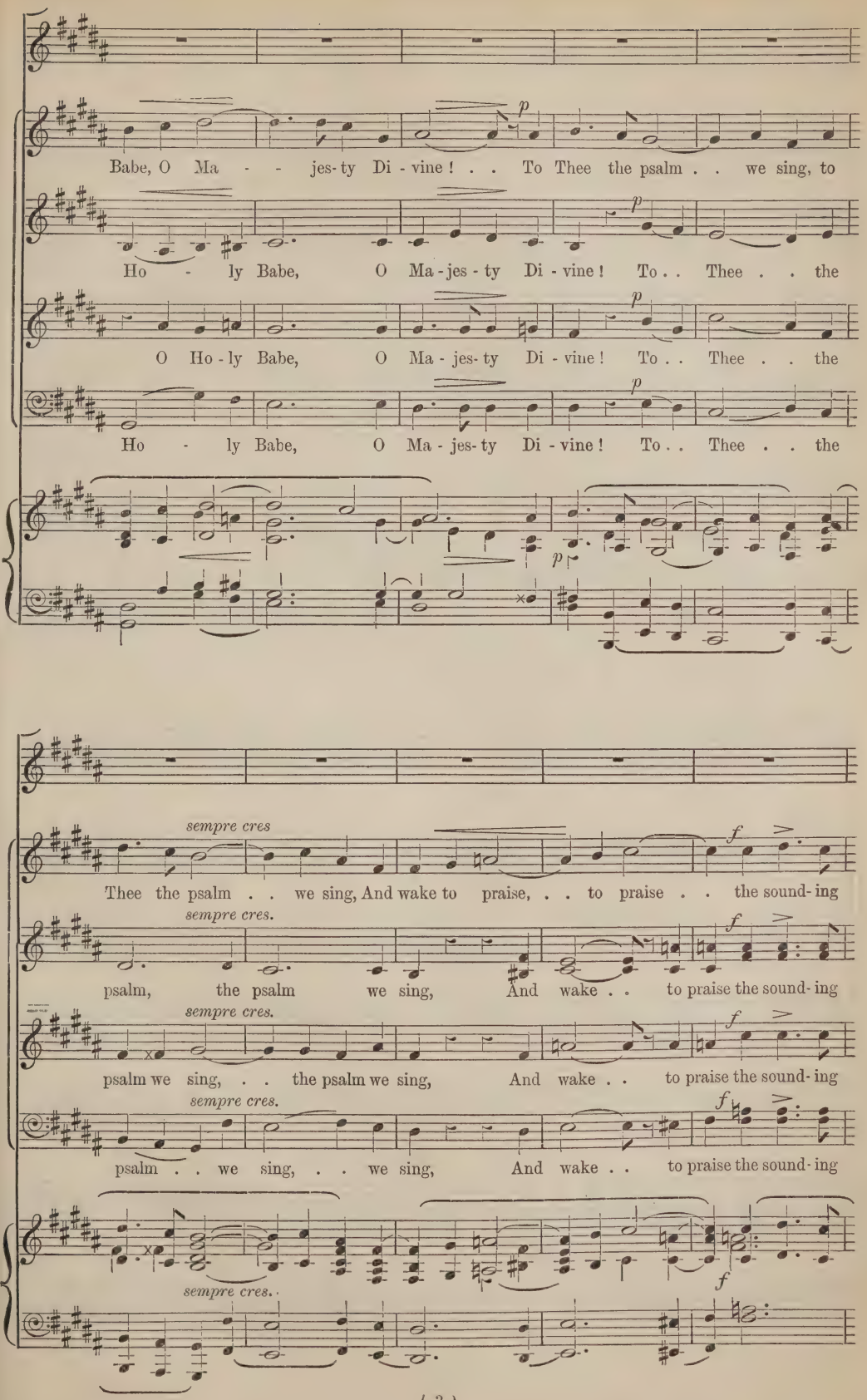
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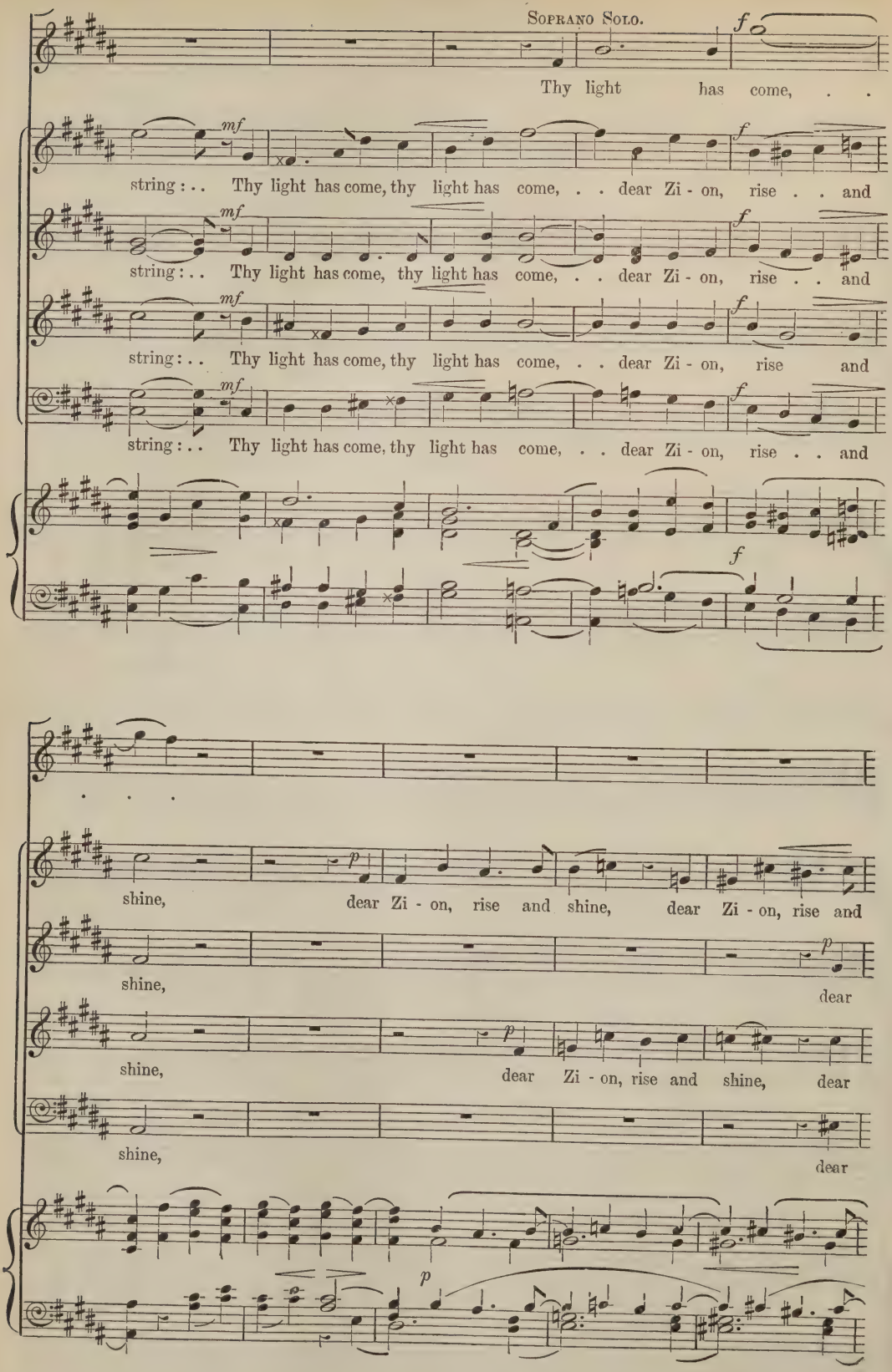
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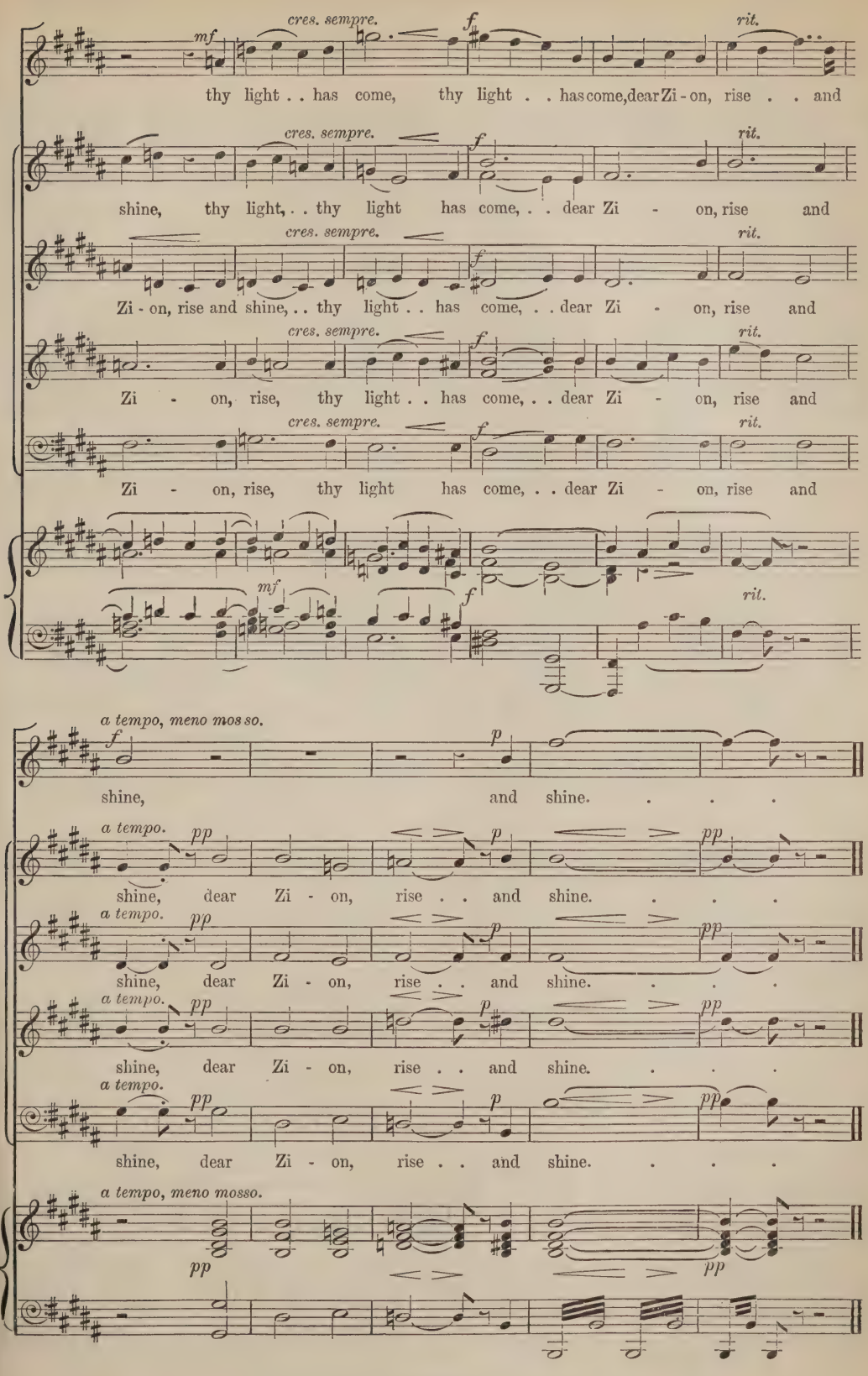


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light has come, dear Zi - on, rise . . . and shine, . . .
f
dim.
p
dear Zi - on, rise and shine, dear Zi - on, rise and shine, thy
p
f ma dolce.
rit.
light . . has come, . . thy light . . has come, dear Zi - on, rise . . and
mf
rit.
a tempo.
shine.
Chorus.
p
O Ho - ly Babe! O Ma - jes - ty Di - vine! O Ho - ly
O Ho - ly Babe! O Ma - jes - ty Di - vine! Di - vine! O
O Ho - ly Babe! O Ma - jes - ty Di - vine! . . Di - vine!
O Ho - ly Babe! . . O Ma - jes - ty Di - vine! O
a tempo. p


Babe, O Ma - - jes-ty Di-vine! . . To Thee the psalm . . we sing, to
Ho - ly Babe, O Ma-jes-ty Di-vine! To . . Thee . . the
O Ho-ly Babe, O Ma-jes-ty Di-vine! To . . Thee . . the
Ho - ly Babe, O Ma-jes-ty Di-vine! To . . Thee . . the
sempre cres
Thee the psalm . . we sing, And wake to praise, . . to praise . . the sound-ing
sempre cres.
psalm, the psalm we sing, And wake . . to praise the sound-ing
sempre cres.
psalm we sing, . . the psalm we sing, And wake . . to praise the sound-ing
sempre cres.
psalm . . we sing, . . we sing, And wake . . to praise the sound-ing
sempre cres.


Soprano Solo.
Thy light has come, . .
string: . . Thy light has come, thy light has come, . . dear Zi - on, rise . . and
string: . . Thy light has come, thy light has come, . . dear Zi - on, rise . . and
string: . . Thy light has come, thy light has come, . . dear Zi - on, rise and
string: . . Thy light has come, thy light has come, . . dear Zi - on, rise . . and
shine, dear Zi - on, rise and shine, dear Zi - on, rise and
shine, dear
shine, dear Zi - on, rise and shine, dear
shine, dear


mf
cres. sempre.
f
rit.
thy light . . has come, thy light . . has come, dear Zi - on, rise . . and
shine, thy light, . . thy light has come, . . dear Zi - on, rise and
Zi - on, rise and shine, . . thy light . . has come, . . dear Zi - on, rise and
Zi - on, rise, thy light . . has come, . . dear Zi - on, rise and
Zi - on, rise, thy light has come, . . dear Zi - on, rise and
a tempo, meno mosso.
p
pp
shine, and shine. . . .
a tempo.
shine, dear Zi - on, rise . . and shine. . . .

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

622.	There was silence in Bethlehem's fields	John Stainer.
624.	O saving Victim	F. Kœnig.
625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God, that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
649.	The strife is o'er	Bruce Steane.
651.	Blessed be the man	Cuthbert Harris.
654.	God, Who madest earth and heaven	E. Harold Davies.
656.	O come, Redeemer of mankind	John E. West.
657.	O Holy Babe	A. C. Mackenzie.

Price Three-Halfpence each.

THE MUSICAL TIMES (Secular).

619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
626.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queene	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. H. H. Parry.
652.	In Sherwood lived stout Robin Hood	C. H. Lloyd.
653.	Airs of summer softly blow	H. Elliot Button.
655.	Sleep, baby	J. Christopher Marks.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

568.	I will give thanks (Twelfth Mass)	Mozart	2d.
569.	O come let us sing	Myles B. Foster	3d.
570.	Blessed be the Lord thy God	J. Frederick Bridge	6d.
571.	Is it nothing to you?	Myles B. Foster	3d.
572.	Ye holy Angels bright	Henry W. Richards	3d.
573.	The eyes of all wait upon Thee	Myles B. Foster	3d.
574.	There shall come forth a Star	Orlando A. Mansfield	3d.
575.	I will not leave you comfortless	Bruce Steane	2d.
576.	There is a green hill far away	Gounod	4d.
577.	Praise the Lord, O Jerusalem	J. H. Maunder	3d.
578.	Be glad and rejoice	Bruce Steane	3d.
579.	Thou, O God, art praised in Sion	B. Luard Selby	3d.
582.	In the beginning was the word	Ferris Tozer	4d.
583.	Be ye all of one mind	Arthur E. Godfrey	3d.
586.	My soul truly waiteth	Bruce Steane	2d.

To be continued.

NOVELLO'S PART-SONG BOOK.

768.	What voice of gladness	C. Hubert H. Parry	3d.
769.	Whether men do laugh or weep	" "	3d.
770.	Tell me, O love	" "	3d.
771.	Follow your saint	" "	2d.
772.	Love is a sickness	" "	2d.
773.	All hail the glorious reign	F. H. Cowen	4d.
774.	Rest thee, my little one	Thomas Facer	3d.
775.	The sea hath many a thousand sands	C Hubert H. Parry	2d.
776.	Turn all thy thoughts to eyes	" "	2d.
777.	Every sweet with sour is tempered	Arthur Berridge	3d.
778.	God save the Queen	Arrd. by J. Frederick Bridge	2d.
779.	Huntsmen's Chorus, from "Der Freischütz" (S.A.T.B.)	C. M. von Weber	2d.
780.	Mark when she smiles	C. H. Lloyd	2d.
781.	Thomalin, why sytten we soe	"	2d.

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NOVELLO'S PARISH CHOIR BOOK

339.	Hymn, "How shall we teach our children"	G. C. Martin	1½d.
340.	Thanksgiving Te Deum	Sir John Goss	6d.
341.	Six Settings of the Kyrie Eleison	J. Clippingdale	1½d.
342.	Magnificat and Nunc dimittis in A (Unison)	Sir John Goss	3d.
343.	Benedicite, omnia opera, in G	M. B. Elliott	1½d.
344.	Magnificat and Nunc dimittis in D	Charles E. Tinney	6d.
345.	Magnificat and Nunc dimittis in F	G. F. Wrigley	3d.
346.	Te Deum Laudamus in B flat	A. Herbert Brewer	3d.
347.	Jubilate Deo in B flat	" "	1½d.
348.	The Apostles' Creed	Edward Cruse	1½d.
351.	The Plain-Song of the Athanasian Creed	J. Stainer	3d.
352.	The Order for the Holy Communion	B. St. J. B. Joule	2d.
354.	Onward, Christian Soldiers ("St. Gertrude"). On Card	Arthur Sullivan	1d.
355.	The Office for the Holy Communion in F	Bruce Steane	6d.
356.	The Office for the Holy Communion in F	J. W. Elliott	6d.

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THE ORPHEUS (New Series).

287.	In the pleasant summer day	William Beale	4d.
288.	I prithee send me back my heart	J. Varley Roberts	4d.
289.	What care I how fair she be	Jacques Blumenthal	4d.
290.	While my lady sleepeth	Percy Pitt	3d.
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293.	The leaves to one another say	C. H. Döring	3d.
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295.	Far down the green valley	" "	2d.
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304.	Shall I look to ease my grief?	C. H. Lloyd	3d.
306.	Hark, hark! the lark	Hamilton Clarke	3d.
307.	The Queen—God bless her!	Myles B. Foster	3d.

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69.	O wisdom	J. Stainer	1½d.
70.	O Lord and ruler	"	1½d.
71.	O root of Jesse	"	1½d.
72.	O key of David	"	1½d.
73.	O day-spring	"	1½d.
74.	O King and desire	"	1½d.
75.	O Emmanuel	"	1½d.
79.	Lord, on our offences	Mendelssohn	1½d.
82.	I heard a voice from heaven	G. M. Garrett	1½d.
83.	The Lord redeemeth the soul	J. Baptiste Calkin	1½d.
84.	O send out Thy light	" "	2d.
85.	If any man sin	Thomas Adams	1½d.
86.	I heard a voice	Alan Gray	1½d.
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To be continued.

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307.	Fly, singing Bird	"	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.
309.	England	J. L. Hatton	2d.
310.	Hurrah for merry England	H. Hugh Pierson	2d.
311.	Frost Bound	Herbert W. Wareing	3d.
312.	The wings of sleep	C. H. Lloyd	3d.
313.	Night music	Herbert W. Wareing	3d.
314.	A song in snowtime	"	2d.
315.	The Queen's Song	Eaton Faning	3d.
316.	All hail the glorious reign	F. H. Cowen	3d.

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COMPOSED BY FERRIS TOZER.

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30. All Thy works ... E. H. Thorne 3d.
475. All Thy works ... J. Barnby 4d.
503. All Thy works ... G. H. Ely 4d.
9. All ye who weep ... ... Gounod 3d.
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229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
357. And the wall of the city Oliver King 3d.
402. And when the day of Pentecost C. W. Smith 3d.
228. Art thou weary ... C. H. Lloyd 6d.
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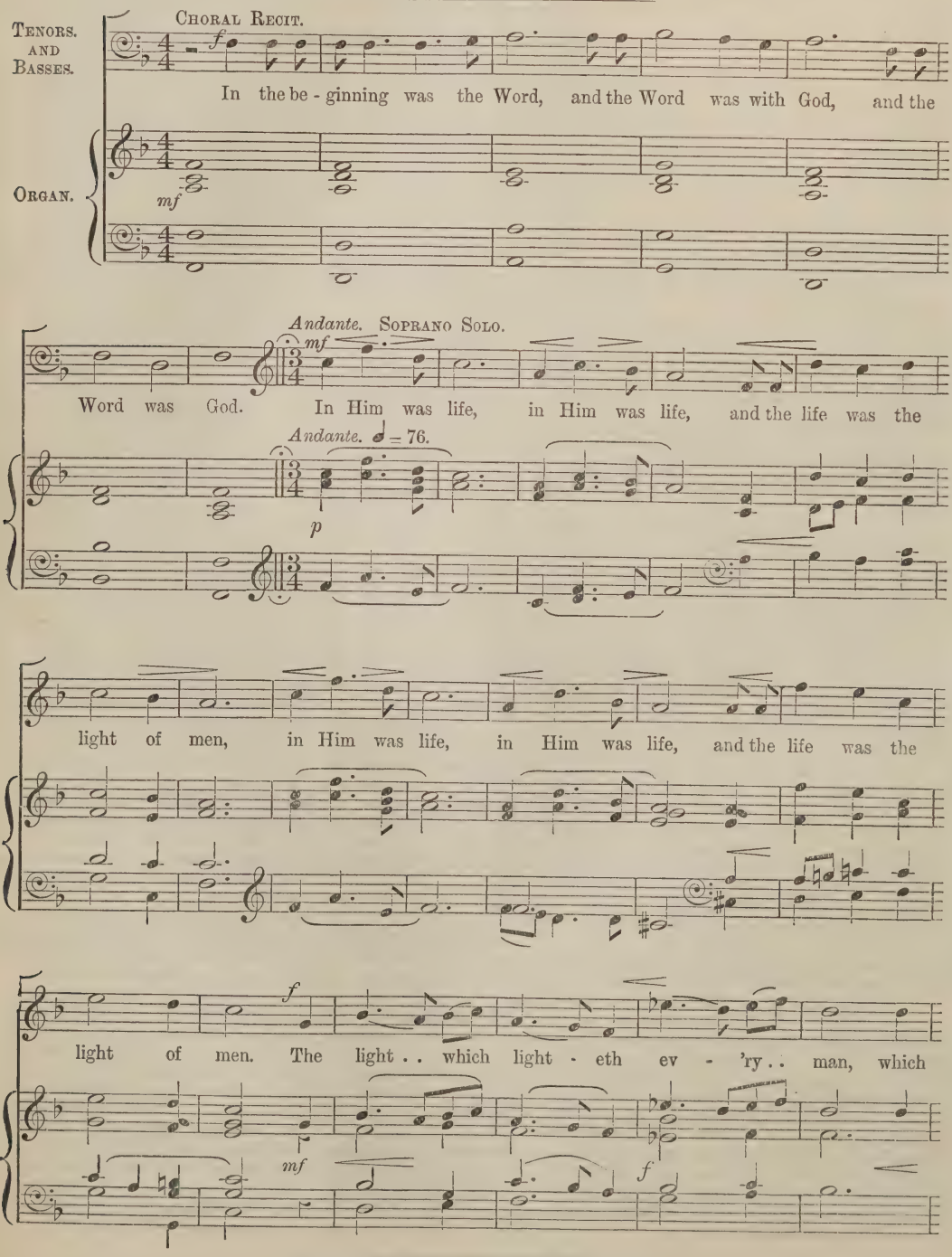
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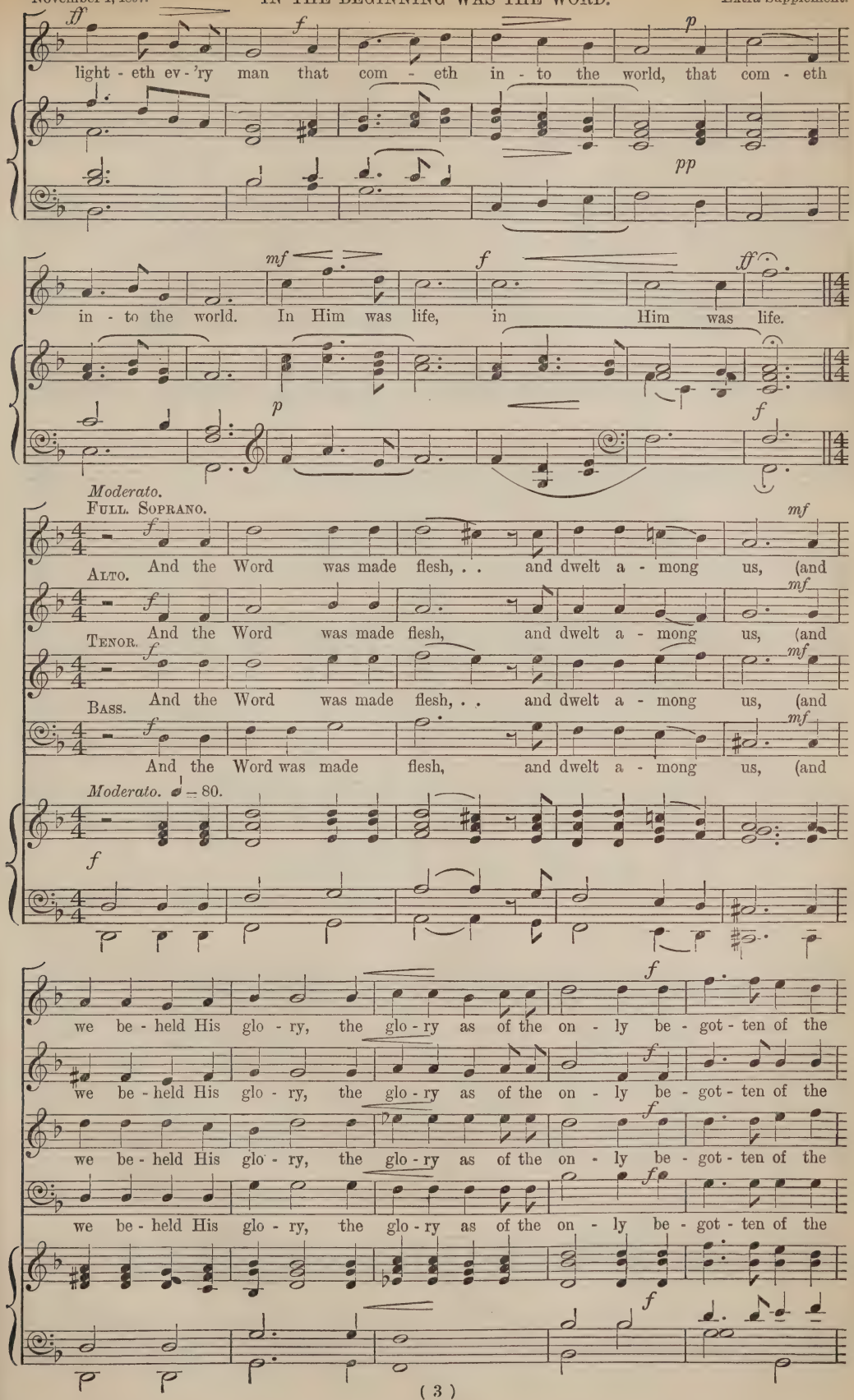
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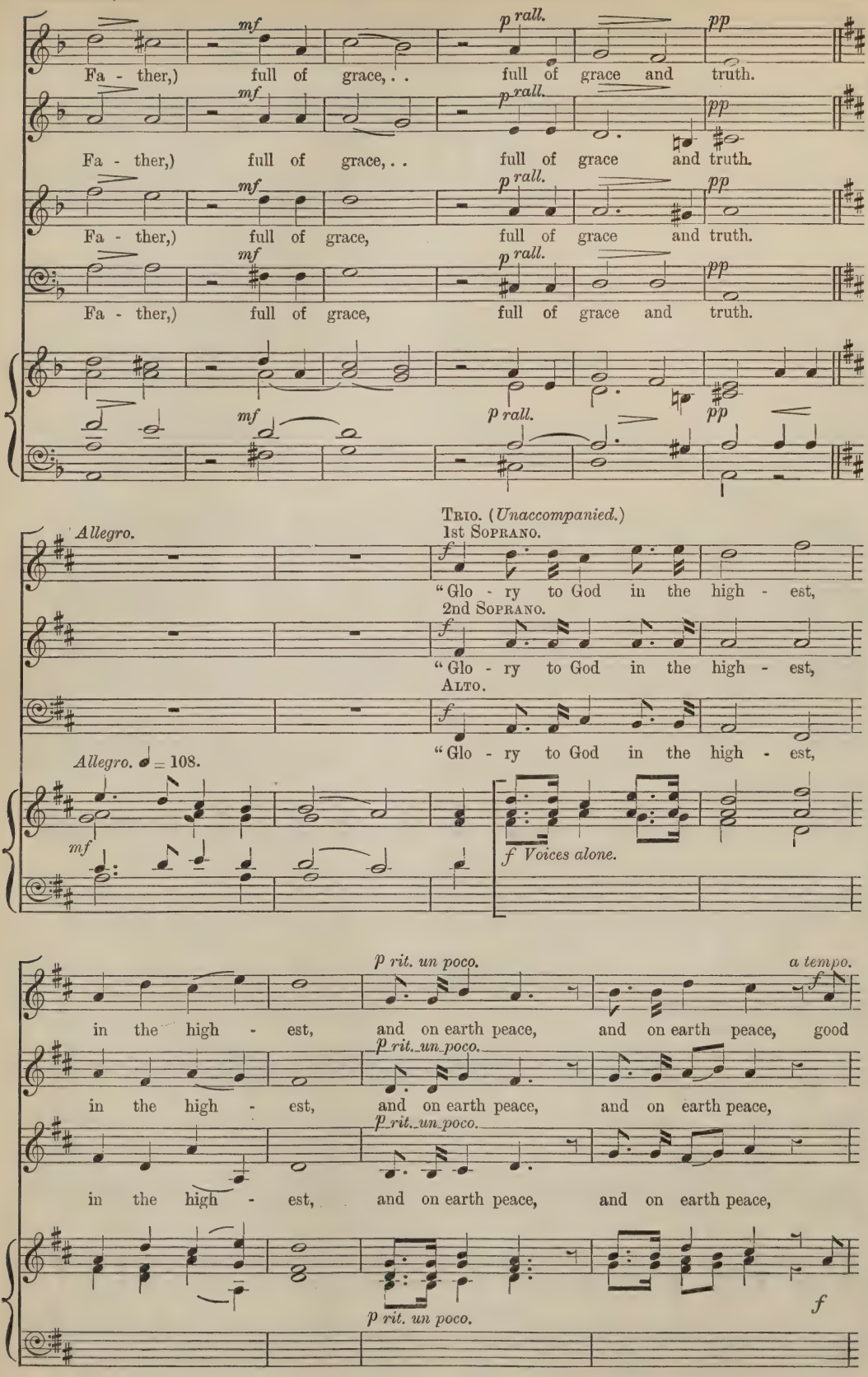
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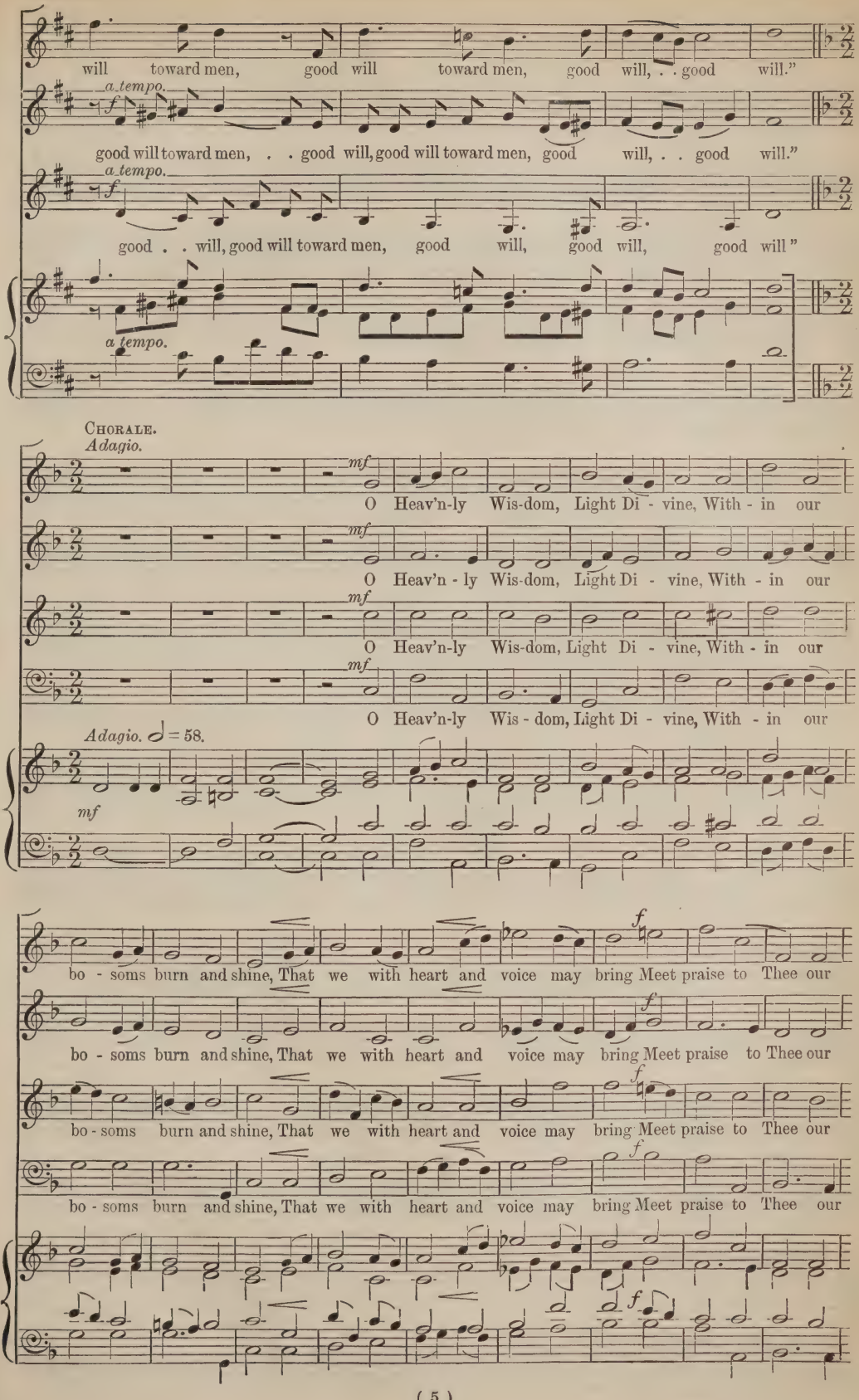


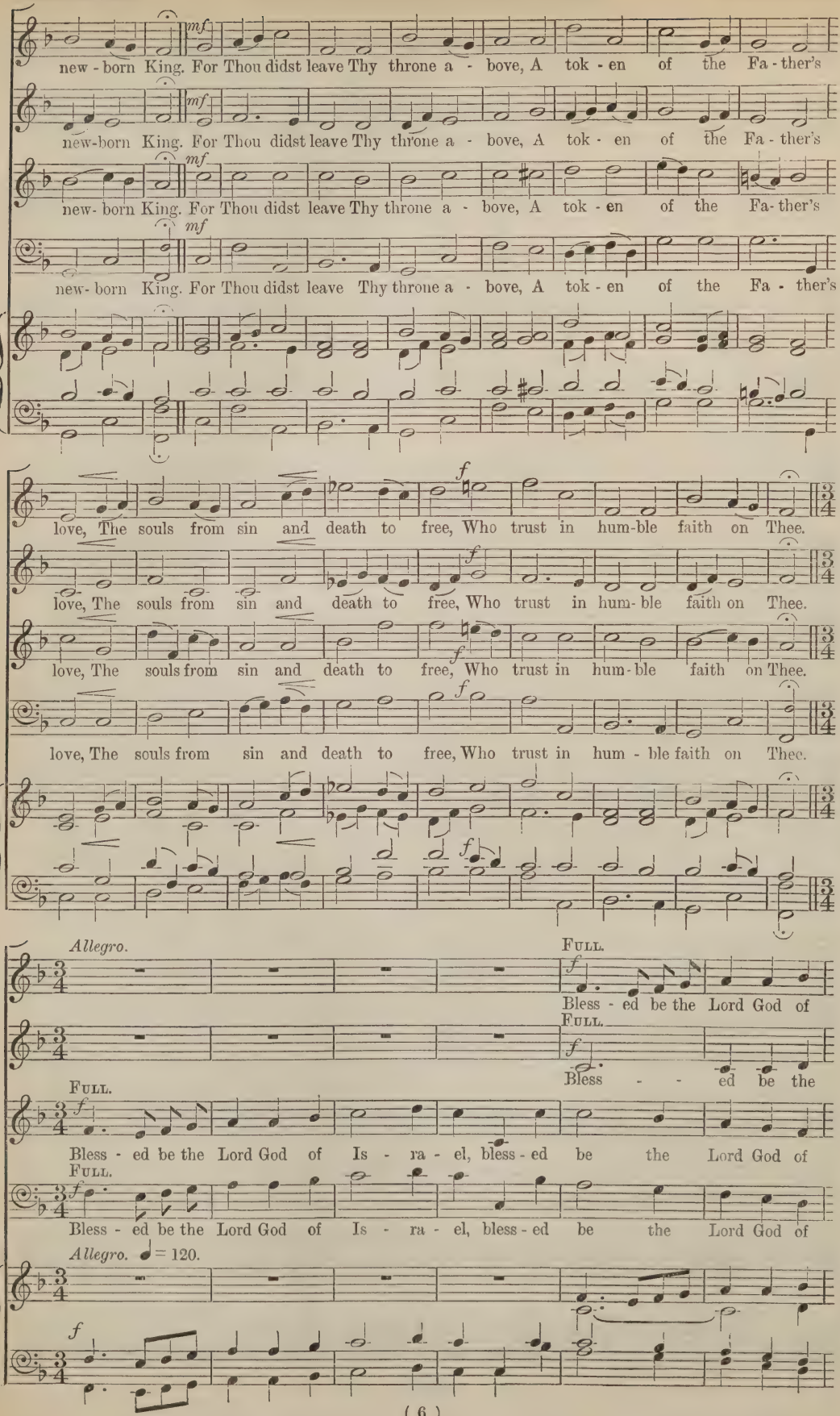
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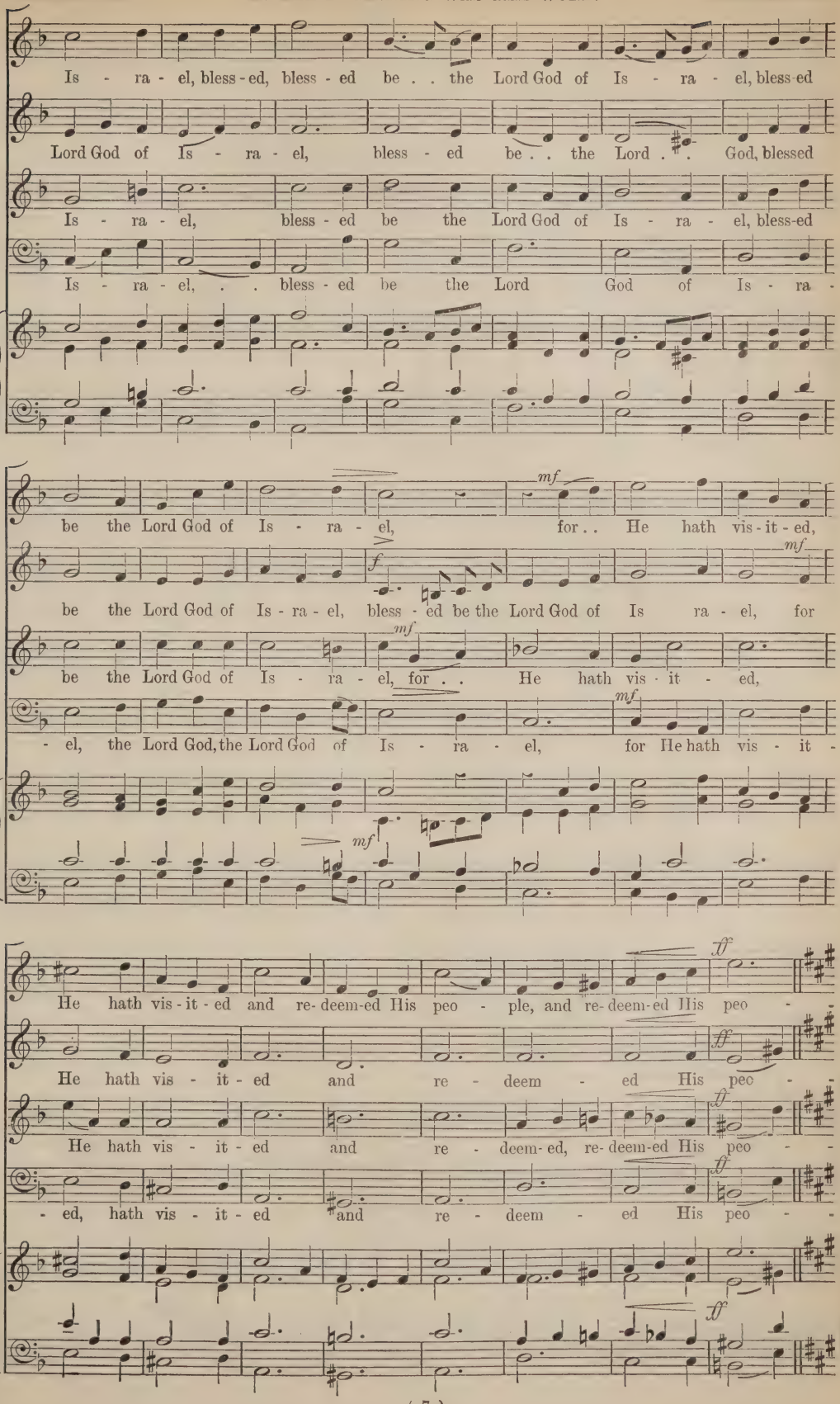
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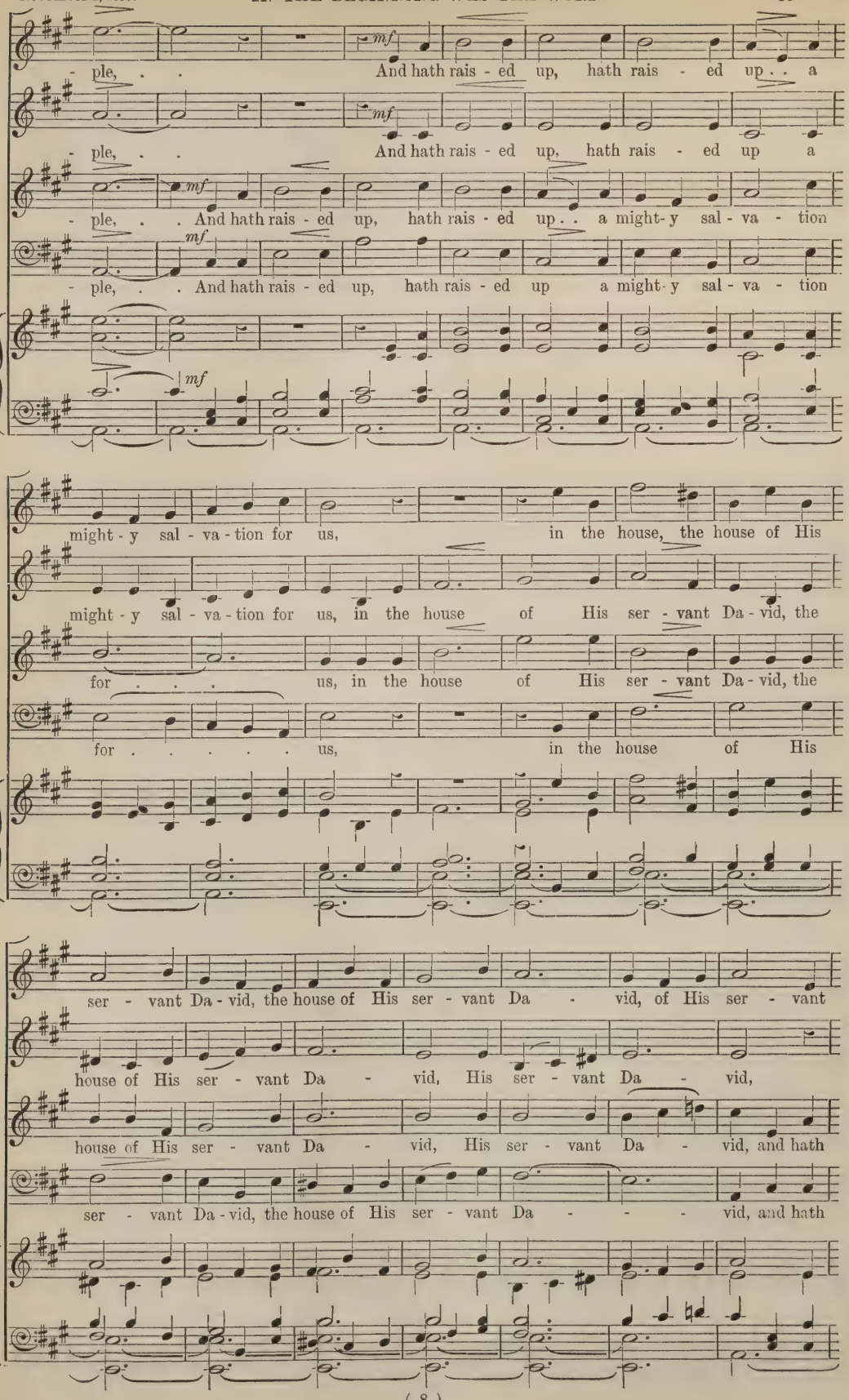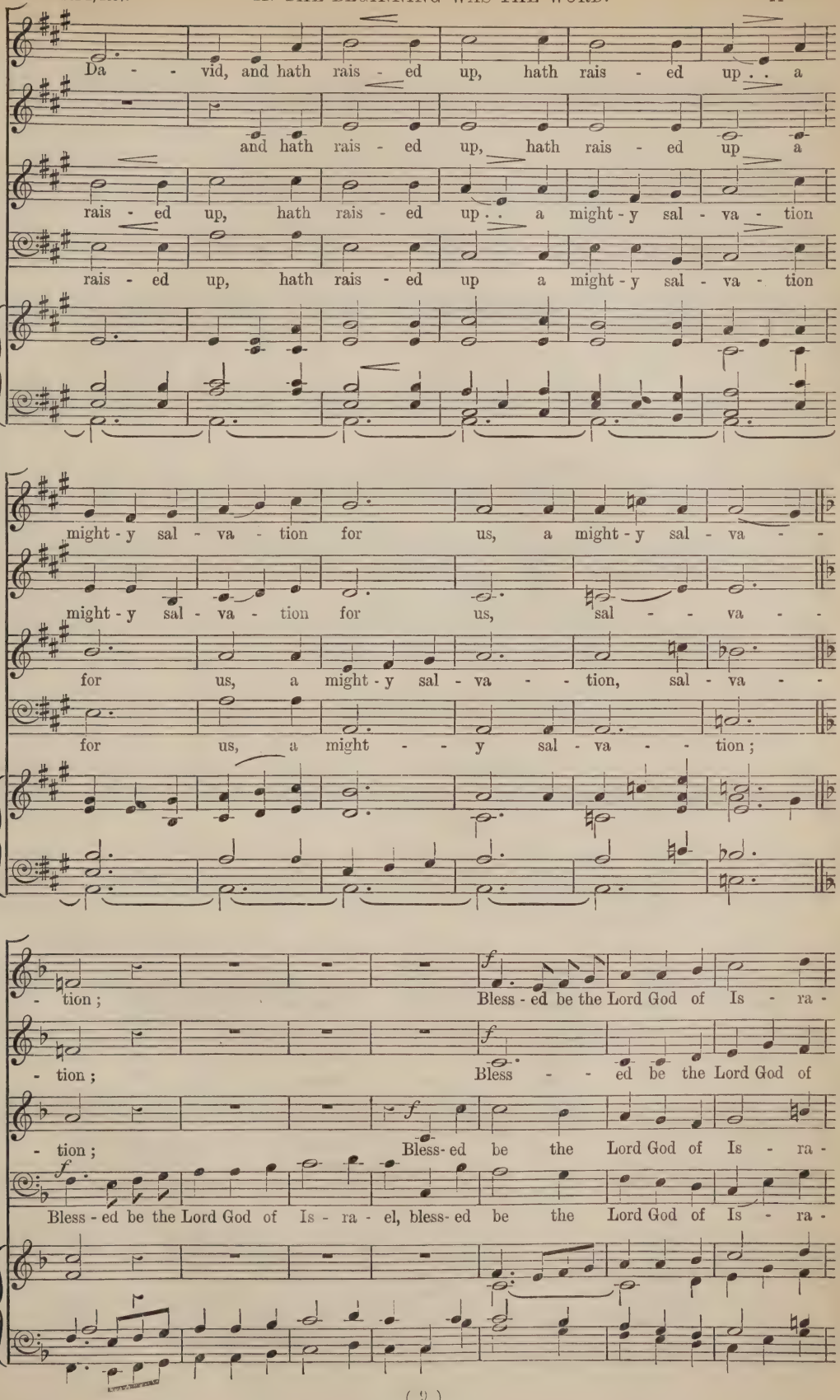



mf
p rall.
pp
Fa - ther,) full of grace, . . full of grace and truth.
Fa - ther,) full of grace, . . full of grace and truth.
Fa - ther,) full of grace, full of grace and truth.
Fa - ther,) full of grace, full of grace and truth.
Allegro.
Trio. (Unaccompanied.)
1st Soprano.
f
"Glo - ry to God in the high - est,
2nd Soprano.
"Glo - ry to God in the high - est,
Alto.
"Glo - ry to God in the high - est,
Allegro. ♩ = 108.
mf
f Voices alone.
p rit. un poco.
a tempo.
in the high - est, and on earth peace, and on earth peace, good
in the high - est, and on earth peace, and on earth peace,
in the high - est, and on earth peace, and on earth peace,
p rit. un poco.
f

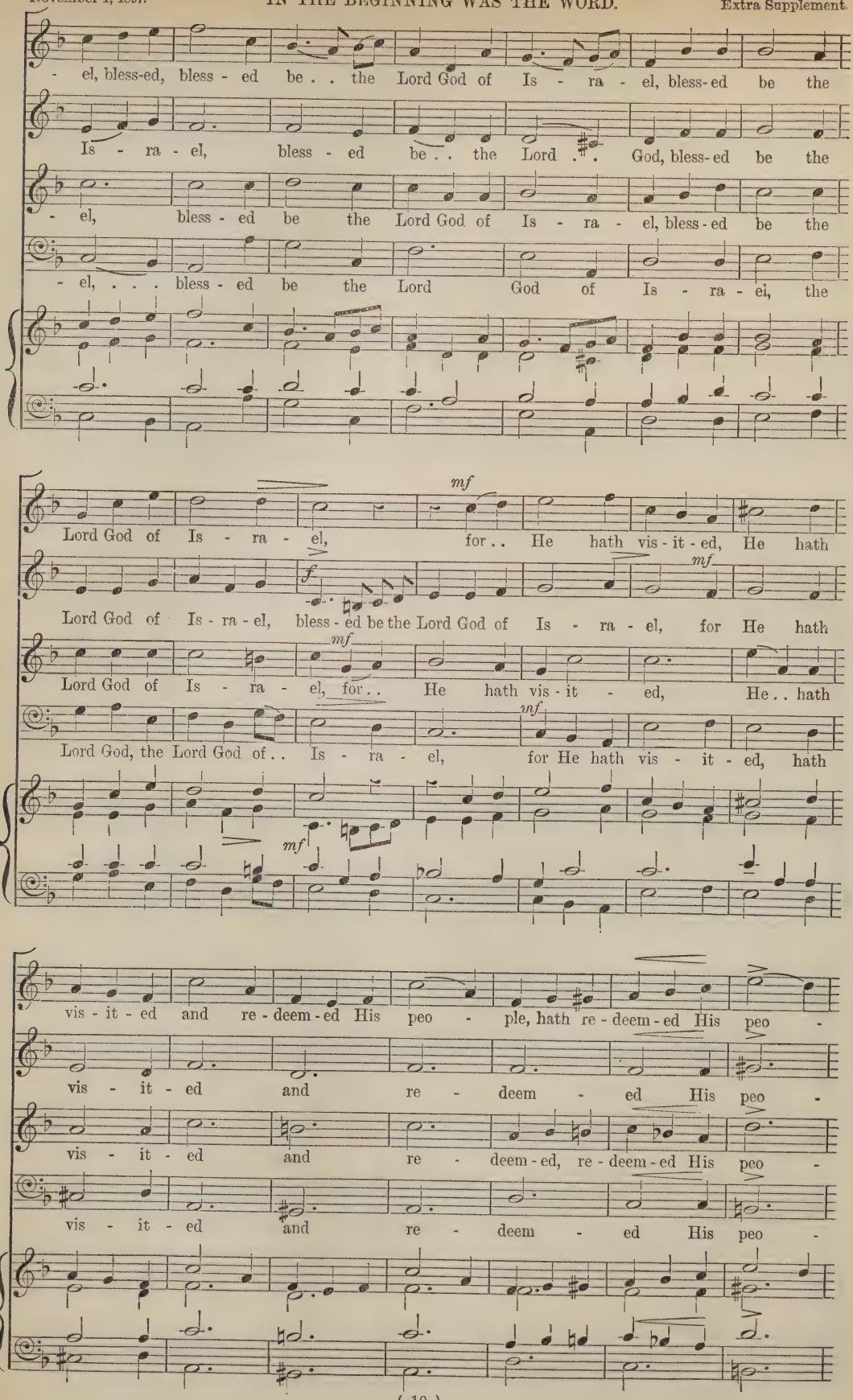

will toward men, good will toward men, good will, . . good will."
a tempo.
f
good will toward men, . . good will, good will toward men, good will, . . good will."
a tempo.
f
good . . will, good will toward men, good will, good will, good will"
a tempo.
CHORALE.
Adagio.
mf
O Heav'n-ly Wis-dom, Light Di - vine, With - in our
O Heav'n - ly Wis-dom, Light Di - vine, With - in our
O Heav'n-ly Wis-dom, Light Di - vine, With - in our
O Heav'n-ly Wis - dom, Light Di - vine, With - in our
Adagio. ♩ = 58.
mf
bo - soms burn and shine, That we with heart and voice may bring Meet praise to Thee our
f
bo - soms burn and shine, That we with heart and voice may bring Meet praise to Thee our
bo - soms burn and shine, That we with heart and voice may bring Meet praise to Thee our
bo - soms burn and shine, That we with heart and voice may bring Meet praise to Thee our

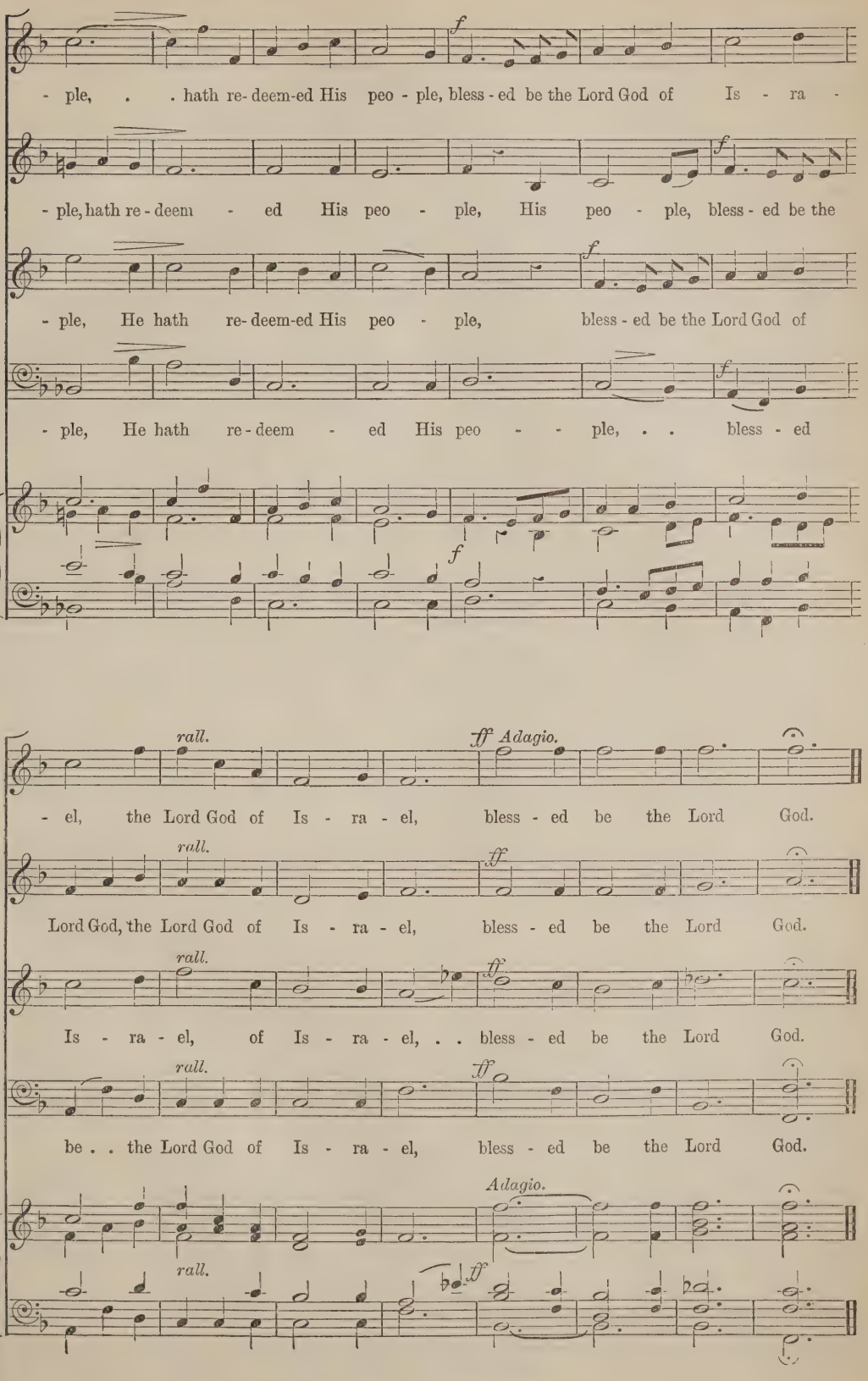

mf
new - born King. For Thou didst leave Thy throne a - bove, A tok - en of the Fa - ther's
new-born King. For Thou didst leave Thy throne a - bove, A tok - en of the Fa - ther's
new- born King. For Thou didst leave Thy throne a - bove, A tok - en of the Fa - ther's
new- born King. For Thou didst leave Thy throne a - bove, A tok - en of the Fa - ther's
f
love, The souls from sin and death to free, Who trust in hum-ble faith on Thee.
love, The souls from sin and death to free, Who trust in hum- ble faith on Thee.
love, The souls from sin and death to free, Who trust in hum - ble faith on Thee.
love, The souls from sin and death to free, Who trust in hum - ble faith on Thee.
Allegro.
FULL.
Bless - ed be the Lord God of
Bless - - ed be the
Bless - ed be the Lord God of Is - ra - el, bless - ed be the Lord God of
Bless - ed be the Lord God of Is - ra - el, bless - ed be the Lord God of
Allegro. ♩ = 120.


Is - ra - el, bless - ed, bless - ed be . . the Lord God of Is - ra - el, bless-ed
Lord God of Is - ra - el, bless - ed be . . the Lord . . God, blessed
Is - ra - el, bless - ed be the Lord God of Is - ra - el, bless-ed
Is - ra - el, . . bless - ed be the Lord God of Is - ra -
be the Lord God of Is - ra - el, for . . He hath vis - it - ed,
be the Lord God of Is - ra - el, bless - ed be the Lord God of Is ra - el, for
be the Lord God of Is - ra - el, for . . He hath vis - it - ed,
- el, the Lord God, the Lord God of Is - ra - el, for He hath vis - it -
He hath vis - it - ed and re - deem - ed His peo - ple, and re - deem - ed His peo -
He hath vis - it - ed and re - deem - ed His peo -
He hath vis - it - ed and re - deem - ed, re - deem - ed His peo -
- ed, hath vis - it - ed and re - deem - ed His peo -


ple, . . And hath rais - ed up, hath rais - ed up . . a
ple, . . And hath rais - ed up, hath rais - ed up a
ple, . . And hath rais - ed up, hath rais - ed up . . a might - y sal - va - tion
ple, . . And hath rais - ed up, hath rais - ed up a might - y sal - va - tion
mf
might - y sal - va - tion for us, in the house, the house of His
might - y sal - va - tion for us, in the house of His ser - vant Da - vid, the
for . . . us, in the house of His ser - vant Da - vid, the
for . . . . . us, in the house of His
ser - vant Da - vid, the house of His ser - vant Da - vid, of His ser - vant
house of His ser - vant Da - vid, His ser - vant Da - vid,
house of His ser - vant Da - vid, His ser - vant Da - vid, and hath
ser - vant Da - vid, the house of His ser - vant Da - - - vid, and hath


Da - - vid, and hath rais - ed up, hath rais - ed up . . a
and hath rais - ed up, hath rais - ed up a
rais - ed up, hath rais - ed up . . a might - y sal - va - tion
rais - ed up, hath rais - ed up a might - y sal - va - tion
might - y sal - va - tion for us, a might - y sal - va - -
might - y sal - va - tion for us, sal - - - va - -
for us, a might - y sal - va - - tion, sal - va - -
for us, a might - - y sal - va - - tion;
- tion;
Bless - ed be the Lord God of Is - ra -
- tion;
Bless - - ed be the Lord God of
- tion;
Bless - ed be the Lord God of Is - ra -
Bless - ed be the Lord God of Is - ra - el, bless - ed be the Lord God of Is - ra -


- el, bless-ed, bless - ed be . . the Lord God of Is - ra - el, bless-ed be the
Is - ra - el, bless - ed be . . the Lord . . God, bless-ed be the
- el, bless - ed be the Lord God of Is - ra - el, bless-ed be the
- el, . . . bless - ed be the Lord God of Is - ra - el, the
mf
Lord God of Is - ra - el, for . . He hath vis - it - ed, He hath
f
mf
Lord God of Is - ra - el, bless - ed be the Lord God of Is - ra - el, for He hath
mf
Lord God of Is - ra - el, for . . He hath vis - it - ed, He . . hath
mf
Lord God, the Lord God of . . Is - ra - el, for He hath vis - it - ed, hath
mf
vis - it - ed and re - deem - ed His peo - ple, hath re - deem - ed His peo -
vis - it - ed and re - deem - ed His peo -
vis - it - ed and re - deem - ed, re - deem - ed His peo -
vis - it - ed and re - deem - ed His peo -


- ple, . . hath re- deem-ed His peo - ple, bless - ed be the Lord God of Is - ra -
- ple, hath re - deem - ed His peo - ple, His peo - ple, bless - ed be the
- ple, He hath re- deem-ed His peo - ple, bless - ed be the Lord God of
- ple, He hath re - deem - ed His peo - - ple, . . bless - ed
rall.
ff Adagio.
- el, the Lord God of Is - ra - el, bless - ed be the Lord God.
rall.
ff
Lord God, the Lord God of Is - ra - el, bless - ed be the Lord God.
rall.
ff
Is - ra - el, of Is - ra - el, . . bless - ed be the Lord God.
rall.
ff
be . . the Lord God of Is - ra - el, bless - ed be the Lord God.
Adagio.
rall.
ff

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

120. I beheld, and lo ... Dr. Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call C. Vincent 3d.
207. I cried unto the Lord Dr. Heap 4d.
537. I declare to you ... Cruickshank 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
130. I have set God ... J. Goldwin 3d.
420. I have set God Hamilton Clarke 4d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
396. I heard a voice Sir John Goss 2d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
568. I will give thanks ... Mozart 2d.
225. I will go unto ...Dr. Gauntlett 2d.
437. I will greatly rejoice Cruickshank 4d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
154. I will mention ... Sir A. Sullivan 6d.
575. I will not leave you ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H.W.Parker 4d.
100. I will sing a new song Dr. Armes 8d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands E. J. Hopkins 3d.
53. If we believe that Jesus died Goss 3d.
453. If ye love Me H. W. Wareing 3d.
544. If ye love Me ... ... B. Steane 2d.
469. If ye then be risen M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
403. In my Father's house Crament 3d.
102. In sweet consent ...E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
338. In the fear of the Lord J.V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
467. Is it nothing (2-pt.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ...F. Iliffe 2d.
455. Jesus Christ is risen Oliver King 4d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 4d.
179. King all glorious ... J. Barnby 6d.
531. Kings shall be thy nursing fathers G. C. Martin 2d.
37. Lead, kindly Light... J. Stainer 4d.
425. Lead, kindly Light... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint ...E. H. Thorne 3d.
509. Let not thine hand... J. Stainer 3d.
438. Let not your heart ... M. B. Foster 3d.
438.* Let not your heart M. B. Foster 3d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise ... E. H. Thorne 3d.
96. Lift up thine eyes ...Sir John Goss 6d.
18. Lift up your heads ... J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
393. Like as the hart Thomas Adams 3d.
530. Lo, God, our God ... B. Haynes 3d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ...F. Iliffe 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power ... J. Barnby 2d.
459. Lord of our life ... J. T. Field 3d.
566. Lord of life ... A. C. Mackenzie 3d.
404. Lord of the rich and golden F.Tozer 2d.
411. Lord of the Harvest J. Barnby 4d.
318. Lord, Thou art God... J. Stainer 8d.
434. Lord, Thou hast ... A. Whiting 3d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A.C.Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
436. Man goeth forth ... A. Carnall 3d.
222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
518. Ditto. E. Pettman 1½d.
500. Miserere mei, Deus J. Barnby 3d.
512. My beloved spake ... H. Purcell 6d.
428. My God, I love Thee G. J. Bennett 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon...J. L. Hopkins 3d.
353. My heart is fixed W. Cruickshank 4d.
460. My heart was glad ... A. Carnall 4d.
564. My heart is inditing M. B. Foster 4d.
199. My hope is in the Everlasting ... J. Stainer 6d.
406. My mouth shall speak J. E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
295. My soul, wait thou still F. J. Read 4d.
210. Not unto us, O Lord H. Gadsby 6d.
558. Not unto us ... J. E. West 4d.
505. O all ye people ... H. Purcell 3d.
506. O be joyful in the Lord G. Martin 6d.
217. O clap your hands ...T.T.Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence... Gounod 6d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.
520. O give thanks ... B. Steane 3d.
35. O God, have mercy... J. B. Calkin 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
34. O God, Thou art worthy A.Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast ... A. S. Baker 2d.
430. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim Rev. J. B. Powell 3d.
536. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
251. O Lord God ... Ernest Ford 4d.
204. O Lord God ... ... Dr. Clarke 3d.
184. O Lord, look down ... J. Battishill 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art ... Ch. H. Lloyd 6d.
3. O love the Lord Sir A. Sullivan 2d.
460. O my heart was glad A. Carnall 4d.
556. Open to me the gates ... F. Adlam 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God Theodore Distin 3d.
479. O praise our God, ye people Boyce 4d.
14. O praise the Lord ... J. Barnby 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ...Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d.
266. O praise the Lord ... Zingarelli 8d.
358. O praise the Lord W. G. Wood 4d.
166. O pray for the peace E. H. Thorne 4d.
51. O Saving Victim (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
492. Ditto W. A. C. Cruickshank 3d.
508. O Saviour of the world (A.T.T.B.) J. V. Roberts 2d.
142. O sing unto the Lord H. Purcell 6d.
551. O sing unto the Lord Cruickshank 4d.
8. O taste and see ...Sir John Goss 3d.
8*. Ditto. (Welsh Words) 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I might find him ... Sir W. S. Bennett 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King Rev. E. V. Hall 4d.
135. O worship the Lord... Dr. Hayes 6d.
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. Ditto F. A. W. Docker 4d.
325. Ditto J. Naylor 3d.
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
176. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ditto ... F. J. Sawyer 2d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
70. Praise the Lord ... Sir G. Elvey 4d.
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d.
125. Praise the Lord ... J. Clark 3d.
59. Praise the Lord ... S. S. Wesley 6d
561. Praise the Lord... J. M. Crament 4d.
577. Praise the Lord... J. H. Maunder 3d.
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
513. Ditto H. Purcell 6d.

(Tennyson). Composed by Courtenay Gale. Tennyson's optimistic lines are set in this part-song with a directness and vigour which are calculated to stir the patriotic pulse of the most pessimistic listener.——*I love my Love in the morning.* Words anonymous. Music by J. Varley Roberts. This is a melodious and smoothly written part-song wherein the smitten one gives his reasons why he loves his sweetheart in the morning, in the afternoon, and in the evening, the said reasons being flattering to the lady and manifestly satisfactory to himself.

Metzler and Co.—*Prison.* Song. Written by Paul Verlaine. English translation by Adela Maddison. *Evening.* Song. Written by Albert Samain. English words by Adela Maddison. Composed by Gabriel Fauré. These two songs are a good example of M. Fauré's graceful and finished style. In both, however, the shades of evening seem to have caused the composer to indulge in vagueness of tonality, and this has resulted in such a bountiful sprinkling of accidentals that at first sight the music suggests the reverse of the repose which is commonly associated with the close of the day, and the accompanist who, without mishap, gets through the "Evening" ditty, will doubtless feel that there has been "something attempted, something done."——*Smiles and Tears.* Written by Julien Houba. English words by Paul England. Composed by Edmund Depret. This is a good specimen of the modern French amorous lyric. It is essentially a tenor song, but, doubtless, will be sung by ladies. ——*Menuet de la Reine.* By Benjamin Godard. The characteristics of the famed dance are pleasantly set forth in this piece by the late French composer.——*Serenade and Barcarolle.* For Violin and Pianoforte. By André Messager. The difference in character between a Serenade and Barcarolle might be described as that which exists between the sentiment of the timid lover and the one who commands. This definition will at least serve to indicate the nature of the above two pieces, both of which are effectively laid out for the violin, and also contain some interesting passages for the pianoforte.

Edwin Ashdown.—*Beanstalk Suite.* For the pianoforte. By Arthur Somervell. This consists of five short pieces in old dance form, severally an Allemande, Sarabande, Gavotte, Musette, and Gigue, which are preceded by a Prelude. They are dedicated "To all my pupils not yet in their teens," and are slightly progressive in executive demands. The title "Beanstalk" must not be taken as a poetic basis for Mr. Somervell's work, it being merely suggestive of the continuous effort necessary alike to the young student and Jack the Giant-killer to ensure success. ——Under the title of *Irish Pictures*, Mr. Barry M. Gilholy has written for the pianoforte, in simple but effective manner, four pieces based on Irish subjects.——A *Notturno in C minor*, by Mr. Edward E. Harper, is a graceful and expressive example of its class.——Vocalists who like a song with a story in it will find a pathetic little ditty in *The Torn Flag*, words by Marian Burnside, music by Mary Augusta Salmond; and Mr. Arthur Cecil has set with some skill Bret Harte's ballad "The Wind in the Chimney."——*Cyril's* Song, from "The silence of Dean Maitland," has been allied to graceful music by John Hill, who also has provided a setting of considerable merit of Shelley's well known lines "Music, when soft voices die."

History of the Birmingham Festival Choral Society. By Andrew Deakin (Birmingham: Cornish Brothers). A very interesting pamphlet of fifty-two pages by the veteran musical critic, written in the pleasing and attractive style for which he has been so long and so favourably known. The booklet also contains some notices of the rise and progress of chorus singing in Midland towns.——*Choral Associations: their aims and objects.* By T. Roylands-Smith (Plymouth: "Church in the West" Office). This contains the substance of a paper read at the annual conference of the Incorporated Society of Musicians at Edinburgh in January last. Mr. Roylands-Smith speaks with all the authority of long experience as a diocesan choir-master, fired with a zeal which is truly commendable. There are some capital hints and reflections in this little brochure. ——*L'Organo della Cattedrale di Cremona.* By Federico Sacchi (Ricordi). An interesting reprint of some articles, which recently appeared in the *Gazzetta Musicale* of Milan, giving a history of the organ in the Cathedral of Cremona, a place which is so eminently associated with the great masters of violin makers. Those who can read Italian will doubtless enjoy perusing these instructive pages.——*Some leading Organists* (Church Newspaper Co., Ltd.). Like the foregoing, this pamphlet, in its bright red cover, is also a reprint. In this case the articles originally appeared in *Church Bells.* Here are biographical sketches, with portraits, of twenty church organists more or less known to fame, headed by the veteran Dr. W. H. Longhurst, organist of Canterbury Cathedral. The sketches, if slight, are written in a pleasant manner, and will doubtless prove of interest to many "chief musicians" in "quires and places where they sing" and play.——*Richard Wagner's Prose Works.* Translated by W. Ashton Ellis. Vol. VI., Part 2. (Kegan Paul). This instalment of a valuable contribution to musical literature contains the following essays: "The public in time and space," "The Festivals of 1876" (when Bayreuth was inaugurated), and an instalment of "Shall we hope?" Of these the second-named is of special interest, considering that so many pilgrims now resort to the shrine of Wagner. It need scarcely be said that the difficult task of translating Wagner's diction is, as heretofore, admirably discharged by the indefatigable Mr. Ashton Ellis.

Christmas Music.—*Four Christmas Carols.* By Herbert C. Morris. (Novello, Ewer and Co.) Those who prefer new carols to old may be recommended this collection. The music is melodious, and albeit some of the dissonances are extreme, having regard to the subject-matter, the harmonies will be acceptable to "advanced" ears. *The Babe of Bethlehem.* By Frank Adlam. (Hart and Co.) This is described as "A short and easy carol-cantata for Christmas and Epiphany," and it consists of a series of carols interspersed with recitatives and airs which are laid out for various voices. The music is tuneful, in the popular acceptation of the word, moderate in vocal compass, and simple in character. *Glory to God in the Highest.* Anthem for Christmas. By the Rev. E. Vine Hall. (Weekes and Co.) The composer of this anthem has taken the two first sentences of the "Gloria in Excelsis" and the first verse of the hymn "O come, all ye faithful," and set them in a simple but effective manner in four vocal parts with an accompaniment for organ.

CORRESPONDENCE.

MISS C. A. BIRCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your September number you commented on the biographer who prematurely announced the death of Sam Wesley by a trifle of twenty-two years; and in the October number you cited the case of Sir F. Ouseley, who was credited with having departed this life twenty-three years too soon.

I find an error in "British Musical Biography," by Brown and Stratton, of equal magnitude, where I read: "Charlotte Ann Birch, soprano vocalist, was born in London in 1815, and died there in 1857. She sang chiefly at London and provincial concerts." Miss Birch, I am happy to say, still lives. I received a letter from her only yesterday, and I would like to remind your readers that for many years she was one of the solo vocalists engaged by the Sacred Harmonic Society. I have lying before me a programme of the memorable 23rd of April, 1847, the occasion of the second performance of Mendelssohn's "Elijah" in its revised and permanent form; the composer conducted, the Queen and Prince Consort were amongst the auditors, and Miss C. A. Birch sang the principal soprano solo music.—Yours, &c.

William H. Cummings.

October 19, 1897.

ANALYTICAL PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Referring to my article on the above subject in your September issue (p. 573), I have received a letter from Mr. Robert A. Marr, of Edinburgh, together with a copy of his book "Music for the People." In the Introduction to the latter (p. lxxxvii.), he states that "It was at this period [1836] that John Thomson, afterwards first Reid Professor of Music at the University, commenced to write what are believed to be the first published analytical programmes. They were small 12mo leaflets of four pages. 'Brief Notices of the Music to be performed by the Professional Society on 3rd March, 1838,' is the title of the earliest one seen by the writer." I at once wrote to Mr. Marr, asking him whether he could possibly let me see some of these earlier programmes. He kindly lent me eight of these "Brief Notices," dated March 3 (incomplete), April 28, 1838, and February 2, 23, March 2, 30, April 20, and May 4, 1839. In the "Brief Notices" of April 28 readers are referred back to that of November 11, 1837, for a "complete exposition of the style and character" of Spohr's Symphony in F, "The Birth of Music."

But I find that there must have been still earlier "Brief Notices." In an account of the third concert of the Edinburgh Professional Society (formed in 1836), in the *Musical World* of February 24, 1837, and reprinted from the *Edinburgh Observer*, there appears the following: "The idea of preparing 'Brief Notices' of the Instrumental Music selected for performance at the concerts, for the use of the Associates during the rehearsals, is one of so useful a nature that we regret it was not sooner acted upon."

The expression "for the use of the Associates during the rehearsals" deserves particular notice. It is difficult to do two things well at the same time; difficult to listen to music and attempt to analyse it simultaneously, as concert-goers often try to do when some work is performed for the first time. Why, then, should not concert programme-books be on sale a week before the concert takes place? But to return to my subject.

The *Musical World* reprints *Edinburgh Observer* notices of the first and second concerts of the Professional Society, yet without mention of any "Brief Notices." In the first notice, however, the writer refers to the rehearsal of Beethoven's Symphony in C at the London Philharmonic Society, and relates the story mentioned in my "Analytical Programmes," as I found it in a later programme. I, therefore, conclude that the writer of this first notice had before him a "Brief Notice."

In the eight "Brief Notices" which Mr. Marr has sent me there are two or three matters of interest, to which, if not trespassing too much on your valuable space, I should like to refer as briefly as possible.

In a notice of the "Eroica" we read:—

"The second movement represents the last scene of a warrior's career. There is the profoundly solemn march—the high service in the cathedral, with a fine fugal point given out by the violins—the fading away of the receding procession, to the last dropping notes (*pp*) denoting the completion of the solemnity. Then follows the *Scherzo*, descriptive of the military returning home 'with merry march to the tent-royal' of their new chief."

This picturesque account of the middle movements of the "Eroica" is quite in the spirit of the admirable notices of the Beethoven Symphonies by Sir George Grove.

For the "Practice" on May 4, 1839, Mozart's "Grand Symphony" (No. 2) in D major (Köch. Cat., No. 504) was the chief feature of the programme; and concerning that work Mr. Thomson gives some very interesting particulars as told to him by Thomas Attwood:—

"There is an anecdote connected with this portion of the movement (*i.e.*, of the *Allegro*) which, as it is authentic, is interesting. Mr. Attwood (the late distinguished composer to the Queen), who narrated it to the writer of these papers, was a pupil of Mozart's at the time this symphony was composed. Mozart had the conduct of a series of concerts at Leipzig [? Vienna], which took place every alternate Monday evening. It was his custom to write something new, such as a symphony or other orchestral piece, for each concert; and for one of these he commenced the symphony in question. Attwood, who absolutely adored his master, was of course anxiously watching its progress, but was in an agony to find that Mozart had not, by the Thursday previous to the concert, reached beyond the middle bar of the first movement, although he had written most part of the other movements. Mozart, passionately fond of billiards, was very impatient of advice, and therefore it was with no small fear and trembling that his anxious pupil ventured to hint at the delay of the symphony. Mozart paid little heed to the hint, merely saying he would be in time. Attwood was in despair, till, on going to him on the Sunday forenoon, he found the floor covered with music paper flung down as it was used and Mozart in high spirits, just finishing the last few bars of the movement. Mozart explained that so many modes of treatment presented themselves, he had been allowing the phrases (above alluded to) to float about in his mind until he was satisfied as to which was best, and then he had no difficulty in making them assume the permanent form in which they now appear."

It is interesting to read, at the end of the "Brief Notices" of April 28, 1838, the following remarks of the analyst:—

"The writer of these papers has reason to know that his exertions have not been altogether in vain. If he has indeed been successful in originating or stimulating among any of the Associates a relish for the classical works of the great masters, he has only to assure them that he will not relax in his endeavours to render the 'Brief Notices' of next season equally intelligible and useful."

Yours truly,

J. S. Shedlock.

October 9, 1897.

A SUGGESTION TO MUSIC PUBLISHERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I should like to make the following suggestion to music publishers through the medium of your columns: that they print on the title-page of the music of the classic composers the year of birth and death—thus: Hungarian Dances, &c., Brahms (1833-1897)—the time at which the composer lived would then be constantly impressed upon the mind of the musical student.

I am not aware that this has ever been done, and think it may be worthy of notice.—I am, Sir, yours truly,

Prelude.

Deniliquin, N.S.W.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The financial result of the Triennial Musical Festival is more satisfactory than was anticipated at first, and the General Hospital will probably benefit by it to the amount of £5,000. As the musical part of the festival is specially dealt with in this number of The Musical Times, there is no need for me to cover the same ground.

The musical *Matinées* in connection with the Royal Birmingham Society of Artists were inaugurated on the 9th ult., under the best possible auspices. There will be ten *Matinées* during the season, for which Mr. Oscar Pollack, the musical director, has secured some of the best vocalists and instrumentalists in the Midlands as well as a number of well-known glee quartets.

The first of a series of Promenade concerts was given at the Curzon Hall on the 11th ult. The promoters are Mr. Ffrench Davis, Mr. F. Beard, and Mr. George Halliley, well known local musicians, who have endeavoured to frame these concerts after the style and upon the scale of the London Promenade Concerts. There is an orchestra of about sixty performers. Madame Alice Gomez and Mr. Charles Manners were the principal vocalists at the initial performance, and created quite a *furore* by their impressive singing. Messrs. Davis and Beard act as conductors and Mr. George Halliley as accompanist.

The Midland Musical Society gave a performance of Haydn's "Creation," in the Town Hall, on the 16th ult., with band, chorus, organ, and the following principals: Miss Ethel Locker, Mr. Samuel Roper, and Mr. William Evans, with Mr. C. W. Perkins at the organ. Mr. H. M. Stevenson conducted. The higher or old Philharmonic

pitch was adopted to suit the wood-wind, and Mr. Perkins had to transpose the organ part a semitone higher. The chorus, which is composed of amateurs, is not deficient in tone power, but is hardly properly balanced, owing to the want of more tenors and basses.

The Festival Choral Society's thirty-eighth concert series begins on the 11th inst. with a performance of Mendelssohn's "St. Paul." The scheme for the season will include Sullivan's "Golden Legend," Bach's "O Light Everlasting," Elgar's "King Olaf," Mendelssohn's "Loreley," and three grand orchestral concerts.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Musical activity is just commencing after a long period of stagnation. The many choral societies in the city and neighbourhood are busily rehearsing for future performances and sundry concerts of a minor character have taken place. On the 12th ult. the festival of Parish Choirs of Bristol was celebrated in the Cathedral, when sixteen churches sent contingents to form the united choir. Tallis's Preces and Responses were used, the Psalms were sung to chants by J. W. Elliott in B flat and Dr. S. S. Wesley in F, and the Magnificat and Nunc dimittis to Goss in E. The anthem was Mr. W. A. C. Cruickshank's "O sing unto the Lord." The hymns were "At His word," to an ancient plain-song; "The sower went forth," to Sir Frederick Bridge's tune in C; "Holy, holy, holy," to Dr. Crotch's setting in D; and "Round the sacred city," to Dr. Hubert Parry's tune in G. Mr. John Barrett was the conductor and Mr. A. E. Hill presided at the organ.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

There are signs of increased activity in East Anglia. Many of the local societies have resumed their weekly practices. The Norwich Festival Committee have put into rehearsal the concert edition of Gounod's "Faust," which will be given early in December. This will be a novelty and the result will be watched with interest.

Among past events the first place must be given to a concert organised by Mr. Ernest Harcourt, to aid the fund being raised to build a new "Jenny Lind" Infirmary for children in Norwich, the present building having become inadequate for its purpose. A band and chorus of 200 performers discharged their part of the programme in a highly successful manner. Madame Clara Samuell met with a flattering reception and Mr. S. Hemming artistically rendered some songs. The violin solos of Mr. Richard Gompertz were delightfully rendered and Mr. Kingston Rudd's pianoforte playing was, as usual, a clever display of artistic skill.

The annual concert in aid of the Norwich district of the Railway Guards' Universal Friendly Society was given in St. Andrew's Hall, on the 21st ult., before a very large and enthusiastic audience. The principal vocalists included Madame Kate Cove, Madame Belle Cole, Mr. Dalgetty Henderson, and Mr. Kennerley Rumford, whose songs were nearly all encored. Miss Cecile Elieson showed herself a skilful and accomplished violinist. The pianist was Miss Maud Rihll, whose playing gave the greatest satisfaction. The musical arrangements were in the hands of Mr. Hodgson Craig.

A lecture on the life and works of John Sebastian Bach was given at Ipswich, on the 7th ult., by Miss Paget, with musical illustrations.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The musical season was opened, on the 16th ult., by the first of Messrs. Paterson's concerts, at which the Meister Glee Singers were the chief attraction. This delightful quartet appear to have paid the penalty of sustained popularity and exhaustive study of a very restricted field, for their old songs are much over-elaborated in treatment and the novelties in their *répertoire* are very weak. Their contributions to the programme were received with enthusiasm and demands for encores. Mrs. Helen Trust sang the Shadow song from "Dinorah" and a Lullaby which earned an encore. Instrumental pieces were interpreted by M. Hollman and by Madame Frickenhaus, who showed genuine artistic qualities in her solos and played the various accompaniments exceptionally well.

At the first of Messrs. Methven and Simpson's winter concerts, on the 18th ult., Miss Ella Pancera more than justified the rumours of her phenomenal technique. She was most warmly received by a large audience. Her interpretations of modern compositions were happier than those of Beethoven's "Appassionata" and Chopin's Third Sonata.

It is not often that space can be found in this column for organ recitals, but an exception must be made for the opening of a Lewis organ in St. George's, the most important Free Church in Edinburgh. The Free Church withstood the spirit of the age as long as possible, but it has had to give in, and it is quite possible that John Knox himself, not to mention Dr. Chalmers, would to-day have acquiesced in the inevitable—although, perhaps, "Vorspiel to Parsifal (by desire)" might have awakened their misgivings. The offer of a very handsome salary attracted numerous applicants for the post at Free St. George's, from among whom the committee chose Mr. Alfred Hollins, organist and choirmaster of St. Andrew's Presbyterian Church, Upper Norwood, London. Mr. Hollins gave an inaugural recital on the 11th ult., with a programme which was more calculated to display the beautiful "fancy" stops of the organ than his own undoubted and well-known distinction as an organist. The instrument, with an inadequate pedal organ, is too small for the church, and, moreover, is under the further disadvantage of being placed in two stone chambers specially built for it on each side of the pulpit, the apertures of which display, as on the ledge of a window, 34 pipes, and these alone, out of 1,358 pipes in all, speak directly into the building. Truly St. George's Free Church has chosen to hide its costly candle under a bushel! It should be added that half-an-hour before the time announced for the recital the building was so crowded that the doors had to be shut and hundreds were unable to obtain admittance.

The historical concerts arranged by Professor Niecks in connection with the Chair of Music at the Edinburgh University are five in number, and, as in former years, present features both novel and important. At the first two the choir of St. Mary's Cathedral, under Mr. Collinson, will perform a representative selection from the works of great English Cathedral composers. At the third concert the programme will be drawn from the unfamiliar *répertoire* of chamber music written for wind instruments and pianoforte. The last two concerts will be devoted to "virtuosic violin music from Corelli to the present day." The classes and courses of lectures arranged by the Faculty of Music under the Reid Bequest comprise lectures on musical history and musical form, and classes in harmony, advanced harmony, counterpoint, and composition.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Glasgow Choral Union and the Scottish Orchestra Company's prospectus for the coming season announces that eleven classical concerts (nine orchestral and two choral) and nine popular orchestral concerts in St. Andrew's Hall will be given. The directors have decided to make a considerable reduction in the rate of subscription per concert, which will hardly fail to secure a large and desirable increase in the number of subscribers. The vocalists already engaged include Misses Marie Brema, Ada Crossley, and Florence Oliver; Messrs. Ben Davies, Philip Brozel, and Lemprière Pringle, and the solo instrumentalists comprise Messrs. Maurice Sons, Brodsky, and Petschnikoff (violinists), Miss Fanny Davies and Mr. Franz Rummel (pianists). The orchestra will number eighty performers, Mr. Sons returns as principal first violin, and Mr. Willem Kes will again be the conductor. The following works will be performed:—*Overtures:* Beethoven's "Leonora, No. 3," Cherubini's "Medea," Dvorák's "Carnival," and Berlioz's "King

Lear"; *Symphonies:* Volkmann's in D minor, Beethoven's B flat, No. 4, and "Pastoral," Haydn's No. 9 of the Salomon series, and Cowen's "Scandinavian"; *Concertos* (violin): Wieniawski's No. 2 and Mendelssohn's ever welcome composition. The pianoforte concertos include Chopin's No. 2 in F minor and Saint-Saëns's work in G minor. The season opens on the evening of the 30th inst., when Berlioz's "Faust" will be given in conjunction, of course, with the Glasgow Choral Union, conducted by Mr. Joseph Bradley.

On the afternoon of the 2nd ult. the Glasgow Choral Union gave a service of sacred music in the Nave of the Cathedral, when Spohr's "The Last Judgment" and selections from "Judas Maccabæus" were given with excellent effect. The new Cathedral organist, Mr. Herbert Walton, presided at the organ, and the soloists were Miss Amelia Holding (soprano), Mr. J. G. Wood (tenor), and Mr. Atherton Smith (bass), who made an excellent impression.

Messrs. Paterson, Sons and Co. have already announced concerts by Messrs. Halstead and Kosman (chamber music), Eugene d'Albert, Willy Hess, with his famous Cologne Quartet, and Albert Rieu.

The Glasgow Society of Musicians inaugurated its new club premises, on the 14th ult., with a very successful smoking concert. An interesting programme was sustained by Messrs. P. E. Halstead, Daly, Sons, Bender, and Schweizer (instrumentalists), and the vocal music was undertaken by Messrs. H. A. L. Seligmann, Sharpe, and Summers. Mr. Julius Seligmann, the genial and veteran president of the Society, occupied the chair.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The first concert of the Philharmonic Society took place on the 12th ult., when Sir Frederick Bridge's "Flag of England" was given as a recognition of the Victorian Jubilee. The performance was an excellent one and the work was very favourably received. The symphony was Beethoven's well-known "Eroica," and all the other numbers of the programme were familiar. A Mozart symphony followed at the next concert, on the 26th ult., and the chorus is announced a little later to participate in Elgar's "King Olaf." It is understood that the Musical Society will give Mascagni's "Rustic Chivalry," but to utilise a band and chorus advertised as four hundred strong upon such material seems something like a waste of power. The Liscard Society appears to have gone the way of all flesh of the choral genus hereabouts, if such a simile may be permitted, and at Runcorn a new way has been found to presumably pay old debts. The two societies previously existent in this town having been hampered with adverse balances, it was decided to amalgamate both as regards membership and finance, and an able conductor has been found for the joint organisations in Mr. Granville Bantock. At Warrington Mr. F. H. Crossley is preparing "Elijah" and "The Messiah," and at Newton-le-Willows the same conductor has Van Bree's "St. Cecilia's Day" in hand. At Chester Sir Frederick Bridge's "Flag of England" is being rehearsed, under the baton of his brother, by the local musical society.

Among local events of what may be termed the popular order there remain to be recorded the first of the Winter Entertainments, given on the 21st ult., and the ballad concerts of Mr. Thomas Shaw and Mr. Percy White. The most important gathering of the past month, so far as concerns a smaller class of performance, was that of the 9th ult., when Messrs. Leonard Borwick and Plunket Greene gave a delightful pianoforte and song recital.

The first ladies' concert of the Orchestral Society took place on the 16th ult. Mr. Rodewald has the courage of his convictions and presented nothing less than Brahms's second Symphony (No. 2) in D. But the result, as evidenced by the attention with which this fine work was received, proved that the conductor's confidence in their appreciation had not been misplaced.

The Sunday concerts are again in full swing, under the direction of Mr. W. I. Argent, and both St. George's large and small halls ("small" only by comparison, for it accommodates 1,200) have been crowded on each occasion since the 10th ult., when the first performance was given.

The annual meeting of the Incorporated Society of Musicians was held on the 9th ult., and Mr. Schneider was elected secretary of the Liverpool section, *vice* Mr. W. D. Hall resigned. A banquet was announced, under the auspices of this Society, for the 23rd ult., the guests being Dr. A. L. Peace and Mr. F. H. Cowen, two important newcomers to the ranks of what may be termed the local residential professorate.

The Goossens Male-voice Choir was founded in Liverpool in 1894, by the late conductor of the Royal Carl Rosa Opera Company, and has only from time to time given public evidences of its existence. The last such occasion was on the 19th ult., when, at a concert given in the Picton Hall, two choruses, "The survivors of Tydal," by Heger, and the "Hymn of life," by Riga, were given. Compositions of the order to which these belong are generally unfamiliar to English concert-goers, and they proved extremely interesting, both in regard to their inherent dramatic attributes and that faultlessness of performance which can result only from prolonged study. Mr. Goossens conducted and may be congratulated upon the success attendant upon his work.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

After several months of a quietness, which was becoming wearisome, there is every probability that the coming winter may be cheered and enlivened by much delightful music. After some amateur preluding and the excellent vocal recital at which Mrs. Montagu Fordham had the assistance of Mr. Ernest Sharp, and, at the pianoforte, the skilful aid of Madame Fromm, Dr. Watson, on the 13th ult., professionally opened the season with a miscellaneous performance in which the old merits of the Vocal Society were well maintained. On the following evening Mr. Bispham gave a delightful selection from the songs of Schubert and Schumann with a versatility which no singer now on the concert platform could surpass; having so able a coadjutor as Signor Risegari, who is far too seldom induced to favour the public by his refined violin playing.

Manchester has, during the last forty years, been greatly favoured with respect to orchestral music, and each recent season has shown an increasing interest in it, a ripening judgment of its intrinsic merits, and a greater insight into the efficiency of its interpretation. Naturally, there came a time when confidence in the stability of our local resources, and in the excellence of that organisation which rendered this city so important and so active a centre, brought about a degree of self-satisfaction which endangered progress, and when we needed the occasional stimulus of a visit by Dr. Richter, M. Lamoureux, and other touring conductors. But we shall ever be grateful to Sir Charles Hallé and to that keen business capacity which enabled him, without external aid, to establish upon a firm basis a perfectly unique undertaking; for freeing music from the enervating domination of fashion and social influence, and for boldly throwing open the doors of our concert-rooms to those who love music for its own sake, independently of all accessories and enfeebling surroundings. And the feeling which leads us fully to admit this indebtedness to our old chief, demands also a fair acknowledgment of the service now being rendered by the successor upon whose shoulders his mantle has so happily fallen—a successor in whose veins the warm current of enthusiasm has not yet cooled.

Listening to the performances of Wednesday and Thursday evenings, the 20th and 21st ult., in the Free Trade Hall, it was impossible to avoid making comparisons which may be very helpful, and need not be in the slightest degree odious. Dr. Richter has never had here an audience nearly so large as that drawn by a programme very agreeably departing from that somewhat rigid adherence to a set pattern which, certainly, ought never again to be allowed to detract from the usefulness of his annual visits. How the "Leonora" Overture, the "Carneval" Overture of Dvorák, and the inevitable Liszt "Rhapsody" which

invariably serves as a show piece for the orchestral soloists (like the "selection" of inferior programmes) were played by so accomplished a *corps*, under the control of so experienced a conductor, and after so many public and private rehearsals, need not here be recorded. One added excellence, certainly, was the greater subordination of what a thoughtless critic once termed the "splendour of the brass"—a splendour of which we should not object to a yet further mitigation. The "Siegfried" Idyll was welcome, if not as an "entrancingly beautiful poem"—as the annotator pronounced it—yet as a wholly admirable example of the immense power of elaboration of texts and of that thoroughly exhaustive workmanship which enabled Wagner to make the most of his thematic material. The warmest admirers of Brahms do not contend that his Fourth Symphony (around which romantic recollections cling) is a work concerning which there is no room for varieties of estimate; but there will be no difference of opinion as to the propriety of its selection as the chief work performed during the Richter tour of the autumn of 1897, and as to the adequacy of its rendering.

Mr. Cowen was very warmly welcomed when he appeared on the platform to commence the work of the fortieth season of the Thursday evening concerts, upon the success of which so much depends. As to the immense improvement which since his appointment he has effected, there could be no question whatever. The discipline of the band is far stricter, the colouring of the interpretation of the music is greatly heightened, and evidently he possesses the sympathy and confidence of all who play under him. There are other evidences of the firmness with which he demands respect for music and for quietness during its performance. The programme of the opening concert showed a confidence in the capabilities of the orchestra which was fully justified. Familiarity with the most finished readings of the C minor Symphony renders a Manchester audience watchful of its interpretation and quite able to criticise any shortcomings: but there were none in Beethoven, while the variations of Tschaïkowsky—so full of Russian extravagances—and the "Jubilee" Overture of Weber (with which the concert appropriately commenced) received almost more care than they deserved. Miss Clara Butt was the vocalist, and displayed her magnificent voice as she was wont to do; but her selection of songs was scarcely worthy of the occasion. Madame Irma Sethe's rendering of the Violin Concerto in B minor of Saint-Saëns was admirable in tone, execution, and taste. She completely confirmed the good impression which she made last season.

Due notice must be deferred of the first recital of chamber music of the series to be given during the winter under the direction of Mr. Carl Fuchs, and of the commencement of Mr. Brodsky's season at the Gentlemen's Concert Hall.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

A most interesting concert, under the auspices of the Newcastle Chamber Music Society, was given in Olympia, Newcastle-on-Tyne, on the 19th ult., by Dr. Richter and his orchestra of ninety performers. The programme consisted largely of excerpts from the works of Wagner, which appeared to be very greatly appreciated. It also included Tschaïkowsky's Symphonie Pathétique, a very fine performance of which was given.

Mendelssohn's "Hymn of Praise" obtained a very satisfactory hearing at St. George's Church, Jesmond, on the 15th ult. A small but efficient orchestra, under the leadership of Mr. J. H. Beers, was engaged for the occasion; Mr. J. G. Robson presided at the organ, and Mr. J. M. Preston, the organist of the church, conducted. Sir A. C. Mackenzie's Benedictus, an Andante by Grieg, and the March from Mendelssohn's "Athalie" were also played.

The Newcastle People's Concerts commenced on Saturday, the 16th ult., the artists engaged for the occasion being Miss Emily Davies, Miss Sarah Berry, Mr. Lloyd Chandos, Mr. David Hughes, Mr. John Dunn (violin), and Miss Kate Liddle (pianoforte).

A new Society has just been formed in Gateshead, under the title of the "Gateshead Vocal Society." The first work to be placed in rehearsal is Mendelssohn's "Hymn of Praise," a performance of which will be given during the season. The conductor is Mr. Newton Laycock.

The Wooler Choral Society, of which Mr. C. Stanley Wise is the conductor, has resumed work for the season with Handel's "Judas Maccabæus."

The Harrison Concerts were announced to commence in Olympia, Newcastle, on the 28th ult. The artists for the first concert were Madame Melba, Madame Belle Cole, Mr. Ben Davies, Mr. Douglas Powell, Miss Llewela Davies, M. Gorski, Mr. Frederic Griffith, and Mr. Landon Ronald.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

"Elijah" was performed in St. Mary's Church, Sheffield, on the 11th ult. The chorus numbered 120 voices and the performance was in every way a success. The popularity of the innovation was proved by the crowded state of the large church, nearly 2,500 people being present. Mr. J. A. Rodgers, the organist and choirmaster, conducted.

Mr. A. S. Burrows has been appointed conductor of the St. Matthias Choral Society. Mendelssohn's 42nd Psalm is in rehearsal.

Mr. A. R. Gaul's cantata "Ruth" was performed at Heeley, on the 17th ult., under Mr. W. Chapman.

On the 26th ult. a new organisation, the Sheffield Male Glee and Madrigal Society, gave its initial concert, under Mr. J. A. Rodgers, in the Music Hall, Surrey Street. The programme included Cooke's "Hohenlinden," Wilbye's "Come, shepherd swains," and eight other choral pieces.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

Concerts in Bournemouth are fairly numerous, although up to the present they have been largely of the miscellaneous order. Conspicuous exceptions have been the Symphony Concerts at the Winter Gardens, which commenced for the season on the 7th ult., under the conductorship of Mr. Dan Godfrey, Jun. The municipal band has been strengthened by the addition of extra violoncellos and basses, and is now probably one of the best permanent orchestras to be heard out of London. Mr. Godfrey's scheme for his third series of sixty Symphony concerts provides for the performance of the whole of the symphonies of Beethoven, Dvorák, Schumann, Mendelssohn, Gade, Sterndale Bennett, Goetz, and Goldmark; most of those by Brahms, Raff, Rubinstein, Spohr, Schubert, and Tschaïkowsky, and, of course, some by Haydn and Mozart. Many novelties will also be given, including Saint-Saëns's first Symphony and a Suite by Widor, both of which will be played for the first time in England at these concerts.

Mr. Frangcon-Davies appeared here on the 9th ult., supported by Miss Louise Nanney, Miss Kate Ould, and Mr. Stanley Hawley. The eminent baritone's "cantilations," to Mr. Stanley Hawley's accompaniments (which, it will be remembered, were first introduced here by Mr. Charles Fry) were much enjoyed.

Miss Aylward's chamber concert at the Assembly Rooms, on September 28, was very successful. An important number of the programme was Mendelssohn's Trio in C minor, played by the concert-giver, Mr. Percy Frostick, and Mr. W. E. Whitehouse. Madame Belle Cole was the vocalist.

The Southampton Philharmonic Society has arranged for three concerts during the season. Rehearsals of Mendelssohn's "Hymn of Praise" have already commenced. "The Messiah" and "Judas Maccabæus" will follow. Mr. H. M. Pike is the conductor of this flourishing Society.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

From April to September there is little or no serious music heard in Yorkshire. Probably few towns of the size of Leeds are so destitute of good music for six months in the year as is that great and busy town—or city, as it now

delights in being styled. With all its size, wealth, and honours, however; with all its reputation as a musical centre, it seems unable or unwilling to support a local orchestra. The attempt made a year ago to establish one has been attended with such financial disaster that it seems at least doubtful whether it can be continued this season. It certainly deserved a better fate, for Mr. Benton's band gave us some good music and played it most creditably. At Bradford, on the other hand, the permanent orchestra has passed through its period of struggling, and is doing well—in a pecuniary as well as an artistic sense. On the 16th ult. its season opened with a concert at which the Scène d'Amour from the "Roméo et Juliette" Symphony of Berlioz and a portion of Dvorák's "New World" Symphony were heard, the latter being most creditably played, under Mr. Bartle's direction. Mr. Philip Cathie was the violinist and played Mendelssohn's Concerto, Miss Palliser contributing a couple of Gounod's songs, in addition to sundry ballads. On the following Monday evening the first of the series of ballad concerts given in Bradford by the Messrs. Harrison, of Birmingham, served to introduce Madame Melba and her concert party.

In point of actual date, one of the earliest concerts of the season in the West Riding was one given at Leeds on September 27, when Madame Patti appeared and roused her admirers to a pitch of frenzy by her singing of "Home, sweet home," "Comin' thro' the rye," and "The last rose of summer." Associated with Madame Patti were some artists of more than average merit in Madame Gomez, Messrs. Robertson and Fergusson—the latter a young baritone with considerable dramatic power, by the way—Miss Muriel Elliot (pianoforte) and Mr. Henley (violin). On the 18th ult. the Royal Carl Rosa Opera Company began its fortnight's season in Leeds. Its programme for the first week was certainly liable to the charge brought against it by correspondents to the local press of staleness, the only unhackneyed opera put forward being Puccini's "La Bohème." But it is obvious the company can hardly be expected to do equal justice to two simultaneous seasons in London and the provinces, and it is certainly open to question whether it can thus divide its forces without a loss of power. The only remaining Leeds concert falling to be noticed is one given on the 19th ult., in aid of a charity, to which vocalists no less eminent than Miss Clara Butt, Mr. Ben Davies, and Mr. Andrew Black gave their services.

Huddersfield is, in point of time, always well to the fore in matters musical. This is chiefly because it rejoices in a series of subscription concerts so long that it extends over six months. Variety is the Huddersfield watchword, and accordingly the first of the concerts, on September 28, took the form of one of Mr. Grossmith's amusing entertainments, the only possible objection to it being that one wondered what it had to do with a series of subscription concerts. The second concert, on the 12th ult., restored the balance, a creditable performance of the Beethoven Septet being its main feature. Mr. Clinton's clarinet playing in this, and in Mozart's Clarinet Quintet, deserves especial commendation for its quiet artistic refinement. Mr. Gerald Walenn was the violinist and Miss Adela Verne the pianist, Madame Bertha Moore and Mr. Charles Copland contributing songs. On the 15th ult. the Huddersfield Choral Society gave its first concert of the season. Enterprise is not its foible, so that the "Golden Legend" and "The Revenge" were, for them, in the light of interesting novelties. Mr. J. Bowling conducted, the principals were Miss Ella Russell, Miss Rosa Green, Mr. Lloyd Chandos, and Mr. Watkin Mills, and the concert seems to have been generally successful. On the 5th ult. the Huddersfield Glee and Madrigal Society gave one of its unpretending but enjoyable concerts, Mr. Joshua Marshall taking the place of the regular conductor, Mr. Ibeson, in consequence of the latter's ill-health.

At present the delights of the musical season are chiefly in anticipation, and it may be of interest to enumerate the principal choral works announced for performance by Yorkshire societies. Probably no society has more on its hands than the Bradford Festival Choral Society, which is not only content with undertaking five important works, but has managed to include among them some novelties of exceptional interest. In conjunction with the very successful subscription concerts of the town there is to be given Berlioz's "Troyens," Dvorák's "Stabat Mater," and Goring Thomas's beautiful posthumous cantata "The Swan and the Skylark." On its own account the Society intends giving Mr. Elgar's fine work "King Olaf"—the performance of which, under Mr. Cowen's conductorship, will be of exceptional interest—as well as the "Redemption." No doubt it is Mr. Cowen's influence which we may thank for so go-ahead a programme; and now that the Leeds Philharmonic Society has made Dr. Stanford its conductor, we may reasonably look forward to an advance in its programmes. For the present, however, it is content with Haydn's "Creation," Mendelssohn's "Walpurgisnacht," "The Messiah," Brahms's "German Requiem," and Dr. Parry's "St. Cecilia's Day," a choice which, if not sensational, is unexceptionable. The other Leeds Society, the Choral Union, begins its season with Saint-Saëns's "Samson et Dalila," followed, at a second concert, by Schubert's Mass in E flat and a "Tannhäuser" selection.

A welcome revival is promised by the Bradford Old Choral Society, which is to give Sir A. C. Mackenzie's too much neglected oratorio "The Rose of Sharon." The Halifax Society will give Mr. Cowen's "Sleeping Beauty" and Dr. Parry's "King Saul," both under the conductorship of their respective composers. Another enterprising Society, that of Dewsbury, intends to repeat Dr. Parry's "Judith," which it gave very successfully a year or two ago; Dvorák's "Stabat Mater" and Dr. Stanford's capital choral ballad "Phaudrig Crohoore" being also in its prospectus. At Hull, the Harmonic Society has succeeded in persuading Dr. Parry to visit them and conduct his oratorio "Job," its other two concerts being given up to "The Messiah" and "Elijah." The Vocal Society in the same town has chosen Dvorák's "Stabat Mater"—the continued popularity of which is a satisfactory sign—and Sullivan's "Golden Legend." The latter popular work is also to be given by the York Musical Society, together with "Elijah." The enterprising Musical Union at Middlesbrough has, as usual, an interesting programme. Besides several orchestral pieces of importance, Mr. Elgar's "King Olaf" will be heard, under the composer's conductorship; Bach's Christmas Oratorio (Parts I. and II.), Dr. Parry's "Blest Pair of Sirens," and Professor Bridge's "Inchcape Rock" being the remaining choral works promised. The Huddersfield Choral Society will of course give "The Messiah" at Christmas, and, in addition to this, which may be styled its specialty, it intends to revive Professor Prout's "Hereward." The Keighley Musical Union offers a charming medley in "Elijah," Goring Thomas's "The Swan and the Skylark," and, of all things in the world, "Maritana." This surely smacks of compromise. Nearly as strange is the Batley Choral Society's choice of the "Lily of Killarney" coupled with the "Creation." At Ripon, English composers are to have an exclusive hearing, Cowen's "St. John's Eve" and Prout's "Hereward" being the two works selected; while at Beverley, Stanford's "The Revenge" is to be given, together with the "Creation," the exceptional attention to which is no doubt accounted for by the fact that it this year celebrates its centenary. At Morley, Smart's "Bride of Dunkerron" with "Loreley" and "The Messiah" form the programme, while most of the other Societies whose plans for the season have come under our notice are content with a more or less stereotyped choice of works.

MUSIC IN PARIS.

(From our own Correspondent.)

Mdlle Ackté, who, as will be remembered, gained the first prize for operatic singing at this year's *concours* at the Conservatoire, made a most brilliant *début* at the Opéra, on the 8th ult., in "Faust," displaying qualities which will entitle her ere long to a place in the foremost rank of her profession. Two days before, on the 6th ult., Mdlle. Grandjean re-appeared in the part of *Brünnhilde*, in M. Reyer's "Sigurd," with much success, Mdlle. Darcey making her *début* on the same occasion and acquitting herself very creditably, though obviously suffering from nervousness. M. Massenet's "Thaïs" is about

to be revived here, and the composer has written some additional numbers for the occasion. These are, a *tableau*, "l'Oasis," and a divertissement in the third act, in which one of the ladies of the ballet, who possesses a good voice, is introduced at once dancing and singing. The first performance of "Die Meistersinger" has been postponed until the early part of this month in order to ensure as perfect a performance as possible.

At the Opéra Comique, M. David, a tenor who made his mark some time since in "Les Troyens," reappeared in "Lakmé," and Mdlle. Simonet in the part of *Manon*, with great success. On the 18th ult. the first performance took place of "Le Spahi," *poème lyrique* in four acts, the libretto (founded upon M. Pierre Loti's novel) by MM. Louis Gallet and André Alexandre, set to music by M. Lucien Lambert. This is the work which obtained the Ville de Paris prize, carrying with it a subvention of 30,000 francs, to be paid to the theatrical manager who undertakes to mount such work; a circumstance of which M. Carvalho has thus availed himself. "Le Spahi" may be described as a series of *tableaux* rather than a really dramatic work. The composer has treated the picturesque aspects of his subject with happy effect, and, taken as a whole, his score, which holds a middle course between the old school and the advanced, is very ably written. Mdlle. Guiraudon, in the part of *Fatou-gaye*, scored a distinct success, more particularly in the final *tableau*, which is also the best. M. Badiali hardly did adequate justice to the part of *Jean*, while MM. Carbonne and Gresse were most efficient in their respective parts. M. Luigini conducted. The work has been well mounted, M. Jambon being responsible for the very pretty scenery. For the month of February next M. Carvalho has engaged an artist well known in England and n the United States, Mdlle. Zélie de Lussan.

The question of the continuance of the Lamoureux Concerts has at length been satisfactorily settled, the members of the orchestra having unanimously accepted M. Chevillard, M. Lamoureux's son-in-law, as their future conductor.

An important addition is to be made to M. Colonne's undertaking, as he intends, in addition to his usual grand Sunday concerts, to give *matinée* performances once a week devoted more especially to works which do not demand a full orchestral complement and appertaining to different epochs, styles, and nationalities. These concerts will be given on Thursdays, to commence with the 4th inst. The Sunday concerts were resumed on the 17th ult., with M. Raoul Pugno as the pianist.

At the small Théâtre Lyrique, at the Galerie Vivienne, an interesting revival of Bellini's "Norma" took place on the 4th ult., that work not having been sung in Paris, in the French language, for thirty years. Mesdames Claus and De Néva, and the tenor, M. Flachat, were in the principal parts. The work is now alternating here with Halévy's "La Fée aux Roses."

M. Harold Bauer, the excellent pianist, is about to give a series of recitals at Brussels and Amsterdam, and is engaged for one of the Philharmonic Society's concerts in Vienna, under Dr. Hans Richter, next month, where he will appear for the first time. M. Henri Falcke is making a concert tour in Norway and Germany. Madame Roger-Miclos, on her part, has entered into an engagement with the *impresario* Schürmann for a series of twenty-five concerts in Holland during the present month.

M. Lyon, the inventor of the "harpe chromatique," not content with having transformed that instrument, has succeeded in rendering a similar service to the *timbale* or kettle-drum; so composers will now have to reckon also with the "timbales chromatiques."

On dit, that Mdlle. Sybil Sanderson is about to be married to M. Antonio Terry, a Cuban planter.

MUSIC IN AMERICA.

(From our own Correspondent.)

The Oratorio Society, under the direction of Mr. Walter Damrosch, announces a programme of more than usual interest. For the first time for several seasons Mr. Damrosch will indulge his patrons with an absolute novelty, "St. Christopher," by Professor Horatio W. Parker, which is to be published shortly by Novello, Ewer and Co.; and two *quasi*-novelties, Gounod's "Redemption" and Dr. Leopold Damrosch's "The Sulamite," the latter designed to celebrate the twenty-fifth anniversary of the founding of the Society by Dr. Damrosch. Professor Parker's work is awaited with immense interest, and increased support of the Oratorio Society is assured by this, its first recognition of native talent and industry. It is to be hoped that the distinction of producing for the first time an important work by an important man will rouse the best efforts of all concerned in the performance.

America, and more especially Philadelphia, has lost, in the person of Mr. Michael Cross, who died on September 26, one of the most able, useful, and lovable of her sons. Born in 1830, of musicianly parents, he was ripe for an organist's position at the age of fifteen. For fifty-two years he toiled, in his native city and its vicinity exclusively, in the cause of musical art. During his career he occupied several church positions, two of them, SS. Peter and Paul and Holy Trinity, for eighteen and seventeen years respectively. Mr. Cross was for twenty-five years director of the Orpheus Society and at different times director also of the Cæcilian, the Handel and Haydn, the Abt, and the Eurydice. Some of Mr. Cross's triumphs were his productions of Gounod's "Redemption" and "Mors et Vita" and Bach's "St. Matthew" Passion. Mr. Cross will be sadly missed.

Mr. William Smedley has left his post as choirmaster in All Angels' Church, New York, after undergoing an operation for cataract, which appears to have been only partially successful. He was formerly for many years choirmaster in St. James's Church, Chicago, where he won great distinction as a trainer of boys' voices. His last service at All Angels' was on the evening of the Feast of St. Michael and All Angels, at which the anthems were "Who is like unto Thee" (Sullivan) and "My hope is in the Everlasting" (Stainer). Mr. Smedley sailed for England, his native land, on the 9th ult., bearing with him the good wishes of his many friends.

Mr. Helfenstein has undertaken the training of the choir of All Angels' Church, in place of Mr. William Smedley, but he still retains his position as organist and choirmaster of Grace Church.

Mr. Thomas Whitney Surette, the author of a forthcoming cantata entitled "St. Agnes' Eve," is to deliver a course of lectures upon Church music in New York and Philadelphia this season. Mr. Surette is thoroughly versed in Church music, with high ideas and a fine critical sense.

The Worcester (Mass.) festival has come and gone, leaving an excellent record behind. The veteran conductor, Carl Zerrahn, plucked more laurels, as did also Professor Horatio W. Parker by his direction of his own splendid work "Hora Novissima," and Mr. David Bispham, who came especially from England solely for this festival.

Mr. and Mrs. George Henschel have come amongst us again, to the great satisfaction of the numberless admirers of their perfect art. Mr. Henschel proposes to take a limited number of pupils during his sojourn here.

There will be no lack of orchestral concerts this season. The venerable Philharmonic will give eight instead of six, each "concert" being preceded as of yore by a "rehearsal" on the afternoon of the previous day; the superb Boston Symphony Orchestra, conducted successively by Nikisch, Geicke, Henschel, and, at present, Paur, will give five concerts; Mr. Walter Damrosch's Symphony Orchestra will contribute its usual quota; Mr. Seidl will give concerts in Chickering Hall, and other series of concerts will be given by an orchestra of ninety performers, under his direction, at the new Astoria Hotel, which will be opened on the 1st inst.

The Brooklyn Oratorio Society will perform Mendelssohn's "St. Paul" at its first concert, under Mr. W. H. Hall. This will be the first rendering of this oratorio in Brooklyn.

It is stated, upon good authority, that we are early next year to be favoured with a visit from Sir Walter Parratt. Sir Walter, if he comes—a consummation devoutly to be wished—will meet with a most hearty welcome from all lovers of organ playing and organ music.

The consecration of the new permanent Church of St. Gabriel, Willesden Green, took place on Thursday, the 7th ult., the Bishop of London officiating, assisted by the Bishop of Marlborough. The priest in charge (Rev. G. M. Clibborn), churchwardens, and choir of the church, followed by a large number of local clergy, the two Bishops and their official attendants proceeded from the temporary church to the new building, the choir singing appropriate Psalms to Gregorian chants. The celebration was fully choral—the Kyrie, Creed, and Gloria being from Henry Smart's Service in F, the Sanctus, Benedictus, Agnus Dei, Paternoster, &c., from Merbecke. At evensong, Stainer's Parisian Tones and Horsley's anthem "I was glad" were sung. At the close of the service a solemn Te Deum was sung to the setting of Smart in F. The services, which were highly impressive, were accompanied on the new and very effective Walker organ by the recently appointed organist and choirmaster, Mr. Frederick N. Belchamber, who will give short organ recitals frequently. The programmes on the 7th and 10th ult. included Concerto in B flat (Handel), Grand Chœur and Cantilène Pastorale (Guilmant), Festive March in D and Andante in A (Smart), &c. During Advent Spohr's "Last Judgment" and other appropriate works will be sung by the choir of the church. There is, therefore, indication that with a liberal-minded vicar and an able organist and choir-director this church will increase the reputation for its musical services in this locality which it had already gained in its temporary quarters.

Sir Walter Parratt, owing to the pressure of other engagements, has been obliged to resign the honorary conductorship of the Windsor and Eton Amateur Orchestral Society, which he has held since its formation, fourteen years ago; and also that of the Windsor and Eton Choral Society, the duties of which he has most ably discharged for the last seven years. Much regret has naturally been expressed at Sir Walter's decision, as both Societies have greatly flourished under his magnetic influence and skilled musicianship. Dr. Harford Lloyd, Precentor of Eton, has been elected honorary conductor of the Orchestral Society, of which the Princess Christian is the patron, and Sir Walter Parratt has been unanimously chosen the first president. Dr. Lloyd, whose "Jubilee Thanksgiving Ode" is now in rehearsal, has consented to discharge the duties of conductor of the Choral Society for the present.

Miss Clara Butt met with a most gratifying reception, both on the part of her audience and in the organs of the press, on the occasion of a recital given by her on the 4th ult., at the Berlin Singakademie. Herr Otto Lessmann, in paying a warm tribute to the young artist's talents, in the columns of the *Allgemeine Musik Zeitung*, says: "Miss Butt is gifted with a genuine contralto voice, full and mellow to a wonderful degree, and her interpretation of a number of English, French, and German songs was distinguished by so much gracefulness and natural taste that one could not find leisure for a critical analysis of the admirable effect produced; whether it was the result of a most excellent method or the manifestation of a heavenly gift pure and simple. The lady, moreover, managed the three languages in which she sang with surprising distinctness and purity of enunciation."

In connection with the series of evening lectures and entertainments which has been arranged during the winter months at the Bishopsgate Institute, a most successful concert was given, on the 8th ult., under the direction of Mr. Vivian Collett. The vocalists were Miss Ethel Sedley, Miss Randell, Mr. A. C. Legh, and Mr. H. H. Collett. Miss Winifred Brabant and Mr. Lidgey respectively contributed some violin and pianoforte solos, and Mr. Vivian Collett was the accompanist. Mrs. T. C. Collett recited Anstey's "Positively the last performance" and "The newsboy's debt," by an anonymous author, with great ability.

Harvest thanksgiving services were held at St. Philip's Church, Queen's Road, Battersea, on the 10th ult., when the music performed included Mozart's Seventh Mass, Sir George Martin's 150th Psalm, Smart in B flat, "Praise the Lord," Goss, and "While the earth remaineth," Tours. An excellent rendering was also given of Mendelssohn's "Lauda Sion." The soloist in the cantata was Mr. Frederick Ward. Mr. Frank Heavens, organist and choirmaster of St. George's Chapel, South Audley Street, accompanied, and Mr. B. Heaviside, organist and choirmaster of the church, was the conductor.

At the recent examination for degrees in music at Durham University, the following gentlemen satisfied the examiners: *Doctor in Music:* Albion Percy Alderson, Herbert Botting, Hamilton Robinson, and Frederick George Shinn. *Bachelor in Music:* Frederick W. Bussey, Arthur Docksey, Percy Godfrey, Arthur Hey, Alfred Livingstone Hirst, Ernest Lindop, Arthur Lyne, William A. Montgomery, George H. Moreton, William Rigby, Thomas Webb, and Henry W. Weston. The examiners were Professor Philip Armes, Sir Frederick Bridge, and Dr. Joseph C. Bridge.

A very successful concert was given in the Lecture Hall of Upper Holloway Chapel, on the 12th ult., by the organist, Mr. H. B. Carter. The programme included trios by Beethoven and Mendelssohn, played by Messrs. W. and P. Bidgood and the concert-giver; also songs by Miss Amy Carter and Messrs. J. Doubleday and Robert J. Harris. The harp solos of Miss Annie Hughes, Erard Harp Scholar at the Royal Academy of Music, were a very enjoyable feature of the evening.

The Highbury Philharmonic Society announces that the following works will be performed at the four concerts to be given during the coming season, the twentieth of the Society: Dvorák's "Spectre's Bride"; new scena, "Daybreak," by Clarisse Mallard; "Ode to a Nightingale," R. H. Walthew; Weber's "Preciosa" and Somervell's cantata "Power of Sound"; "The Messiah," and Berlioz's "Faust." Mr. G. H. Betjemann will again occupy his usual post as conductor.

Mr. Alfred Blume, who, after holding a vocal professorship for a number of years at the Royal College of Music, accepted the post of vocal instructor of the Royal Theatre, Wiesbaden, last year, has lately taken up his residence in Berlin, where he is establishing a vocal academy. Earlier in the present year Mr. Blume stayed some time at Bayreuth, at the request of Miss Brema, his former pupil, to enable her to study the parts of *Fricka* and *Kundry* with him.

A three days' "International Amateur Brass and Reed Bands Grand Contest" will take place at Nice on the 20th, 21st, and 22nd inst., when £4,000 sterling (100,000 francs) will be awarded in cash prizes to duly classed victorious bands. Several classes, having prizes graduated from first prizes of £400 downwards, are open to foreign and British amateur bands. Mr. Enderby Jackson, Sherwood House, Scarborough, is the representative for Great Britain.

An excellent photograph of the monument over the grave of Sir Joseph Barnby, in Norwood Cemetery, has been published by the Art Memorial Company, West Norwood. The following is the inscription on the base of the cross: "Sir Joseph Barnby, died 28th Jan., 1896. This cross is erected in affectionate remembrance by the members of the Royal Choral Society, of which he was for twenty-four years the conductor."

Mr. Haydn Grover, of the Temple Church Choir, gave a chamber concert at Norwood Central Schools, on September 27. The artists included Miss E. Dell, Miss Lewthwaite, Miss Stokoe (violin), Miss Baker, Mr. Herbert Grover, the Crichton Part-Singers, and Mr. Arthur Grover. Mrs. Frederick King presided at the pianoforte.

The Harvest festival was held at St. Michael's, Star Street, Paddington, on the 20th ult., when the greater part of Mr. Edmund Rogers's cantata "A Song of Praise" was sung by the choir of the church, under the direction of the composer.

Miss Leonora Jackson, the young American violinist, a pupil of Dr. Joachim, has obtained the Berlin Mendelssohn Scholarship, of the value of 1,500 marks, from amongst twenty-two competitors for the much-coveted distinction.

Organ recitals will be given in Holy Trinity Church, Sloane Street, by Mr. W. Alcock (the organist of the church), on Saturdays in November, at 4 o'clock.

Messrs. Ellis and Elvey, of 29, New Bond Street, have recently purchased the important collection of rare books upon the theory and practice of music formed by the late John Bishop of Cheltenham, and will shortly issue a priced catalogue.

Mr. Granville Bantock, the able musical director at the Tower, New Brighton, has been appointed conductor of the Runcorn Philharmonic Society, the first concert of which is announced to take place on the 17th inst.

An organ recital was given by Dr. Charles W. Pearce, at Islington Presbyterian Church, on September 29. Miss Hilda Alexander and Miss Lorimer gave respectively some acceptable vocal and violin selections.

The inaugural address for the session of 1897-98 of Trinity College London was delivered, on the 5th ult., by the Warden, Professor Dr. E. H. Turpin. The subject was "Art Work and Art Workers."

Her Royal Highness the Princess Christian has been graciously pleased to accept a copy of Mr. Franklin Taylor's book on "Technique and Expression in Pianoforte Playing."

The Local Exhibition in singing (value nine guineas) offered annually by Trinity College London has been awarded to Miss Katherine Andersen, a pupil of Miss Clarice Ryall-Davis, of Bristol.

The Dean and Chapter of York announce that they are about to fill up the appointment of organist, in succession to the late Dr. Naylor. Applications are to be sent to the Chapter Clerk, York.

Mr. W. H. Cummings, Principal of the Guildhall School of Music, has accepted the post of President of the North London Male-voice Choir, of which Mr. Munro Davison is conductor.

Sir Walter Parratt, according to the information given in our American correspondent's letter, is reported to be about to visit the United States during the course of next year.

Dr. A. Madeley Richardson, organist and director of the choir of St. Saviour's Collegiate Church, has accepted the additional appointment of director of the music at Guy's Hospital.

Signor Mancinelli's "Ero e Leandro," produced at last year's Norwich Festival, will be performed at Madrid this month, at Turin about Christmas, and at Venice in January.

The Gesellschaft der Musikfreunde, Vienna, an institution of world-wide celebrity, announces a performance of Dvorák's "St. Ludmila" for the 14th inst.

Her Majesty the Queen has conferred the Jubilee commemoration medal upon Mr. Ralph Dadge, organist of Crathie Parish Church.

FOREIGN NOTES.

Baden-Baden.—The valuable library of the late Richard Pohl, the well-known musical author, has been purchased from his widow by the municipal authorities here and will ere long be accessible to students. The collection includes a number of interesting autographs.

Berlin.—A most successful performance of the "Nibelungen" Tetralogy was given from September 27 to 30, at the Royal Opera, under Herr Weingartner's direction, and with Mesdames Lilli Lehmann, Rosa Sucher, and Goetze, Herren Vogl, Friedrichs, Burgstaller, and Van Rooy in leading parts. Amongst new works to be brought out here during the next two or three months may be instanced Spinelli's "A basso Porto," Bungert's "Odysseus Heimkehr," and a "Don Quixote," by Herr Wilhelm Kienzl. Gluck's "Iphigenia in Aulis," in Richard Wagner's version, is likewise in course of preparation. An opera, "Alár," by Count Geza Zichy, is to be mounted, by special desire of the Emperor, in the new year.—Herr Franz Betz, the famous baritone of the Opera, the original interpreter of *Hans Sachs* at the memorable first performance of "Die Meistersinger," in Munich, has just retired on his well earned pension, after nearly thirty-seven years' service. He will, however, still appear here occasionally in some of his principal parts.——A young Hungarian pianist, Herr Ernst von Dohnanyi, gave his first recital here on the 1st ult., and, in pieces by Bach, Beethoven, Schumann, and Liszt, attracted much notice by his advanced technique and artistic intelligence.——A "cycle" of Offenbach's operettas, from "La Perichole" to the "Contes d'Hoffmann," now running its successful course at the Theatre Unter den Linden, merits a record. The *fin de siècle* revival of Offenbach, both here and elsewhere, is not without a certain artistic significance.

Bonn.—There appears to be some probability of Herr August Bungert's ambitious scheme—viz., the performance of his gigantic work "Homeric World," in a theatre specially erected for the purpose—being realised. It will be remembered that the music-drama "Odysseus Heimkehr," forming part of a tetralogy, was brought out with considerable success last season at Dresden, and the work is now also in preparation at Berlin and Hamburg. The projected theatre for the performance of the entire work is to be situate at Godesberg, on the Rhine, and it is said that the greater part of the necessary capital has already been subscribed for—on the basis of "Patronats Scheine" of the value of 500 marks each, similar to those issued in connection with the Bayreuth Festspielhaus.

Brussels.—At the Concert Populaire of the 10th ult., in which M. Saint-Saëns took part in his capacity of organ virtuoso and conductor, the programme consisted chiefly of works by the eminent French composer, including the first performance here of the cantata "La Lyre et la Harpe," and of the Symphony in C minor for orchestra, organ, and pianoforte. The concert of the 21st ult. will be conducted by Herr Richard Strauss, of Munich, when the symphonic poems "Don Juan" and "Zarathustra" and the "Eulenspiegel" extravaganza are to obtain a first hearing at this institution. Madame Strauss (*née* de Ahna) will be the vocalist.——The grand prix de Rome for musical composition has just been awarded to M. Joseph Jongen, a pupil at the Conservatoire of M. Radoux, for his cantata "Comala," which is said to be a work of altogether exceptional merit. M. Jongen, who is in his twenty-fourth year, and a native of Liège, has obtained all the official distinctions possible of attainment at the Conservatoire. The people of Liège are naturally very proud of him and on his return last month to his native place gave him a reception such as is generally accorded only to royal personages.

Budapest.—A new opera, entitled "Roland," by Count Geza Zichy, is in course of being mounted at the National Opera House. Count Zichy is an excellent musician and has acquired considerable fame as a pianoforte virtuoso, notwithstanding the fact of his being deprived of one arm. He was at one time director of the Budapest Opera.

Frankfort-on-Main.—Herr Humperdinck has written an overture to the melodrama "Die Königskinder," to which he has given the separate title of "Der Königssohn," and which will be first produced at the forthcoming production of the work in Berlin. He is now engaged upon the score of a new two-act opera, the subject of which has not yet transpired.

Gars (Lower Austria).—At her charmingly situated villa in this place the widow of Suppé, the composer of so many successful operettas, has arranged with much taste and care a collection of objects having reference to the career and personality of her late husband. Here are to be found, *inter alia*, the flute upon which he practised when a boy, the pianoforte he used, valuable gifts presented to him, autograph letters addressed to him by distinguished persons, together with a number of as yet unpublished compositions from his own pen. The "Suppé Museum," which is freely shown to visitors, is probably the first institution of the kind dedicated to the ephemeral glory of a composer of burlesque.

Geneva.—The Grand Théâtre commenced its new season on the 15th ult. One of the principal novelties, and one looked forward to with much interest by the musical community here, will be a four-act comic opera entitled "Sancho Pansa," by M. Jaques Dalcroze, the talented Genevese musician.

Ischl.—A commemorative tablet has been affixed to a house in the Salzburger Strasse bearing the following inscription in German: "The great tone-poet Dr. Johannes

Brahms inhabited this house during twelve summers." The fact of his having written here a number of his minor vocal and chamber compositions might have been equally deserving of a record.

Leipzig.—Justizrath Dr. Röntsch has been provisionally appointed successor to the late Dr. Günther in the directorship of the Conservatorium.——Dr. Kretzschmar, the highly esteemed conductor of the Riedel-Verein, has been obliged, on account of continued ill-health, to resign his position at that famous institution. Herr Nicodé, the Dresden conductor, will take charge for the present.

Munich.—Herr Richard Strauss has declined the tempting offer made him by Herr Pollini, the Hamburg impresario, and, his moderate demands having been granted, remains attached to the Royal Opera here. The gifted conductor receives the title of first Capellmeister, with a salary of twelve thousand marks, his position at the Royal Theatre being made otherwise more secure.

Pesaro.—Signor Mascagni has completed the score of a symphonic work entitled "Melancolia," to be performed in connection with the approaching Leopardi celebrations.

Rome.—Leoncavallo's "I Pagliacci" has been privately produced here recently as a simple drama, without the music, with such success that a number of Italian theatrical managers have since applied for the right of performing the work in this form. The composer, in this case, being his own librettist, can hardly be otherwise than gratified at this practical testimony of his ability as a dramatist, although it is hardly a compliment to his music.——Signor Spinelli, the composer of the successful "A basso Porto," is actively engaged upon a new opera, "La Trilogia di Dorina," to a libretto by Signor Illica, and the young Sicilian composer, Signor Floridio, whose recently produced first operatic work "Maruzza" is full of promise, has taken in hand a new opera dealing with an American subject.

Vienna.—Smetana's opera "Dalibor," with a German version of the libretto by Dr. Kalbeck, was produced for the first time at the Imperial Opera on the 4th ult., and exceedingly well received by a very numerous audience, in which the Czech element was, as a matter of course, largely represented. The work is undoubtedly a noble one, full of dramatic life and highly interesting musically, and if not destined, perhaps, to enjoy the same popularity here as the composer's charming "The Bartered Bride," will certainly maintain itself permanently in the *répertoire* of the Opera. The performance, under Herr Mahler's direction, was an excellent one in its every detail; Herr Winkelmann being an admirable representative of the semi-legendary Bohemian hero and Frau Sedlmair no less successful in the somewhat trying part of *Milada*, the ill-fated heroine.——Herr Carl Goldmark has completed the score of a new opera in two acts entitled "Die Kriegsgefangene" ("The Prisoner of War"), which will be brought out at the Imperial Opera during the present season. The subject of the new work is taken from ancient Greek heroic legend, with Briseïs, the favourite slave of Achilles, for its heroine.

Weimar.—The Grand-Ducal Theatre, so closely associated with the artistic activity of Goethe and Schiller in drama, and later on with that of Liszt in the sphere of opera, is, if rumour be correctly informed, destined shortly to disappear to make room for a building better adapted to modern requirements. It was here where many of the great dramas of Schiller and Goethe were first produced; it was here also where "Lohengrin"—of all Wagner's works the one which has gained the most unqualified admiration of the world—was brought out for the first time. Surely a house harbouring such traditions should be preserved, if possible, and a site be found elsewhere for the modern erection!

OBITUARY.

One of the most prominent composers of Bohemia, Karel Bendl, who, with Antonin Dvorák and the late Frederick Smetana, shared the distinction of having gained a recognised position for the Czech element in musical art, died on September 20, at Prague, in his sixtieth year. He was born at Prague on April 16, 1838, and made his early studies under his grandfather, a musician of some note. He afterwards became a pupil at the Prague Organ School, where he studied with distinction until 1858, and soon after obtained the first prize for a song on a national theme, which at once rendered him popular with his countrymen. After a brief sojourn in Amsterdam in 1864, where he was chorus-master at the Opera, and subsequently in Paris, he returned to his native Prague where he resided for the remainder of his life. Bendl's was a highly conscientious nature, and severe self-criticism was to him one of the first obligations of the creative artist. A staunch conservative in his art, he was, unlike his contemporary Smetana, scarcely, if at all, influenced by Wagner in his operatic productions—most of them written to Czech librettos—while a leaning to Meyerbeer is, on the other hand, distinctly traceable here and there. His first opera, "Leila," was brought out at Prague in 1868 and proved a distinct success. Amongst his subsequent lyrical stage works, forming part of the standing repertory of the Prague National Theatre, may be instanced "The Montenegrin," which obtained the prize in connection with the inauguration of that theatre; "Bretislav and Jitka," the comic opera "The Bridegroom," and the operetta "The Indian Princess." One of his last operas, "Dité Tábora," was awarded the grand prize of the Royal Bohemian Academy. Bendl, however, was a versatile composer, and his compositions include a number of orchestral works, notably a "Dithyramb," "Concert polonaise," a "Slavonic Rhapsody," pianoforte pieces, numerous songs (selections from which have been published in England in four volumes, including a number of gipsy songs) and choral works; amongst the latter, several cantatas for soli, chorus, and orchestra, and two masses. Not a few of these have become known and appreciated outside the composer's native country. His only chamber work, a string quartet, one of his latest compositions, has recently been made more generally known through its inclusion in their programme by the Bohemian quartet party. At the funeral, which took place on September 23, many of the notabilities of the Bohemian capital, including the directors of the Conservatorium and of the National Theatre, took part, and the crowd of spectators which lined the route of procession on either side testified to the general and mournful appreciation of the loss which the national art had sustained.

M. Taskin, the popular tenor of the Paris Opéra Comique, died in that capital on the 5th ult., at the age of forty-four. He made his *début* at the Opéra Comique in 1879, in "Haydée," with considerable success. After fifteen years' connection with the institution referred to, he retired from the lyrical stage in order to devote himself exclusively to his duties at the Conservatoire, where he held a professorship for dramatic singing. On the occasion of the disastrous fire at the Opéra Comique, in May, 1887, M. Taskin greatly distinguished himself by his courage and *sang-froid*, and was awarded the highest medal for saving human life in recognition thereof.

Joseph Fischer, a highly esteemed Brussels musician, died in that capital on September 21, at the advanced age of seventy-eight. He held for nearly fifty years the position of *maître de chapelle* at the Church of Sainte-Gudule, the choir of which he raised to a high degree of efficiency, and it was under his direction that important sacred works, such as Gounod's "St. Cecilia" Mass and Peter Benoit's Te Deum, obtained their first hearing in Belgium.

A composer of much promise, who had already obtained a not inconsiderable share of success, Léon Boellmann, died suddenly in Paris, on the 11th ult., at the age of thirty-five. He was an Alsatian by birth and studied at the Ecole Niedermeyer, in Paris, where he was a pupil more especially of M. Gigout, the well-known organist. Having early obtained a reputation as an organist and composer of talent, M. Boellmann was appointed to the important organistship of the Church of St. Vincent de Paul, in the French capital, where his performances invariably attracted numerous auditors.

The death is announced, on September 20, at Moscow, of Leone Giraldoni, professor at the Conservatoire in that town, and for many years previous to his accepting that post an operatic baritone of great celebrity. He made his *début*, in the latter capacity, at La Scala, Milan, in 1850, with enormous success, having already established a reputation previously in Spain, Portugal, and other Continental countries. In 1885 he retired, and soon after

accepted the Moscow professorship for which his erudition as well as his proficiency as a vocalist well qualified him. He was born in Paris in 1824.

We have to record the death, on the 8th ult., in Berlin, of a well-known composer and musical author, Martin Plüddemann, aged forty-three. His compositions for male choruses are held in great esteem by German choral societies, and as a composer of *Balladen* he is looked upon as a worthy successor of Carl Loewe, pre-eminent in that particular form of German song.

We have also to record the following deaths :—

On September 15, at Berlin, Ludwig Bleuer, solo violinist of the Philharmonic Orchestra, one of the most distinguished pupils of Dr. Joachim, for some time leader of a quartet party in New York, aged thirty-three.

On September 18, at Indianopolis, Robert A. Newland, for many years organist and teacher at the Blind Institute there, a native of England.

On September 19, at Rome, Venceslas Persichini, vocal professor at the Royal Academia Santa Cecilia, aged seventy.

On September 24, in Paris, Madame Lefèvre, wife of M. Gustave Letèvre, the director of the Ecole Classique, and daughter of the composer M. Niedermeyer, aged sixty-five.

On September 25, at Stuttgart, Edmund Alwens, director of the Neue Musikschule, and professor at the Conservatorium, aged sixty-five.

On September 26, at Philadelphia, Michael Cross, a well-known organist and conductor, aged sixty-seven.

On September 28, at Frankfort-on-Main, Mdlle. Jo Kempees, operatic vocalist, of the Amsterdam Opera, aged twenty-nine.

On September 30, at New York, Ottilia Kiraly, operatic singer, a Hungarian by birth.

On the 1st ult., at Berlin, Gottfried Weiss, vocal teacher and author of a useful work on voice production, aged seventy-seven.

On the 10th ult., in Paris, at the Asile Rossini, Mdlle. Anne Lavoye, formerly singer at the Opéra Comique, aged seventy-four.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashton-under-Lyne.—On Sunday, the 3rd ult., the Harvest festival was held at the Parish Church. In the afternoon, before a crowded congregation, a recital was given on the fine old organ by Mr. G. F. Wrigley, who gave a capital performance of Guilmant's Sonata (No. 1) in D minor. Madame Jenny Holden (contralto) gave an artistic rendering of "God shall wipe away all tears" (Sullivan) and other solos. Mr. John Hulme (violinist) played Handel's Largo, and Mr. Charles Saunders also sang.

Auchinleck.—The new organ in the Parish Church, built by Messrs. Ingram and Co., was inaugurated, on the 4th ult., by Mr. J. B. Lawson, who played several pieces, including the unchurchlike "Gavotte" from Ambroise Thomas's "Mignon." Miss Campbell and Mr. John Thomson, of Kilmarnock, contributed some vocal solos with acceptance, and the church choir rendered valuable assistance in singing some anthems.

Barnet.—An exceptionally good and very interesting "Handel" concert was given on September 30, under the direction of Mr. Leonard Bevan, of Trent Park, which deserves special commendation. The programme contained some lesser known works by the Saxon master, as well as some more familiar. Some solos were admirably played by Mr. Leonard Bevan, on a harpsichord made by Jacobus Kirckmann in 1754, which instrument was also used to accompany some of the vocal and violin solos. Miss Florence Crane, Miss Agnes Nicholls, Mr. Cyril Streatfeild, and Mr. John Probert contributed the vocal solos with much acceptance, and Miss Lilian Wright was an excellent violinist.

Cape Town.—Mrs. McKay gave her annual concert, under the management of Mr. J. T. McKay, on September 22, in the Good Hope Hall, which was packed with an enthusiastic and appreciative audience. Vocal selections were rendered by Madame van der Veer Green, and Miss Alice Ivimy contributed solos on the violin and viola. Mr. Oscar Beringer also assisted in a duet for two pianofortes with Mrs. McKay, which was the instrumental gem of the evening. The concert opened with a quintet of Beethoven's for wind instruments and pianoforte. Mrs. McKay and Mr. Ambrose Comfort were the accompanists.

Cardiff.—Mrs. Alfred Morris delivered a very interesting lecture at the Cory Hall, with musical illustrations, the subject being "The Voice: its use and abuse," which she treated with admirable skill.

Eastbourne.—Miss Frances Wheatcroft gave a morning concert at the Town Hall, on the 16th ult., when she was assisted by Miss Alicia Jephson and Mr. Christian Blackett (vocalists), Miss Janie Crompton (solo pianist), and Mr. Arthur Cooper (accompanist). Miss Wheatcroft's voice was shown to excellent advantage in songs by Bellini, Meyerbeer, Goring Thomas, and the well-known "Irish Lullaby" by Alicia Needham. Miss Janie Crompton's pianoforte solos were a highly commendable feature of an enjoyable concert.

Frocester.—Mr. A. Herbert Brewer, organist of Gloucester Cathedral, gave an organ recital at Frocester Church on the 20th ult., in aid of St. Andrew's Chapel of Ease. Mr. Brewer played Handel's Concerto in G minor, Wagner's Bridal Procession music, Weber's "Jubilee" Overture, Merkel's Variations on a theme of Beethoven, "Prière et Berceuse" (Guilmant), and Liszt's "From crag to sea." The organ has been rebuilt and enlarged.

Grimsby.—A pianoforte recital was given in the Harbour of Refuge, on the 7th ult., by Master Joseph McCall, aged eleven years, a pupil of Mr. A. J. Lancashire. The programme, which was selected from the works of Beethoven, Schubert, Thalberg, Schumann, Godard, and Mendelssohn, was rendered by Master McCall very correctly and with remarkable expression. Mr. T. Willey sang two songs.

Henley-on-Thames.—A Harvest thanksgiving service was held in Holy Trinity Church, on the 7th ult., when a successful rendering of Sullivan's Festival Te Deum was given by the combined choirs of St. Mary's and Holy Trinity, conducted by Mr. J. H. Chalmers, organist of the church. The solos were admirably sung by Master William McLean, of the London Training School for Choristers, and Mr. W. G. Bayley, organist of St. Mary's, ably presided at the organ.

Hull.—A concert was given at the Royal Institution, on the 18th ult., at which the following artists performed: Miss Anita Sutherland, Mr. Charles Ellison, and Mr. John H. Ditchburn (vocalists); Mr. T. G. Buffey (violinist) and Miss Rosa B. Dixon and Mr. H. E. Nichol (pianists). Mr. Ditchburn sang Mr. Battison Haynes's capital song "The ould plaid shawl," Miss Dixon played Mendelssohn's "Rondo Capriccioso," and Messrs. Nichol and Buffey performed the first movement of Rubinstein's Sonata in G for pianoforte and violin.

Ipswich.—A concert was given by Madame Teresa Tosti and her husband, M. Rudolphe Panzer, in the Ipswich Public Hall, on the 7th ult., in aid of the church building fund of St. John the Baptist at Felixstowe. It is now well known how the concert was organised. The curate of the church, the Rev. Charles Ward, anxious to raise funds for the building, adopted the novel expedient of playing a barrel-organ on the sands at Felixstowe. The public were attracted by the curious spectacle, and the subject was mentioned in the press, with the result that Madame Tosti wrote from Paris offering to come to Ipswich and, in conjunction with her husband, give a concert in aid of the church funds. M. Panzer played pianoforte pieces by Grieg, Chopin, Liszt, Schumann, and other composers; while Madame Tosti sang "Una voce," from the "Barber of Seville," the "Crusade," and the "Erl-King" (Schubert), and, in response to an encore, "Home, sweet home."

Kelvedon Hatch (Essex).—A thanksgiving service was held in the Parish Church of St. Nicholas, on the 1st ult.,

and at the same time the new altar rails were dedicated. There was full choral Evensong, the anthem being Maunder's "Sing to the Lord of Harvest." The honorary organist and choirmaster, Mr. H. Brandreth Gibbs, conducted, and the sub-organist, Miss Brandreth Gibbs, ably presided at the organ.

Lancaster.—The Lancaster Choral Society has decided to give Mr. Edward Elgar's "King Olaf" and Dr. Parry's "Blest Pair of Sirens"——The Lancaster Orchestral Society at its annual meeting was able to record a balance in hand of nearly £10.——Mr. Wesley Martin, late organist of Caermarthen Parish Church, has commenced his duties as organist and choirmaster of the Parish Church.

Melbourne (Australia).—The monthly concert of the Musical Society of Victoria was held on August 28 at the Royal Arcade Rooms. The feature of the evening was the performance, for the first time at the Society's concerts, of Mozart's Clarinet Quintet. Mr. Oliver Jäger, a youthful son of the esteemed president of the Society, who made his first appearance as a clarinet player, was well supported by Messrs. Henry Curtis, Leonard Montague, E. A. Jäger, and A. Montague. Mr. T. J. Hammond and Mr. Henry Curtis gave an enjoyable rendering of Gade's Sonata for pianoforte and violin in D minor (Op. 21), Chopin's Scherzo in B flat minor was well played by Miss Julia C. Sutherland, and Miss Charlotte Stokes and Mr. Hammond played Silas's clever Gavotte and Passepied for pianoforte duet. Songs by Dvorák, Dessauer, Schira, and other composers were sung by Miss Lucy Hunt and Miss Barbara Kenyon.

Middlesbrough.—The Middlesbrough Musical Union announces the following works to be performed during the coming season: Bach's "Christmas" Oratorio, Dr. Hubert Parry's "Blest Pair of Sirens," Sir Frederick Bridge's "Inchcape Rock," and Mr. Edward Elgar's "King Olaf," conducted by the composer. An orchestral concert will be given by the Hallé orchestra, under the direction of Mr. F. H. Cowen. The conductor of the society, Mr. N. Kilburn, deserves to be congratulated on such an excellent season's programme.

Petersham, Sydney (New South Wales).—In aid of the fund for providing new choir stalls for All Saints' Church, Gaul's sacred cantata "Ruth" was well performed in the church on August 25, when the choir was assisted by the Mission Church choir and other friends. The cantata was preceded by a short service and an address. The soloists were: *Naomi*, Miss Green; *Ruth*, Miss La Roche; *Orpah*, Miss Cookson; and *Boaz*, Mr. T. Kirby. Mr. William T. Wood conducted and Mr. William Angus presided at the organ.

Stocksbridge.—A most successful performance of Dr. Henry Coward's sacred cantata the "Story of Bethany" took place at the Church Schools, on the 4th ult., under the composer's able direction. The principal soloists were Mrs. Burgin (soprano), Mrs. E. H. Charge (contralto), and Mr. W. P. Lewis (bass). Mr. H. Moxon accompanied. Mr. J. Rodgers was principal first violin of the Stocksbridge Instrumental Society, and the choruses were sustained by the Stocksbridge Tonic Sol-fa Association.

Torquay.—A triple recital was given at the Bath Saloons on the 23rd ult., by the "Recital Trio" (Miss Ethel Barns, Miss Marie Olson, and Mr. Charles Phillips). Always providing a programme of high-class music, the annual visit of these artists was, as usual, warmly appreciated in Torquay. The programme included Beethoven's "Kreutzer" Sonata, Sonata for violin, by Porpora, and songs by Stradella, Schumann, Massenet, and Elgar, besides a group of old folk-songs.

Wellington (New Zealand).—The Orchestral Society gave the first concert of its eighth season in the Opera House, on August 17, under the direction of Mr. Maughan Barnett. The works performed included Beethoven's First Symphony, the overtures to "Life for the Czar" (Glinka) and "Fierrebras" (Schubert), a march by Lachner, a melodie of Paderewski, and selections from Rameau and Rubinstein. Miss Phœbe Parsons sang "Se sarauno Rose floriramio," by Arditi, and Tours's "Because of thee."——Mr. Maughan Barnett gave the second of his present series of organ recitals in St. John's Church on August 6, when the programme included the "St. Ann's" Fugue (Bach), Flute Concerto, first movement (Rinck), Guilmant's Marche funèbre and Chant seraphique, and other works.

Weston-super-Mare.—Mr. Walter Harvey Palmer, who has been organist of Emmanuel Church for the long period of thirty-nine years, has received some gratifying testimonials upon the occasion of his retirement from that office. The Vicar, the Rev. Prebendary Aldridge, presented Mr. Palmer with an illuminated address and a purse of gold (£20), and the choir also gave an address as a slight token of their "esteem and goodwill." Mr. Thomas Palmer, who had been a member of the choir of the church for fifty years, was presented by the parishioners with a gold watch "as a small token of their regard for him."

Organ Appointments.—Mr. William A. Montgomery, Organist and Choirmaster to the Parish Church, Jedburgh, N.B.—Mr. Frank Wrigley, Organist and Choirmaster to St. Peter's Church, Seal, Sevenoaks.—Mr. Carolus King, Organist and Choirmaster to Claremont Chapel, Pentonville Road.—Mr. Albert Wood, Organist and Choirmaster to Bloomsbury Chapel (Baptist).—Mr. R. Frederic Tyler, Organist and Choirmaster to St. Mark's Church, Surbiton.—Mr. Herbert Gresham, to St. Catherine's, Abercromby Square, Liverpool.—Mr. Albert Mellor, to the Parish Church, Windsor.—Master Edgar Ford, to St. Philip's Church, Penn Fields, Wolverhampton.

Choir Appointment.—Mr. Alphonse Cazanbon, Choirmaster and Conductor to the Carmelite Church, Kensington.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

Rading.—*Dr. Harford Lloyd's "Intermezzo," from his Organ Concerto in F minor, which was played at the Gloucester Musical Festival of* 1895, *is in MS. The Trio of* Rhine Maidens, *Wagner, is published by Messrs. Schott and Co. We regret that we cannot trace the other pieces by the titles you have given us.*

C. H. W.—*We most strongly advise you not to have your tendons cut. The consequences might be very serious. We cannot give the metronomic rates at which "great pianists" play the pieces you name. The straight jacket of the metronome is bound to be a misfit in such cases.*

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M. D. (Claughton).—*A new edition of Mr. Baptie's book was published by Messrs. Curwen and Sons this year. Have you not made some mistake in the name of the author of the "Dictionary of Violinists" you enquire about?*

"The Cuckoo's Notes."—*We have received several letters on this subject, following that which appeared in our last issue, but we regret that we cannot insert them owing to the exigencies of space.*

Subscriber.—*You will probably find the information for which you ask in Mr. Charles Sayle's book, "In Praise of Music," published by Mr. Elliot Stock, reviewed in our July number (p. 473).*

Inquirer.—*We regret that we cannot, at present, trace the Beethoven print you refer to, but we shall endeavour to do so, and let you know if we are successful.*

Richmond.—*We have not heard that the Rev. Baring-Gould's recitation, entitled "Bishop Benno," has been published with a pianoforte accompaniment.*

B. M.—*The words of "Where'er you walk" are by Pope. We gave some information on the subject in our issue of March last (p. 164).*

DURING THE LAST MONTH.

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The treatment is so distinctively English that it cannot but recall some of Parry's choral odes in general design, as well as in certain features of workmanship. The second number contains a graceful passage in the style of a lullaby. The choral accompaniment to the solo voice gains a charm and an almost aerial quality from the fact that the tenors have the lowest part. The spirited chorus, "Mother of England," is a decidedly effective section, and the narrative portions are handled with considerable power. The most successful of these is in connection with a not very obvious reference to the siege of Leyden, but in respect of its contrasts and of the dignity of its general design the Ode leaves little to be desired.

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DAILY GRAPHIC.

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STANDARD.

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GLOBE.

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From Madame ALBANI (*Re* Master WILLIE CHILD).

"When I heard him the other day, I thought he had a beautiful voice, and his singing gave me and my friends a great deal of pleasure, and I think that he is worthy of all encouragement. With my best wishes for his success." (Signed) E. ALBANI GYE.

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From Madame JANOTHA, Court Pianist to H.I.M. the German Emperor.

"Little Willie Child sings like an angel. The 'Ave Maria' was an exquisite 'prayer.' The voice is beautiful, the feeling is artistic. It gives a great joy to listen to him." (Signed) JANOTHA.

October 13, 1897.

From HENRY T. PRINGUER, Mus. Doc., Oxon., F.R.C.O., Organist, St. Mary's, Stoke Newington, Conductor of Trinity College (London) Choir, &c., &c.

"I have had many opportunities of judging of Master Willie Child's capabilities as a solo vocalist, both in sacred and secular music, and he is undoubtedly a *perfect little artist*. His voice is wonderfully sweet and of very good compass, and the high intelligence and extraordinary pathos that characterise all his renderings are most surprising in one so young, and perfectly satisfy the requirements of the musical critic quite apart from his years. He is a perfect pleasure to listen to in every way." (Signed) HENRY T. PRINGUER.

September, 1897.

From ARTHUR T. ROBINSON, Mus. Bac., Oxon.

"I have much pleasure in saying that Master Willie Child sang the solo part in Mendelssohn's 'Hear my prayer' and other solos, and that his beautiful voice and the manner in which he used it was an artistic treat of the highest kind. We hope to hear him again."

Buxton, October 7, 1897. (Signed) A. T. ROBINSON.

From Signor CAPRILE.

"In my experience of a good many years, I can truly say I never heard such a pure and sympathetic voice in a boy, combined to such an artistic and highly refined style. This is not my opinion alone, but is shared by all my friends, who, like myself, are delighted by his beautiful rendering of anything he attempts." (Signed) U. CAPRILE.

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RECENT PRESS NOTICES.

London City Press, Oct. 16, 1897.—"In the solo 'With verdure clad' the exquisite voice, perfect execution, and sympathetic feeling of Master Willie Gammage were beyond all criticism."

Musical News, Oct. 16, 1897.—"The solos (Sullivan's Festival Te Deum) were very beautifully sung by Master William McLean."

Hereford Mercury, Sept. 15, 1897.—"The anthem in the Cathedral, on Sunday last, was Wesley's 'Wilderness,' which was beautifully sung, Master Stanley Marchant's voice in the soprano solos being exceedingly sweet and bell-like."

Folkestone Herald, Aug. 28, 1897.—"The vocal numbers were contributed by three London choristers, and very beautifully did the boys sing. Master Stanley Marchant, who sang 'I know that my Redeemer liveth,' is a boy artist, and his notable voice is only equalled by his natural and wonderful expression. Master Percy Hale sang in praiseworthy style 'With verdure clad,' and Master Willie Gammage created a great impression by his artistic rendering of 'Angels ever bright and fair.' The pure voices of the boys blended marvellously well in the duets 'In His hands' (Mendelssohn), 'O lovely peace' (Handel), and the trio from the 'Elijah,' 'Lift thine eyes.'"

Essex County Standard, Aug. 23.—"The singing of Masters Albert Russell and Willie Gammage was most enchanting."

Essex Telegraph, Aug. 7, 1897.—"Master Stanley Marchant has a full mellow voice, and sings with delightful life and expression, every word being beautifully pronounced; and Master Gammage is also a vocalist in whom the powers of culture and finish seem almost marvellous for one so young."

RECENT TESTIMONIALS.

"Having engaged Master Stanley Marchant on many occasions, I am happy to bear testimony to the sweetness of his voice and the charm of his sympathetic singing."—WILLIAM H. CUMMINGS, Principal, Guildhall School of Music, May 20, 1897.

"The Duchess of Albany was delighted with the singing of Master Willie Gammage, and his manners to H.R.H. were simple, unaffected, and courteous."—(Signed) Hon. RICHARD MORECOMBE, April 9, 1897.

"Your boys are excellent."—Sir FREDERICK BRIDGE, Conductor, Royal Choral Society, June 30, 1896.

"I have often been charmed with the sensibility, the phrasing, and the emotional power of your solo boys' renderings."—JOHN SPENCER CURWEN, Esq., President, Tonic Sol-fa College, Sept. 11, 1896.

"I have the pleasure to inform you that your boys gave us very great satisfaction by their artistic singing. We shall hope to have them again."—H. W. SANGSTER, Esq., Mus. Doc., St. Saviour's, Eastbourne, Sept. 7, 1897.

"I thank you very much for the boys' (Masters Hale and Marchant) most valuable help."—G. ROBERTSON SINCLAIR, Esq., Hereford Cathedral, Oct. 10, 1897.

"Gammage sang splendidly, and I hope for the pleasure of having him again."—A. J. GREENISH, Esq., Mus. Doc.

"Master Albert Russell sang very nicely indeed."—B. AGUTTER, Esq., Mus. Doc., St. Peter's, Streatham, Oct. 18, 1897.

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Daily Telegraph, Jan. 24, 1896.—"The choruses gained in effect through the strengthening of the choir by a contingent of boys from the 'London Training School for Choristers,' whose bright young voices were heard to much advantage."

Morning Post, April 4, 1896.—"In speaking of the choir mention should be made of the excellent singing of the contingent of boys from the London Training School for Choristers."

Standard, Feb. 24, 1896.—"The sopranos and contraltos were reinforced by a large contingent of boys from the London Training School for Choristers. The bright, fresh voices of the juvenile singers blended excellently with those of the female executants."

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See Syllabus A.

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See Syllabus B.

The Board has decided to offer for competition Two Exhibitions every year, until further notice, one for the R.A.M. and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898.

Copies of either Syllabus will be sent Post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

With this Number are presented gratis Extra Supplements, consisting of a Christmas Anthem, entitled, "Behold my servant," by Sir Frederick Bridge; and a reproduction of Two Water-colour Drawings by Mendelssohn, and a fac-simile of a Pen and Ink Humorous Sketch.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1897.

MENDELSSOHN'S DRAWINGS.

Next to his music and musicianship, Mendelssohn is best known as a letter-writer—in fact, it is generally admitted that he was a master of epistolary art. But there is another attribute of his artistic nature which is practically unknown, at least to the general public. We refer to the remarkable facility with which he handled pencil, pen, and brush, resulting in numerous sketches, drawings, and water-colours, affording further proof, if proof were wanting, of the rare combination of gifts with which nature had endowed him. In this connection we cannot do better than quote from the ever versatile and sympathetic pen of Sir George Grove, who pays a high tribute to Mendelssohn the artist in the following words:*

"Drawing with him was more like a professional avocation than an amusement. The quantity of his sketches and drawings preserved is very large. They begin with the Swiss journey in 1822, on which he took 27 large ones, all very carefully finished and all dated, sometimes two in one day. The Scotch and Italian tours are both fully illustrated, and so they go on year by year till his last journey into Switzerland in 1847, of which 14 large, highly finished water-colour drawings remain, besides slighter sketches. At first they are rude and childish, though with each successive set the improvement is perceptible. But even with the earliest ones there is no mistaking that the drawing was a serious business. The subjects are not what are called 'bits,' but are usually large comprehensive views, and it is impossible to doubt that the child threw his whole mind into it, did his very best, and shirked nothing. He already felt the force of the motto which fronted his conductor's chair in the Gewandhaus—'Res severa est verum gaudium.' Every little cottage or gate is put in with as much care as the main features. Every tree has its character. Everything stands well on its legs, and the whole has that architectonic style which is so characteristic of his music."

Most of Mendelssohn's drawings and sketches are in the private collections of his relatives and friends or their descendants, and are naturally very much prized as personal relics of the composer. His elder daughter, the late Mrs. Benecke, for instance, had a book full of pencil sketches of his journeyings in England, Scotland, and Wales, in 1829, all executed with rare skill. Thanks, however, to the kindness of the sons of two of Mendelssohn's friends—both of them artists and bearing honoured names in music—Mr. John Callcott Horsley, R.A., and Mr. Felix Moscheles—we are enabled to present our readers with three characteristic specimens in *fac-simile* of Mendelssohn's skill in water-colour painting and pen and ink sketching.

Mr. Horsley, who kindly offered to lend the two water-colours which have been very carefully reproduced in colours, forming two of our Supplements, sends us the following explanation of these treasures in his possession:

"Mendelssohn was an enthusiastic sketcher and draughtsman. His work with pen and pencil shows the singular earnestness with which he pursued it, but he never exhibited that readiness, so frequently developed by amateur artists, to leave off when difficulties arise. Contenting himself with the simple materials of pencil and paper, he made most elaborate studies of Alpine and other scenery, and from intricate architectural subjects, with the point of a crayon alone. He more

* Art. Mendelssohn: "Dictionary of Music and Musicians," ii., 296.

rarely used water-colour, as he has done in the two views in Leipzig, now successfully reproduced in chromo-lithography from the original drawings. The first of these sketches, made in London from memory in 1844, is that of a farm house on some landed property belonging to the Mendelssohn family in the outskirts of Leipzig, but now included in the city; and the gardens and land of the old place, covered by streets and houses, are completely swept away. The snow effect in this charming little drawing is rendered with true artistic feeling, notably so in the colour of the snow, and the difference of its tone in its

29, De Vere Gardens.

Nov. 30. '97.

My dear Moscheles,

Pray forgive my delay in doing the little piece of business with which you entrusted me: an unexpected claim on my mornings interfered with it, till just now. Will this answer your purpose anyway?

Hail to the Man who upward strives
Ever in happy unconcern:
Whom neither praise nor blame contrives
From his own Nature's path to turn.

On and still on, the journey wends,
Yet has he kept us all in view —
Working in age with youth's intent,
In living-fresh, in loving-true.

Were my version but as true to the original as your Father's life was to his noble ideal, it would be good indeed — as it is, accept the best of

Yours truly ever Robert Browning.

untouched condition on the roofs of the buildings, compared with that of its trodden state in the frequented roadway. His observation and memory are shown in his not forgetting to indicate snow on the roof of the cab passing along luggage-laden. His ever-present genial fun and humour are shown by his adopting an English publisher's style of dedication, in the few words he has written on the drawings, relating to the dear friend for whom they were made, at a time when she was a grievous sufferer, and in whose family they are still preserved as household treasures. How delighted he was at the amusement he felt and expressed at his decorating himself with a baronetcy, playing upon his own name,

'Bartholdy,' for the abbreviation 'Bart.' The other sketch represents (on the right) the house in which he and his family were living when he was summoned to 'perfect peace' and rest in the 'everlasting arms.' This drawing is not of so marked a character as its companion, but the central portion is quite beautiful in its refined completion."

We are greatly indebted to Mr. Felix Moscheles, son of the eminent pianist and the attached friend of Mendelssohn, Ignaz Moscheles, for kindly allowing us to reproduce in *fac-simile* the humorous and highly characteristic pen and ink sketch by Mendelssohn, the reproduction not only being practically the same size as the original, but also printed on paper the same colour as that used by the composer. We are further favoured by a description of this *jeu d'esprit* from the pen of Mr. Felix Moscheles himself, Mendelssohn's godson, who writes as follows:

"One of the most delightful traits of Mendelssohn's character was a certain brightness, it might be called *naïveté*, which enabled him to appreciate the humour of a situation and thoroughly to enjoy it with his friends. He would turn some trivial incident to the happiest account, and, in his own peculiarly genial way, make it the starting-point for a standing joke or a winged word to be handed down from generation to generation in the families of his friends. In his letters there is plenty of evidence of this bright side of his nature; there too we find many a happy thought taking the shape of a sketch or a finished drawing, or at times an illustration, such as the one which is the subject of these lines. It is taken from my mother's album, and is but one of many treasured in our family, all bearing testimony to the facility with which he handled pen and pencil.

"To explain the origin of this drawing here reproduced, I cannot do better than transcribe what my mother wrote in the diary of my father (she often held the pen for him) on May 29, 1832:—

Mendelssohn dined with us. Unknown to Moscheles, I had invited the Haizingers, Schröder-Devrient, Hauser, and Klingemann to come in the evening and celebrate to-morrow's birthday. Mendelssohn had composed a Canon which was to be sung by those German friends, and, as to-morrow's performance of 'Fidelio' prevented their coming on the right day, we had to anticipate the celebration. Klingemann had written the words for the Canon; Mendelssohn wrote them out in pencil and Emily* traced them in ink. Then, genius as he is, Mendelssohn drew arabesques, framing the lines and illustrating Moscheles's works; 'The fall of Paris,' for instance, he depicts literally, showing the falling city, etc. The drawing was brought in as a parcel just arrived, and when he (Moscheles) had had time to enjoy the surprise, Mrs. Haizinger recited a prologue written by Klingemann, and explaining why the birthday was kept on that evening. Directly afterwards followed the beautiful Canon, in which the theme of Moscheles's first Concerto in C major persistently comes to the front. The rest of the evening was spent in the most delightful manner, for they all, together, or each in turn, played and sang most beautifully.

* Emily (Mrs. Roche), Moscheles's eldest daughter, then five years old.

"Mendelssohn explains that: 'The writing is the work of Emily Moscheles, the 29th of May, 1832. The poem is by Carl Klingemann, 37, Bury Street, St. James's. The Arabesques are invented, and the ink blots executed by Felix Mendelssohn Bartholdy, for the time being in London.' At the top of the page he inscribes the words: 'Congratulations on the 30th of May, '32.' He begins his catalogue of my father's works by the 'Alexander March,' or 'Fall of Paris,' the piece which first established his reputation in Vienna; the drawing shows the towers of Notre Dame, the Panthéon, and other monuments collapsing. Then come Variations on the popular air, 'Au clair de la Lune,' Mendelssohn showing the actors in the familiar scene, with the legend, 'Pen, Moon, Candle.' Next we see him at the pianoforte, trying to master the first of the three 'Allegri di Bravura' (Op. 51), by Moscheles, 'dedicated to J. B. Cramer, in London.' 'How a young Berliner practises,' he writes beneath. The musical quotation in E flat, headed "Respect," refers to an occasion when, at a rehearsal, my father had great difficulty in getting the drums tuned to his satisfaction. Next Mendelssohn quotes the opening bars of a piece composed for the 'Album de Mons. Felix † † †.' Then the subject of the G minor Concerto is marked "Malinconico" and accompanied by a legion of 'Blue devils'! The themes and illustrations of the 'British Grenadiers' and 'The last rose of summer' speak for themselves. The demons fighting with pitchforks illustrate the 'Conflict of Dæmons,' No. 23 of my father's Pianoforte Studies (Op. 70). The orchestra is next shown playing his Symphony in C, first performed on May 8, 1829, during Mendelssohn's first visit to London. The Scotchman, with his full-blown bagpipes, takes us, in conclusion, to the Scherzo alla Scozzese, from the trio dedicated to Cherubini (Op. 84). Mendelssohn's birthday wishes culminate in the hope of my father's writing his twentieth symphony and of his living to the beginning of the twentieth century!"

We also reproduce, on the opposite page, a *fac-simile* of a letter addressed to Mr. Felix Moscheles by Robert Browning, in which the poet gives an English version of the lines encircled by Mendelssohn's design, as also of those which followed in 1844, as a continuation of the "friendly musical catalogue."

VICTORIAN MUSIC.

VIII.—Chamber Music.

As the year of Jubilee is nearly at an end, I close these papers, which have run through it, with a glance at the only great division of the art that remains for notice.

Not unnaturally, perhaps, many persons have an idea that the cult of chamber music began with the establishment of Mr. John

Ella's Musical Union and the foundation of Mr. Chappell's "Pops." Behind these important institutions few people take the trouble to look, and I want to show, in the first place, that when the Queen began to reign, quartet concerts, and the like, were not unknown in the metropolis. Indeed, having regard to the progress of musical education between then and now, those entertainments were, proportionately, almost, if not quite, as numerous as they are now. I turn to the record of the season 1837, and on one of the earliest pages read of a Quartet Concert given by Messrs. Blagrove, Gatti, Dando, and Lucas, in Hanover Square Rooms, "to a very full audience." "The principal feature in the bill," says the scribe, "was Beethoven's much-talked of posthumous Quartet. (Which?) With all its many phrases and passages of distinguished beauty, we must honestly confess that hitherto we have not been able to perceive any distinctness or continuity of design in this singular composition. The fault probably lies with ourselves, and most willingly would we prefer it should be so than that a great man should underwrite himself." The point is, not the critic's perplexity, but that one of the most abstruse works in music had a "very full audience" in unmusical London sixty years ago. On the same page I read that Litolff, Remy, and Richardson were delighting the members of the Marylebone Literary and Scientific Institution. Those were the young days of such societies, and they went the youthful pace, as may be supposed from the engagement of artists like Litolff and others. There were also Classical Chamber Concerts, so-called, in London, the managers of which gave a series of performances. At one of them a Rasoumowsky Quartet, Mozart's Quintet in D and Pianoforte Trio in B flat, together with a double Quartet by Spohr were played, the executants being Mori, Tolbeque, Lindley, Dragonetti, and other artists of eminence in their day. Moscheles was at that time giving *soirées* of chamber music, at one of which were performed a selection from Bach's Preludes and Fugues and Handel's Suites, a number of Scarlatti's "Lessons" (played on the harpsichord), and the "Kreutzer" Sonata. I read also of a series of Quartet Concerts, so-called, and find in the programme of one performance such works as Mozart's Quartet in D, Beethoven's Quartet in F (Op. 59), and the same master's Trio in G for strings. These were played by Blagrove, Gatti, Dando, and Lucas. In addition to the foregoing there were, during the season, a host of chamber concerts given by individual artists. "Benefits" were then in vogue, and such performers as Blagrove, Mori, and Mrs. Anderson regularly gathered their friends around them to share in a "feast of fat things"—good and improving music. Nothing can be clearer than that the amateurs of chamber music in London were in particularly good circumstances sixty years ago. It is beyond question that they had nothing of which to complain. There was an abundance of concerts, the programmes were excellent, and the artists were to match.

So much activity, though more or less of a sporadic kind, could not but lay the foundations of some stable enterprise, and only seven years later—that is to say, in 1844—the Musical Union was established. It must certainly appear curious to those who now contemplate a past in which they did not share, that chamber music should owe so much to an impresario whose success was certainly not due to any artistic talent of his own. John Ella was known to the last generation of orchestral players as a somewhat indifferent violinist, who, as far as I can discover, never did anything notable in any branch of creative or executive art. But he was a very shrewd and clever man all the same. While yet playing a second violin at Covent Garden, he, so the story goes, begged Costa to give him a first, because the old Duke of Wellington faced him as he sat, and distracted his attention by making signs to him. It was neither shrewd nor clever, perhaps, thus to "try on" with Costa, who promptly declined to comply; but the alleged action of Mr. Ella was true to the nature of the man. He was resolved to succeed somehow, and transferred himself to the "cold shade of aristocracy," in which frigid region he prospered remarkably well. Whether the noblemen and gentlemen around whom he hovered with ready smiles and a flexible back saw through him or not, I cannot say. The truth is, however, that the second violinist's blandishments secured many titled patrons, whose names were by no means kept in the background. Exploiting a foible of the day, Mr. Ella professed the greatest contempt for English music and musicians. *Apropos*, Mrs. Diehl tells us, in her recently published reminiscences, that he said to her: "You cannot come out here (in London) without credentials. You must go to Paris." The hall-mark of French society was indispensable. Without it nothing in art could be considered genuine, and Ella fostered the notion. Mrs. Diehl adds: "But Ella was useful. Although he was the avowed enemy of British art. . . . he was an inducement to foreign *virtuosi* to visit England, and English audiences heard many great artists they might never otherwise have known of except by hearsay. For the Musical Union was a bait; a promise of further cheques."

Ella's concerts were first given in Willis's Rooms, and in their arrangement and carrying out the impresario emphatically asserted his cleverness. By placing his scarlet-covered and flower-decked platform in the middle of the hall, he was able to surround his artists with concentric rings of auditors, whose social importance, greatest near the performers, faded

off to the infinitesimal in the persons of a few critics. It was popularly supposed that the inmost circle consisted exclusively of dukes and duchesses, with, of course, Mr. Ella himself, who was "quite bridegroom-like in his dark blue frock coat, light tie, and spotless lavender kid gloves." "To see him at his best," writes Mrs. Diehl, "was to see him escorting some lady star from abroad to the piano, or seated airily conversing with some important dowager on the front bench, one of those ladies irreverently termed 'Ella's Duchesses' by youthful members of the Union less socially important; or, still better, when he was standing or sitting where he could be the observed of all observers during the performance, beating time, wagging his head, or glancing rapturously upward. Advertising his artists on the programme, he advertised their current performance by acting his admiration. With the exception of a few recusants in the back seats, Ella's auditors accepted Ella's artists at Ella's valuation." These, of course, were the tricks of a showman, but Ella did more worthy things. It has been claimed for him that he invented the analytical programme. That is not quite true, but the credit belongs to him of having established it as a useful companion to the hearing of classical music. His crowning grace is, however, that, never mind by what means, he invested chamber music and its concerts with the glamour of the "hupper suckles." Englishmen so dearly love a lord, and are so ready to imitate him, that this may be considered a very important achievement indeed. The Musical Union had, I believe, a library, but all I know about it comes from the testimony of Mr. Sutherland Edwards, who once said, in the *Pall Mall Gazette*, that members had the privilege of contributing thereto. After a fairly long and undoubtedly useful life, the Musical Union broke up and passed into limbo. Mr. Ella was getting old; music had become democratised, and the aristocracy less exclusive.

Quite as remarkable as the rise of the Musical Union from the ambition, social and other, of a "second fiddle," were the circumstances out of which sprang the Monday Popular Concerts—the institution which represents the next great step in the advance of chamber music during the present reign.

There was an old publisher, Chappell,
Who with cattle-show concerts would grapple,

sang the late "Charley" Kenney in nonsense verse. My memory is probably not accurate as to the remainder of the stanza—

But the hall didn't fill,
"We'll peg away still,
And try with Beethoven," said Chappell.

In this rude rhyme the main facts as to the origin of the "Pops" are stated. The story is familiar, and I need only call to recollection that when concert-givers, with the strangely conservative instincts of Englishmen, declined to patronise the new St. James's Hall, Messrs. Chappell and Co., who had an interest in the building, proceeded to give entertainments on their own account, and laid themselves out to do so in a special manner during the week of the Cattle Show. No great success resulting, it became a question what further steps should be taken. In reply, the late J. W. Davison boldly suggested a trial of classical chamber music, convinced, as he often told me in later years, that with cheap tickets, an audience, by-and-bye remunerative, could be got together. The experiment was made, without changing the name of the concerts from "Popular" to anything else, and, after some inevitable years of loss, the enterprise seemed established in public favour. Established it certainly was, seeing that the season now in progress is the fortieth and that more than 1,600 performances have been given. It was once said that, instead of changing the title of his concerts, Mr. Arthur Chappell changed public taste and made the classical popular. To a considerable extent that is true, and no higher service has ever been done to music in this country. Let us not forget, however, that the happy result flowed from an accidental cause which was not in the first intention of the promoters. Had concert-givers taken kindly to the new hall, instead of avoiding it, Messrs. Chappell would probably not have intervened. Had the firm's original concerts succeeded, there would have been no thought of an experiment so Quixotic as that which followed. So one may apparently trace a controlling hand—

There is a divinity which shapes our ends,
Rough-hew them how we will.

The "Pops," as the new enterprise came affectionately to be called, caused a revolution in more than one important respect. They put an end to the exclusiveness of high prices and exploded the idea that chamber music belonged chiefly to dilletanti. Even Mr. Ella's select sheepfold was broken up by their influence, though only after a long struggle. The inner circle lay open to the public at large, even to the man with only a shilling in his pocket. What the "Pops" have done in their forty years of existence no amateur needs telling. One has only to think of the eminent artists who have been, and still are, heard in St. James's Hall; of the two concerts per week during nearly six months in every year, and of the great audiences which for the most part they command, in order to recognise a potent influence.

I would now direct the reader's attention to a matter not less satisfactory than the present devotion to chamber music. It lies in the nature of the music itself; its freedom from reckless changes, and, as a corollary, its general adhesion to the rules of the great masters who brought this branch of the art to its highest perfection. It would, of course, be absurd to say that chamber music has not felt the

influence of the modern spirit. Everyone knows that it has, but the fact nevertheless remains that the general form and character which the masters gave to it are substantially unchanged. The quartets of Mozart and Beethoven, of Mendelssohn and Schumann, are still the models of composers, even of those whose utterances are most individual. So the tide of change sweeps past chamber music, leaving it comparatively unaffected. If asked to give a reason for this I should point to the abstract nature of such music. The "programme" has not entered into it, as into orchestral compositions, where considerations extraneous to art control form and expression alike, often with disastrous results. It must be noted also that the limited resources of chamber music, as compared with those of the orchestra, tend to keep that branch of the art subject to purely artistic considerations, as distinct from mere physical effects. Hence the composer of a string quartet, for example, works under an obligation to observe some well-considered musical form, and to rely upon pure melody combined with musicianly skill in treatment and device. In short, the expressive qualities of chamber music are found in music alone and have nothing to do with what is extraneous. To this we owe the stability of its forms and its general freedom from violent changes of all kinds. The sensationalist can do little in the chamber. He must there be musicianly or nothing, and he is generally nothing.

To the extent in which chamber music keeps itself apart from influences not strictly musical should we set special store by it. It is a "city of refuge" for the art which, in other cities, encounters forces that tend to demoralisation. There the musician is free to be musical. No temptations whisper to him with siren voices. He finds no inducement to degrade his art in order to catch the applause of the ignorant and vulgar. "Programmes" are nothing to him there, for the region is far removed from the concerns and events of life. It is a region into which nothing extraneous rightfully intrudes, not even another art, and it remains abstract, infinite, isolated, like the soul which finds in it the highest of all delights.

Joseph Bennett.

MUSICAL REFORMATORIES.

By the courtesy of a distinguished sociological philanthropist, who for the time being desires his name to be kept a secret, we are enabled to lay before our readers the outlines of an important and entirely novel scheme for accelerating the advent of the moral millennium.

This is nothing less than the establishment of what he describes as a Musical Reformatory, in which the obsolete and inhuman methods of the crank and treadmill, oakum picking and solitary confinement will be replaced by an elaborately graded system of musical punishments.

It is a notorious fact that everyone, no matter how cultivated or uncultivated his musical instincts may be, can be made to suffer tortures by musical means. These of course vary in every individual case, and the procedure under the new penal code will involve the testing of the offender with a view to ascertaining his peculiar musical aversion, on the discovery of which, sentence will be passed in proportion to the gravity of the offence and the power of endurance of the culprit.

In some cases this preliminary investigation is obviously unnecessary. For example, it is notorious that burglars, bargees, and butchers are devoted to simple ballads, but that they experience incredible agony on listening to the posthumous quartets of Beethoven. Indeed, it is computed by Professor Vallombroso that more suffering can be inflicted on a healthy bandit by forcing him to listen to classical chamber music for two hours on end than by condemning him to six months' solitary confinement. On the other hand, it is equally notorious that the whole tribe of Wagnerolaters regard a ballad concert as *anathema maranatha*. Suppose then, to take a concrete example, that an unscrupulous financier has forged a cheque for £50,000, or been guilty of embezzlement on a Jabezian scale, and is known or proved to be a devout disciple of the Bayreuth master—let it never be forgotten by those who seek to discover an indissoluble bond between music and morality that Nero conclusively proved in his person the possibility of a complete divorce between virtue and virtuosity—then instead of being incarcerated for seven or fourteen years, he will be amply punished by being ordered to attend three ballad concerts a week for three months, *at which every number in the programme is encored*. Robbery with violence will no longer be punished with the lash. If the criminal can be shown to possess a refined and fastidious musical taste he will be sentenced to fifty *Intermezzi—i.e.*, to attend fifty consecutive performances of the *Intermezzo* from "Cavalleria Rusticana" straight off the reel. If, *per contra*, his musical tastes are of a Philistinish order, he will be ordered to attend rehearsals of the scenes in which the *Wanderer* figures, or a performance of Beethoven's Mass in D or of Brahms's Fourth Symphony. Or, take yet another case. Suppose a musical critic to have committed manslaughter — we say "suppose," for of course musical critics are, *ex hypothesi*, incapable of any deeds of violence—in that case the requirements of justice would probably be adequately satisfied by condemning the culprit to a six months' course of musical *soirées* in private houses, at every one of which the *Preislied* should be sung by an amateur

tenor. If the offender should chance to be a literary man, his punishment should be administered by a piano-organist or German band; if a decadent, he should be forced to hear nothing but Handel or early Verdi; if a purist, he should be condemned to listen to programmes exclusively composed of transcriptions and bedevilled versions of classical pieces—"hyphen music," as it might be called from the mode in which this posthumous collaboration is commonly expressed.

How easy it would be to make the punishment fit the crime, or, rather, the temperament of the criminal, is, we think, sufficiently illustrated in the foregoing paragraph. But a further and collateral advantage of the system yet remains to be indicated. We have no hesitation in saying that the establishment of such Musical Reformatories would go a long way towards solving that problem which at present occupies the serious attention of all who are interested in the future of the art—the over-production of executants. An extensive staff of performers would be necessary for the efficient carrying out of all sentences, and regular and remunerative employment would thus be found by the State for many artists who at present find the greatest difficulty in eking out a livelihood. What is more, there would be room for executants of every degree of skill and talent, the services of rudimentary amateurs being invaluable for the punishment of sensitively organised criminals of keen artistic tastes—the combination of an admirable judgment in the domain of æsthetics with an imperfect moral sense will be familiar to all students of the Renaissance period—while, on the other hand, the display of unbridled virtuosity is known to exert a peculiarly exasperating effect on persons of a coarse-fibred and Philistine nature. Then the system would lend itself excellently to the formation of honorific official designations, somewhat on the German pattern, such as State Ballad-singer to Holloway Gaol, or Principal Bassoonist at Broadmoor, or Chief Convict Contralto at Pentonville. Think, too, of the impetus which the adoption of this scheme would give to modern composers, especially composers of operatic and programme music, as soon as official and practical recognition was given to the penological aspect of music! Think of the brilliant success with which some modern writers would rise to the occasion if the Government were to offer a prize of £100 for the best symphonic poem designed to deter fraudulent trustees from a continuance in their nefarious practices, or for a quartet calculated to excite remorse in the bosom of hardened housebreakers. Think of the crop of moral one-act operas—what a change from the present type!—and hortatory ballads that would spring into existence under the new *régime*.

There remains, in conclusion, the interesting and important question whether the prisoners should be allowed themselves to take part in the musical performances designed for their correction or amelioration. One could imagine that in some cases it might have a very salutary effect, while in others no greater punishment could be devised than to oblige a criminal to practise five-finger exercises or to master the complicated fingering of the oboe or clarinet. The habit of cropping the hair of convicts, again, suggests itself as likely to require consideration in this context, from the well-defined ratio that is known to exist between the extent of an executant's virtuosity and the length of his hair. These, however, are matters of detail. For the present it is enough to have set forth in general terms the outlines of a scheme which, if duly carried out, can hardly fail to exert a profound influence on the well-being of the community.

FROM MY STUDY.

Last month this department of The Musical Times was taken up with a notice of Mrs. Louis Diehl's "Musical Memories." I now ask the reader's attention for a book of much the same class—Madame Mathilde Marchesi's "Marchesi and Music, Passages from the Life of a Famous Singing-Teacher." (Harper and Brothers.) This volume recommends itself at the outset as having been written for private perusal only. "The following reminiscences," says the authoress in her preface, "were, when first written, solely intended for my family, and not for publication. By the desire, however, of numerous friends and pupils who wish to peruse the story of my life—which for nearly fifty years has been uninterruptedly devoted to the art of singing—I now place them before the public." The book is shrewdly designed for the country which supplies its authoress with so many pupils, and to "the great American public" it is formally introduced by M. Massenet, who, however, urges that Madame Marchesi is "sufficiently important to introduce herself without anyone's assistance." In the following remarks I shall take very little notice of what may be called the business side of the book, especially as there is enough matter of a more interesting kind for the purpose of this article.

Madame Marchesi comes of an Alsatian family, through her paternal grandmother, but her father, Johann Graumann, was of German nationality, and a Frankfort merchant. The household was in flourishing circumstances, till, through some cause not stated, Graumann lost his entire fortune, the result being that Mathilde and an unmarried sister had to think of earning their own living. Passionately devoted to music, the future singing-mistress desired to adopt it as a profession, but the family, which had not lost its pride along with its pelf, would not hear of

such a thing. It would be a discredit for a Graumann to become an artist; wherefore the family resolved to make her a governess. In pursuance of that design, Mathilde was sent to Vienna, where she had two aunts in influential positions, the hope being that these ladies would find a situation for their niece. One of the aunts was Baroness von Ertmann, Beethoven's friend, to whom he dedicated the Pianoforte Sonata, Opus 101. The Baroness shared her Frankfort relatives' objection to a musical career for the girl, and placed her in the family of a Count R. as governess, with a yearly salary of 100 florins and two singing lessons per week from a Viennese professor. But objections sometimes yield before persistent entreaty, and it was not very long before the young governess went back to her aunt's as a recognised musical student. Mathilde spent most of her time with the Baroness, who was an accomplished pianist and fond of talking about her illustrious master and friend, Beethoven. Here is one of her stories:

"Being anxious to hear his new sonatas, I went one day to Haslinger's music-shop, where I tried some of them on a grand piano. In my excitement I failed to notice a young man standing in a corner, but presently he came up to me, and you can imagine my astonishment when he suddenly seized my hand, and thanked me in the warmest terms for my interpretation of his sonatas. It was Beethoven. From that moment we became friends, and I should never forget the genuine interest that Beethoven bestowed on me and on all those connected with my family. It therefore appears strange that he did not come to see me when I lost my only child, only making his appearance after many weeks had elapsed. He then silently greeted me, sat down to the piano, and extemporised for a long time. That music sounded like a chorus of angels welcoming my child into the World of Light. Then he rose, pressed my hand, and left in silence, as he had come."

No conduct could have been more delicate and beautiful than this. The Baroness went on:

"Beethoven was a daily guest at our house. Often while lamenting a total loss of appetite he would suddenly remember having already had a good dinner, or he would forget, while feeling the keen pangs of hunger, that he had wandered about for many hours without having taken nourishment. He was very hot-tempered, very sensitive, and accordingly very unjust; he was suspicious of his best friends. But one could resent nothing in a man whose increasing deafness caused him such unhappiness. One had rather to take into account his physical and moral sufferings, and forgive everything. In this way we lived for many years in undisturbed friendship."

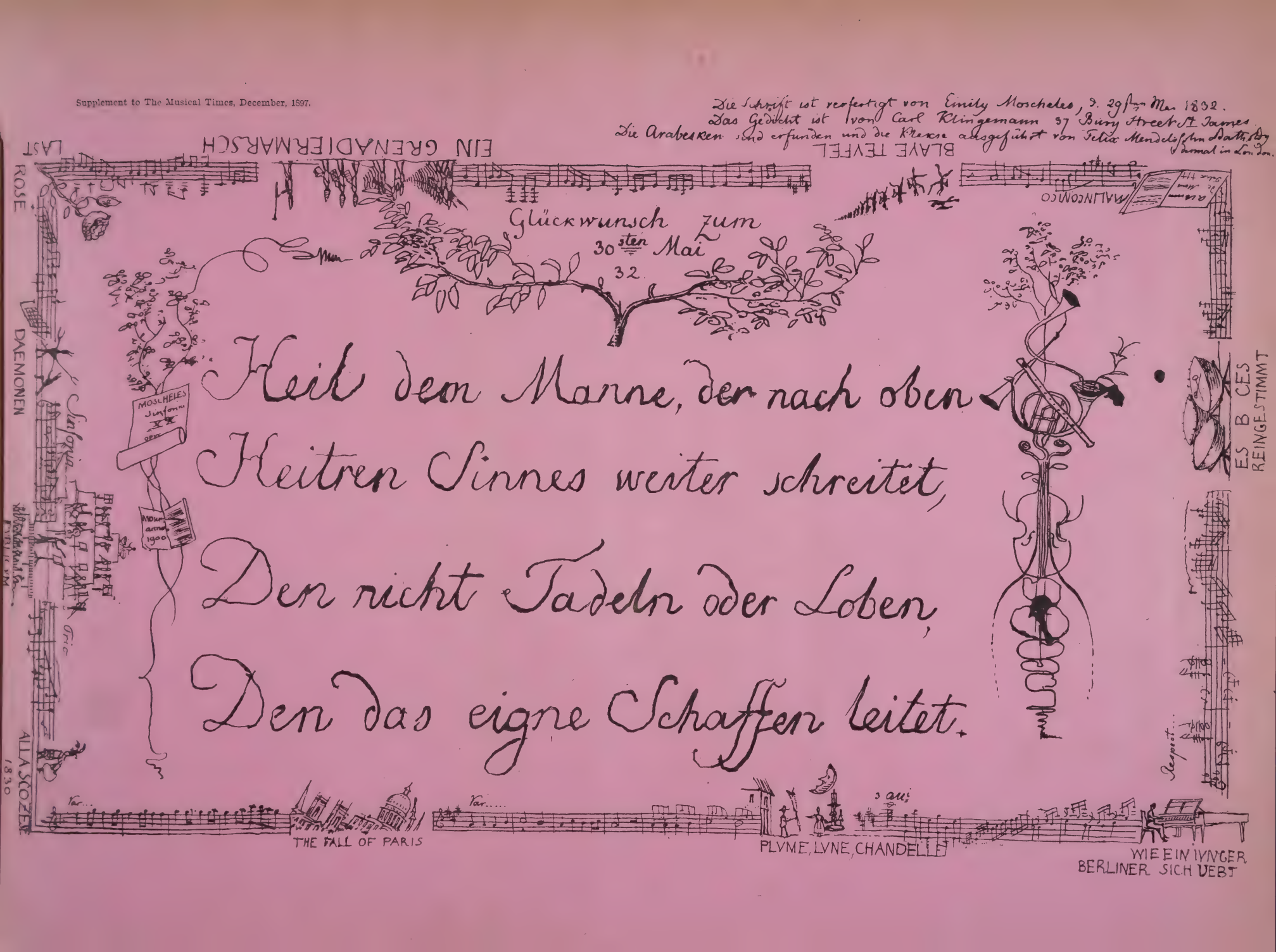
"Every day," adds Madame Marchesi, "the Baroness made me play one of Beethoven's sonatas, and when, sometimes, I held my hands too high, she forced them down with her arm, saying, 'This is how my great master wanted it done.' How different is the modern method of playing from the simple manner of bygone days!"

Mathilde Graumann was placed under Nicolai for singing, the composer of the "Merry Wives of Windsor" being considered the best master in Vienna. But she made little progress, and, one day, Madame Viardot said to her: "My dear child, you are not on the right road; you should go to Paris and study with my brother, Manuel Garcia." This alarmed the young girl, who obtained permission to return to Frankfort, in hope of ultimately making her way to Paris. But first she made the acquaintance of Mendelssohn, whose home life she describes as producing a deep impression upon her. "His wife, Cecile, daughter of the French Protestant clergyman, Jeanrenaud, of Frankfort, was as beautiful as the saint whose name she bore. Her dark, intelligent eyes reflected the pure nobility of her mind, and, although she spoke but little, when she did it was with deep feeling and much judgment."

Our authoress draws some pretty pictures of Mendelssohnian life, showing us the master giving his children their lessons, or taking part in the home music, or wandering with them into the country and making the organ in some village church speak as never before, then strolling into the woods, where "we would lie under the shade of old oak trees, and sing his vocal quartets, of which many were still in manuscript." "What a wonderful charm," adds Madame Marchesi, "lay in those pastoral concerts, and how child-like, how touchingly unaffected Mendelssohn was!" The master took great interest in his young friend, and procured for her an engagement at a Düsseldorf festival, where she made a first success. But he would not sanction the proposal to study in Paris. His wonted animosity against the French capital led him to urge that "no true and right feeling for art existed there, and that everything was sacrificed to effect." This did not impress Miss Graumann in the slightest degree. It was enough for her that Manuel Garcia lived in Paris, and, after a process of entreaty and coaxing, the parents sent her to him. Garcia, on testing her voice and skill, said she must begin all over again and work for several years. Alas! the poor girl had only money enough for six months, but, as she now tells us, she put her trust in God, and began study the very next day. She remained with Garcia two years, and was then ordered by her parents to seek an engagement in Milan. Miss Graumann obeyed, and was soon in the thick of revolutionary troubles. With some difficulty she made her way back to Paris, and, in the season of 1849, came to England.

It is not my purpose to follow the events of

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our authoress's busy artistic life, and I shall note only those parts of her book in which persons of musical eminence are mentioned.

Liszt.—Miss Graumann visited the great pianist at Weimar, and writes *àpropos :* "How can I accurately describe the blind worship of the elder Princess (Wittgenstein) for M. Liszt. She generally sat at his feet, kissed his hands, and hung, so to speak, on his very lips. Liszt appeared quite accustomed to receive her homage, accepting it all with lordly indifference. In his absence I often spent hours in conversation with this highly intelligent and amiable lady, who used to be stretched full length upon her sofa, incessantly smoking strong cigars, and usually divesting herself of her silk stockings and black satin soleless shoes, a proceeding which displayed elegant, snow-white feet, in the beauty of which she seemed to take great pride." This very unconventional person and Liszt quarrelled one day, and their young visitor was the cause. On Liszt offering to escort Miss Graumann to a rehearsal, the Princess cried in commanding tones, "You will please stay here with me." Then the dispute began, and Liszt came out of it victorious. Incidentally it appears that Liszt admired Rossini. When Miss Graumann proposed to abridge one of the Italian master's airs, he said, "Rossini's music is too beautiful to permit of any omission."

Chorley.—Mendelssohn's "The Son and Stranger" was first performed in England at a *soirée* given by Miss Graumann. This was in 1851. The performers used Chorley's translation of the text, which the critic of the *Athenæum* himself read, the accompaniments were played by Benedict and Lindsay Sloper, and the characters were sung by Mrs. Enderson, Miss Graumann, Mr. Marchesi (who was soon to marry his hostess), Mr. Lockey, and Manuel Garcia, who took the part which is given in monotone.

Formes. — Madame Marchesi gives an amusing description of a touring company to which the German basso belonged. They must have been a happy family: "Our company was composed of the most heterogeneous elements. Fräulein Angri, possessor of a rare contralto voice, never sang during the day, but was constantly knitting; Herr Formes, whose ways were somewhat rough, would from time to time emit inarticulate sounds, in order to try his voice, as he put it, and Ernst, who was very delicate, would generally lie in bed until the beginning of the concert. While travelling we usually occupied different carriages, as there existed very little sympathy for one another between the various members of the company."

Meyerbeer.—"We found Meyerbeer particularly amiable and obliging, and saw no trace of the reticent, repelling manner so many complained of."

Moscheles.—The following is part of a letter addressed to Madame Marchesi by Moscheles: "We are trying to acclimatise Wagner's music here (Leipzig), and 'Tannhäuser' has already been played for some months; but it is an open question whether any other nation than the German will have the patience and the perseverance to sing such music and listen to it."

Rossini.—The atmosphere of Rossini's home during his residence in Florence was not cheerful. "There was never any music, nor was it even mentioned. The prevailing tone in the salon of the hostess was stiff and formal in the extreme, and all who frequented it suffered from its depressing influence. Madame Rossini, a capricious and unamiable woman, troubled herself very little about her guests, and devoted her whole attention to a sick dog, which lay on an elegant cushion at her feet." Still, Rossini, so silent in his own house, was talkative and lively when he came to see us." It is generally so with a hen-pecked husband.

Wagner.—"This great man visited us in Vienna, when I had a long discussion with him on matters relating to singing, but there was one point on which we did not agree. He was of opinion that every voice should be at the composer's command. I, on the contrary, held that the composer must take into consideration the compass of the different voices by which interpretation, pronunciation, and declamation must naturally benefit. Wagner remained true to his principle, and so, alas! many voices have been ruined through his music, and many talented singers, both male and female, have been lost to art." *Apropos* to ruined voices, Rossini once said to Madame Marchesi, "Cette musique de barricades, qui chante toujours à l'assaut, est certes la ruine des voix les plus puissantes."

Hiller. — "In his judgment of other musicians Hiller was always particularly charitable, but he was very bitter against Liszt, with whom, at one time, he had been on intimate terms, for he had quarrelled with him over Wagner, for whom he had no sympathy."

Verdi.—An anecdote of the great Italian master when in Vienna at the production of his "Nabucco." "On the night of the first performance, as Verdi was leaving the theatre and preparing to enter his carriage, he was suddenly surrounded by a crowd of students, who cheered him enthusiastically. Being of a retiring disposition, and always having a horror of stormy ovations, he jumped quickly into the carriage, but when he observed that the hot-headed youths intended unhitching the horses, he sprang out at the opposite door and ran like lightning to the hotel, never leaving the theatre on the following nights until he was sure that no one was lying in wait for him."

Much more of personal interest might be extracted from Madame Marchesi's book, but I have reached the limit of available space, and enough has been done to show that the volume deserves a corner in musical libraries. X.

"HARK! THE HERALD ANGELS SING."

Charles Wesley's Christmas hymn, "Hark! the herald angels sing," has become so closely associated with Mendelssohn's music that it may be interesting to refer to it, especially in the light of some fresh information. The tune is that of No. 2 ("The Lied") of Mendelssohn's "Festgesang," for male voices and brass instruments, and was sung in the open air at Leipzig, June 24, 1840, in celebration of the Gutenburg Festival, for which the work was composed. Mendelssohn afterwards arranged it for mixed voices at the request of his English publisher. The adaptation to Charles Wesley's words was made more than forty years ago by Mr. William H. Cummings, then the obscure young organist of Waltham Abbey, but now the Principal of the Guildhall School of Music. Mr. Cummings informs us that he eagerly procured everything that Mendelssohn composed as soon as it was published. While playing over the chorus in G he was at once struck by its adaptability to the words "Hark! the herald angels sing." He copied out the parts, and the tune was sung with great enthusiasm by the congregation at Waltham Abbey. He soon afterwards began to receive so many applications for manuscript copies that he took his arrangement to Messrs. Ewer and Co., who published it in 1856. Its earliest appearance in a hymnal was, we believe, in "Hymns Ancient and Modern" (1861), where, as Mr. Cummings justly says, an unwarrantable alteration has been made in the melody by the introduction of a B at the third beat of bar twelve which Mendelssohn did not write. Editors of subsequent hymnals, trusting to the infallibility of "Hymns Ancient and Modern," have not only copied this mistake, but, like the musical editor of "Hymns Ancient and Modern," have neglected to make any mention of Mr. Cummings's name as the arranger of this popular Christmas hymn.

But we happen to have in our possession a letter of Mendelssohn's, hitherto unpublished, written to his English publisher, Mr. E. Buxton, the former proprietor of Ewer and Co., on this subject, an extract from which we think will be read with interest. The letter, dated "Leipzig: 30 April, 1843," and in Mendelssohn's own English, is on the subject of a translation, by Mr. Bartholomew, of the "Festgesang":—

> . . . Then I must repeat the wish I already expressed in my letter to Mr. Bartholomew. I think there ought to be other words [than those written by Bartholomew] to No. 2, the "Lied." If the right ones are hit at, I am sure that piece will be liked very much by the singers and the hearers, but it will *never* do to sacred words. There must be a national and merry subject found out, something to which the soldierlike and buxom motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it.

Mendelssohn's use of the terms "national and merry subject" and "soldierlike and buxom motion" is interesting in connection with the present associations of the tune. In justice to Mr. Cummings, however, it must be said that he had no idea of Mendelssohn's views on the matter; and, with all due respect to the composer's opinion that it would "*never* do to sacred words," everyone must admit that the adaptation is an exceedingly happy and appropriate one.

A close-connecting link with Mendelssohn has been severed by the death of his elder daughter and second child, Mrs. Marie Benecke, which, we much regret to record, took place after a few hours' illness at her residence, Norfolk Lodge, Barnet, on October 28. Mrs. Benecke was born at Leipzig, October 2, 1839, and although she was only eight years old when her distinguished father died, she retained a vivid recollection of his sunny home-life. There is a characteristic reference to her in his letter of January 29, 1845, written when she was only five years old, in which he says: "Marie is learning the scale of C, and even that I have actually forgotten to play, for I have taught her to pass her thumb under the wrong finger!" Since 1860, the year of her marriage to Mr. Charles Victor Benecke, Mendelssohn's daughter has been resident in England, and the reputation of her father in the country he loved so dearly was very precious to her. She took the greatest interest in all that appertained to him, and was always ready to give information in regard to his life and works. In this connection we may mention that she was the channel through which the business arrangements were made by Messrs. Novello, Ewer and Co., when they published Mendelssohn's Eighth book of the "Songs without Words," the "Reformation" Symphony, the "Cornelius" March, and other posthumous works. Her interesting collection of mementoes of her father, especially his clever drawings of English and Scotch scenes, she reverently treasured. Two years ago Mrs. Benecke was sorely stricken by the terribly sad loss of her younger son, Edward Felix Mendelssohn Benecke, a distinguished Oxford scholar of the greatest promise, who mysteriously disappeared on the Alps, and whose body has never been recovered. The shadow of this calamity darkened her naturally smiling face, and, although ever cheerful and resigned, only death could give her that "perfect peace" which she failed to experience while here on earth. The remains of Mrs. Benecke were laid to rest, in brilliant sunshine, in the village churchyard of South Mimms, near St. Albans, on the 2nd ult., two days before the fiftieth anniversary of her father's death. The funeral was of a private nature, the family circle including Mrs. Wach, of Leipzig, Mendelssohn's younger daughter and now only surviving child. Amongst the personal friends present were Sir George Grove, Mr. Gerald Callcott Horsley, and Mr. F. G. Edwards, the last-named also representing Messrs. Novello and Co. Mrs. Benecke's surviving children are Mr. Paul Victor Mendelssohn Benecke, Fellow and Tutor of Magdalen College, Oxford, and the Misses Else and Margaret Benecke.

It is not our intention to discuss the *pros* and *cons* of the recent libel case, Fry *v.* Runciman, and certainly we shall say nothing impugning the verdict and judgment. We prefer to gather from the whole matter such lessons as it affords; especially to point out its bearing upon a certain practice of criticism (?) originally imported from the United States, where the spice of journalism is personalities. It is

encouraging to know that within the last few years musical criticism has made diminishing use of uncomplimentary references to individuals where such references are extraneous to the real question at issue. But personalities in journalism are not dead yet. Indeed, it is more than ever plain that we still have amongst us some distinguished professors of the art. With them it would probably be vain to reason. They have chosen their line of operations, either because it gratifies their nature or offers what they conceive to be the shortest and easiest way of getting themselves talked about and their journals read. As they have begun, so, no doubt, they will continue, always, however, more or less under the tempering influences of legal process. Writing for others, we may well ask what of value can be gained by importing personal vilification into the treatment of artistic questions. Abuse proves nothing, unless it be the vulgarity of the abuser; it does not advance an argument, any more than the free employment of a certain emphatic adjective adds to the lucidity of a costermonger; it shocks and disgusts all persons of clean minds, and it wins the applause only of the grown-up boys who used to spin cockchafers and now love to see their own human kind transfixed. In the name of music, which is generally regarded as a refining art, and in the name of the dignity and self-respect which become all those who profess to instruct their fellows, we beg young journalists never to indulge in offensive personalities. That way is the broad road that leads to professional destruction, for it alienates the wise and good and pleases only those who cannot be so described. And may not the public be asked to discourage a senseless practice by refusing in any way to patronise it? For their own protection they should do this. The man who touches filth is necessarily defiled.

The grievous bereavement that has befallen Verdi sets one thinking on the matrimonial ventures of great composers. Verdi was singularly happy in his choice on both occasions, though he is believed never to have quite recovered from the sudden loss of his first wife and both his children. His subsequent union with Giuseppina Strepponi, the famous *prima donna*, who shared the triumphs of the young author of "Nabucco" in March, 1842, was childless, but in all other respects of unclouded happiness. It would be interesting to go into the question how far the great composers were helped by their wives. Ideal unions, like that of Robert and Clara Schumann, are, we fear, the exception rather than the rule; though Weber's wife was a woman of talent as well as a devoted helpmeet, and Mendelssohn's married life was singularly happy. Berlioz cast in his lot with a gifted artist, and, to quote his own words, "we lacerated each other." The greatest genius is, we fear, seldom compatible with domestic happiness, for Bach's case was probably exceptional, and neither Mozart nor Haydn can be pronounced altogether fortunate in their choice. Lastly, it is of no ordinary significance that four such masters as Handel, Beethoven, Schubert, and Brahms should all have been bachelors.

What constitutes a cheerful, or, as the old composers called it, a "chearful" glee? This question is suggested by the death of Mr. A. J. Caldicott (referred to in another column), the composer of the glee "Humpty Dumpty," which gained a special prize in a somewhat remarkable manner. Twenty years ago the Manchester Gentlemen's Glee Club offered two prizes of £20 each for the best serious and cheerful glees. No less than 114 compositions were sent in by eighty composers, of which sixty were cheerful and fifty-four serious (we mean the glees and not necessarily the composers, who were doubtless all serious in their intentions). After due consideration the judges awarded the prizes to Mr. Henry Lahee for his setting of "Hence, loathed Melancholy" ("cheerful"), and to Dr. Henry Hiles for "Hush'd in Death" ("serious," naturally). But before deciding upon the prize-winner of the best cheerful glee, the adjudicators gave their award to another glee called "Humpty Dumpty," as being the best musical composition; but they left it to the committee to decide whether they (the committee) could accept it as a glee. The committee, perhaps largely composed of serious men, decided that "Humpty Dumpty" hardly met *their* requirements as a glee, but was more of the nature of a musical joke! Their decision was duly communicated to Mr. Caldicott, whose expectations must have "had a great fall," though he did not re-compose nor "put Humpty Dumpty together again." Notwithstanding this "fall," the "musical joke" was duly performed by the Manchester gleemen, and, nothing daunted, Mr. Caldicott conducted his "Humpty Dumpty" in person. Although encores were not allowed, the composition met with such unanimous approval that the composer was obliged to accede to the loud demands for a repetition. The chairman then announced, amidst the vociferous applause of "Humpty Dumpty's" admirers, that the committee had unanimously decided to give a *special* prize to Mr. Caldicott. Who will say that he did not deserve the fruit, if not the wall-fruit, of his labours?

Dr. Edvard Grieg, who is now on a visit to our shores, has contributed a thoughtful and significant article to the *Century Magazine* for November on "Mozart." The utterances of a distinguished musician on one of the most divinely gifted masters of music always commands attention and respect, and therefore we have great satisfaction in giving a few extracts from Dr. Grieg's admirable paper:

To speak of Mozart is like speaking of a god. When *Gretchen* asks *Faust:* "Do you believe in God?" he answers, "Who dares name Him, who confess Him?" In these profound words of Goethe I would express my feelings toward Mozart. Where he is greatest he embraces all times. What if this or that generation be sufficiently *blasé* to desire to overlook him? Beauty is eternal, and the edicts of fashion can obscure it only for a moment. As far as our day is concerned, it is well that Wagner has engraved Mozart's name on his shield. His belief in Mozart is unmistakably attested in his writings, and he has thereby placed himself in emphatic opposition to the musicians of our time, who are so advanced that they care no longer to hear Mozart's music, and reluctantly grant it a place in their concert programmes. It is to be hoped that this arrogant ignorance has not found a root in the healthy musical youth of the free West [the article appears in an American magazine], and I therefore speak to my honoured readers under the presumption of their sympathy with the unapproachable master. In using the word "unapproachable," I may possibly hurt the feelings of some. For what shall we say, then, of Bach, Beethoven, and Wagner? In a certain sense Mozart is, even compared with these heroes, unapproachable. In Bach, Beethoven, and Wagner we admire principally the depth and energy of the human mind; in Mozart, the divine instinct. His highest inspirations seem untouched by human labour. Unlike the masters cited, no trace of struggle remains in the forms in which he moulded his material. Mozart has the childish, happy, Aladdin nature which overcomes all difficulties as in play. He creates like a god, without pain.

Later on in the article Dr. Grieg utters some weighty words on what we may call the depreciation of Mozart, introducing an interesting piece of autobiography:

But, you may ask, whence comes this lack of reverence for Mozart in so many talented young musicians? Here is the heart of the matter. Many of us have in our early youth loved—nay, worshipped—Mozart, but afterward we ate of the modern fruit of knowledge, an indulgence which, like that in the Garden of Eden, drove us from our paradise. Some of us, luckily, avoided a complete surfeit, and found the way back. I frankly confess that I too suffered this change: I loved Mozart, then for a time lost him, but found him again, never more to lose him. A modern musician can easily find the cause of these changes in the attitude of young people toward drawing and colour. We begin our artistic schooling by learning the lines. Our teachers exhibit to us the great masters of the past, who are unexcelled in this matter. We study them and learn to love and imitate them. Modern art is still unknown to us, and is, indeed, kept from us as much as possible. But when we gain our first peep, behold! the vivid, brilliant, colours to which our time has given the place of honour appeal temptingly from every canvas. We are intoxicated, completely enthralled, forget former ideals, and deliver ourselves over unconditionally to the seductions of sense-enchanting colours. This is what happened to the last generation, and the newest of the new composers more than ever find their joy in drowning themselves in the colour-sea, in which no ideas or forms or lines can save them any more, or prevent them from sinking deeper and deeper. "Colour, colour, and again colour," seems to be their motto. It is true that with great search one may still recognise some lines, but sadly out of drawing, as a rule. But there are signs of an impending change. A small minority already feels the craving for pure lines so strongly that we may hope before long to see it lead to some result. I do not mean that the art that is to come will, like a Rinaldo, shrink from colour as from a seductive siren who, at the sound of the plain, chaste melody of the knights of the cross, loses all her charms. No; this new art will, first of all, preach the gospel of the true joy in life, will unite lines and colours in marriage, and show that it has its roots in all the past, that it draws sustenance from old as well as from new masters.

To see ourselves as others see us is, with all due respect to Robert Burns, not always a very pleasant occupation, though as a stimulating agent properly applied no one will deny its potency. But there is much satisfaction when the inspection by others gives cause for some self-congratulation, such, for instance, as the report of Count Franchi Verney to the Italian Education Department on musical education in France and England. The following extracts from that report, relating to our own land, tell their own tale, and therefore comment upon them would be superfluous:

It might almost be said that music is a vital and indispensable element of English life. And this not merely in "the season," when social existence is characterised by an almost marvellous degree of animation, but at all periods of the year and notably during the winter, when the inclemency of the weather makes the delights of home all the more appreciable. Public and private assemblies, meetings for the purpose of improvement or amusement, important performances of oratorios and symphonies, popular concerts on Saturdays and Mondays and even on Sundays, too, in spite of Anglo-Saxon puritanism, recitals by soloists; in short, musical exhibitions of all kinds—except opera, which during this cold season occupies a less prominent place—follow one another with feverish energy and inexorable regularity. This musical activity is collective rather than individual, reflex rather than direct, a matter of normal routine rather than of impulse or enthusiasm, and for this reason it is perhaps lacking in any great originality or special geniality of expression or inspiration. But in spite of this there can be no doubt that the *substratum* of the country is essentially a musical one, that the artist is there appreciated at the true value of his initiative and activity, and that from year to year every man is convinced of the utility of a serious musical education, and personally feels the need of it. But there is more than this. A musical education is regarded as a matter of order, progress, and due proportion.

The Count having visited the schools in the North of England, at Manchester, Preston, and elsewhere, gives the following testimony to the intelligent work of the numerous choral societies which are such an excellent feature of our musical life in city, town, and hamlet. Here are his words:

And I specially noticed that the numerous musical societies earnestly strive to attain the same pitch of perfect regularity, constant diligence, and minute and continuous exactitude in the fulfilment of their engagements. Their members scrupulously observe the regulations to which they have once signified their adhesion, thus forming a vast network which unites small and large centres alike. Thus it comes about that on all sides one finds ready to one's hand a contingent of able and intelligent instrumentalists and choirs, capable of reading music at sight and of rendering the most ambitious oratorios and the most intricate symphonies after a single practice. And each contingent of executants has its large and cultivated local public which is able to distinguish the first-rate artist from the mediocre, and which fully appreciates the special characteristics of each. This public is not easily roused to enthusiasm, but forms its judgments calmly and serenely, listening in religious silence and with the utmost respect to the various manifestations of the art, and often following, score in hand, the intricacies of the most classical compositions.

Those who would like to become familiar with other features of this most interesting report will find them in the *School Music Review* for November.

Mr. Cuthbert Hadden, of Edinburgh, has completed, and Mr. Nimmo will shortly publish, a "Life" of George Thomson, the friend of Burns. "His (Thomson's) place in musical history," says the late Mr. A. W. Thayer, "is that of the most enthusiastic, persevering and successful collector of the melodies of Scotland, Wales and Ireland, a work begun in his youth and continued for forty years or more." Having collected the melodies, Thomson hit upon the bold and original idea of asking eminent composers to write new symphonies and accompaniments to them, with parts *ad libitum* for violin, or flute, and violoncello. Haydn wrote a very large number and Beethoven contributed no less than sixty-five, which, we fear, are now almost forgotten. We understand that Mr. Cuthbert Hadden has dealt very fully with Thomson's "correspondence about the music," he having devoted upwards of sixty pages of his book to this section, of which thirty-seven pages are allotted to Beethoven and his correspondence with the Edinburgh enthusiast. George Thomson, who died in 1851, in his ninety-fourth year, has other claims to musical interest; and he also forms a kind of link between Scotland's great poet and England's great novelist. Thomson's daughter married George Hogarth, for fourteen years secretary of the Philharmonic Society, the first musical critic of the *Daily News*, and the author of one or two musical books. Hogarth's daughter, Catherine (Thomson's granddaughter), married Charles Dickens, and the early death of another daughter, Mary Hogarth, was a terrible blow to the author of "Pickwick." Thomson and his wife are buried at Kensal Green Cemetery—a Campo Santo

of extraordinary interest—in a grave adjoining that containing the remains of Mary Hogarth and her father and mother. Mr. Hadden's book should be anticipated with eager interest, not only by his fellow countrymen in the "land o' cakes," but by dwellers on this side of the Tweed.

Referring to the late Mr. Tallis Trimnell, whose death we recorded in our October issue, page 696, the *Oamaru Mail* says:—

It will be generally conceded that the musical world of New Zealand has lost its most illustrious figure. Modest to a degree very unusual with those who are devotees of the art, Mr. Trimnell had earned distinction long before he came to this colony, alike as an organist, composer of church music, instructor of brass bands, and adjudicator of band contests, in which latter capacity he had been associated with Lieutenant Charles Godfrey and other eminent musicians at many of the most notable contests in England, his experience in that direction dating back to the early sixties. Mr. Trimnell was also held in high estimation as a musician at home.

The movement, initiated at a meeting held at Wellington, to erect a memoral to the lamented musician has met with so much success that between sixty and seventy pounds were subscribed at once in the room. A committee was appointed, with power to add to its number from all parts of New Zealand, as it is very properly considered that the memorial to the late Mr. Trimnell should be of a colonial, and not merely of a parochial, character.

No: it is not the poor perennially persecuted provincial printer this time. It is either the Court Newsman or a London compositor who is responsible for the following typographical eccentricities which appeared under the heading of "The Court, Balmoral," in a great London "daily" of October 22:

Mdlle. Pancera had the honour of playing the following selections on the pianoforte before the Queen and the Royal Family:

Fantasia C. dur I Satz	Schumann.
Etude as dur	Chopin.
Melodie Russe, "Le Rossignot" Alabieff	Liszt.
Studie gio Moll, "La Campanella"	Paganini-Liszt.
Cadenz aus dem a Moll Conart	Grieg.
A L'Espagnole Cowen Waldesran schen Liszt XII. Rhapsodie	Liszt.
Les Sylvanis Chaminade, Chant Polonais Nocturni ges dur Chopin	Liszt.
Feuer Zauber, Wagner, Brassin, Hexameron, variationen uber ein thema aus "Die Puritaner" ..	Von Beblini.
Chopin, Thalberg, Liszt, pixis Herz	Czerny.

The solution (or digestion) of the above specimen of printer's "pie" may furnish some amusement to our readers during the approaching festive season.

It is very gratifying to record the fruition resulting from the seeds of a musical scholarship. The new organist of St. John's College, Cambridge, in succession to the late Dr. Garrett, is Dr. E. T. Sweeting, who was formerly Novello Scholar at the National Training School of Music. For fifteen years Dr. Sweeting has been music-master at Rossall School, and while working there he successively took the degrees of Bachelor and Doctor in Music at Oxford. The St. John's organist may safely be trusted to uphold the best traditions of the place and of his distinguished predecessor. We wish him all success.

Amongst the names of those who recently took the degree of Bachelor of Music at the University of Oxford is that of the editor of our contemporary, *Musical News*, Mr. John E. Borland, to whom we offer our hearty congratulations.

The Incorporated Society of Musicians will hold its thirteenth annual conference at the Hôtel Cecil, from January 4 to 7 inclusive. This will be the third meeting of the kind in London. The Lord Mayor has kindly consented to open the proceedings at the Mansion House, after which Sir John Stainer will take the chair and deliver an address on matters connected with the musical profession. The remaining meetings, to be held at the Hôtel Cecil, will be presided over by Dr. Swinnerton Heap (Birmingham) and Dr. Henry Hiles (Manchester). In addition to the annual meeting of the Society, two musical evenings, and the inevitable dinner, the following papers will be read: "The Feis Ceoil," by Mr. Joseph Seymour (Dublin); "The Tonic Basis of all Music," by Dr. F. J. Sawyer (Brighton); and "Bach's Forty-eight Fugues," by Dr. Frederic Iliffe (Oxford). A feature of special interest in connection with the conference will be the performance, on Wednesday evening, the 5th prox., of Tallis's Motet in forty parts, which will be sung by a choir of 200 voices, mostly members of the Society, under the direction of Dr. A. H. Mann, of Cambridge. One of the singers will be the veteran Dr. E. J. Hopkins, who sang his tenor part in the same work sixty-two years ago!

We believe that one of the largest English colonies in Germany is to be found in Düsseldorf, the charming Gartenstadt—as Düsseldorfers like to call it—on the Rhine. It is therefore but right that performances of British music should take place there more frequently than in other less "favoured" towns of the Fatherland. We have on many previous occasions referred to performances of English orchestral works by the various excellent orchestras that provide for the musical needs of the art-loving Düsseldorfer, but we do not remember hearing of the production of a piece of chamber music. On the 16th ult., however, Herren Julius Buths, Otto Reibold, Hugo Köhler, and Gustav Hartleb played Sir Alexander C. Mackenzie's fine Pianoforte Quartet in E flat at their first "Kammermusik-Matinée," and achieved a distinct success therewith, as the local press is ready to admit. The *Matinée* took place on Sunday forenoon, at 11.30!

Overheard after the last Philharmonic concert, when the "Jupiter" Symphony was performed:

"Thank God for Mozart."

FACTS, RUMOURS, AND REMARKS.

The sovereign people of the State of Mississipi take upon themselves sometimes to bestow musical honours other than those appropriate to the "toast of the evening." From a report on the work of Mr. J. H. Hall, printed in the *Raleigh Reformer*, I take the following:

The Doctor for many years bore the title of Professor of Music, but a day or two since, there being a number of scientific and literary teachers present at the Normal, acting in concert with the musical teachers in attendance, by a rising and unanimous vote conferred upon him the title of Doctor of Music. This title has been worthily earned by years of honest labour in his chosen field, and no doubt but that it will be worthily worn.

Mus. Doc by popular vote is a cheap and efficacious method likely to spread. "*Vox populi, vox Dei.*" Mr. Southgate must be on the alert.

We can all rejoice with Mr. Stockley, late chorus-master to the Birmingham Festivals, in the handsome recognition of his services which has just been made.

In sending him a cheque for £500, the result of a subscription, Mr. Beale, chairman of the orchestral committee (now Lord Mayor) spoke of the unwillingness of Mr. Stockley's friends that he should retire from a leading position in the musical world without some token of regard. In reply, Mr. Stockley expressed his feeling that the testimonial and many other kindnesses were intended to show that in the opinion of his fellow-citizens he had not laboured in vain for forty-two years. By all this the pain of severing long-abiding bonds was happily tempered, and all parties are to be congratulated.

Organ recitals are given in St. Sepulchre's Church, on Tuesdays, at 1.10 p.m., and among the names of recent performers I note those of Mr. Edwin Barnes and Mr. Churchill Sibley. A vocalist takes part on each occasion. It is a most happy idea to throw open the church and provide good music during the City luncheon hour.

I have received a letter from Mr. Edward Lawrance, of Merthyr Tydfil, calling my attention to the merits of an English musician, Mr. Percy Sherwood, now resident in Dresden. My correspondent's idea is to make this stray lamb of the English fold better known at home. He writes: "If some publisher could be induced to look at, and bring out some of his works, or he could be invited to play at Queen's Hall, at the Crystal Palace, or elsewhere, it would, I venture to say, bring honour to his helpers." Mr. Percy Sherwood's best course is to come to London with his works. That done, influential persons will be able to form an independent judgment. Meanwhile it may be taken as beyond dispute that there is every disposition to recognise and assist real talent.

It cannot for a moment be supposed that even the humblest and least informed musical critic would talk about Beethoven's "Sonata Appopionata." Yet a work so named is discussed in the *Western Daily Mercury* of the 17th ult. Obviously the boy has gone West to amuse himself. He amuses others who read, as a result of his enterprise, some remarks attributed to a musical critic: "Times without number have we heard Beethoven's 'Sonata Appopionata' played by all sexes and conditions of pianists." "All sexes" is as good as "Sonata Appopionata."

Among those who sent telegrams of condolence to Verdi on the death of his wife were the King of Italy and four of his ministers, Signor Crispi (late Prime Minister), the municipalities of Rome, Milan, Genoa, Florence, and Turin; the Prefects of Parma, Piacenza, and Fiorenzuola; four of the great composer's brother senators, the Conservatoires of Milan and Naples, the Academy of St. Cecilia, Rome; the composers Mascagni, Puccini, Mascheroni, and Tosti; M. Sardou, M. du Locle, the directors of the Opéra, Paris; and very many musical societies in and out of Italy.

Sarasate has given all the presents he has received during his career to his native city, Pampeluna, and the Municipal Council has placed them in a Museum called by the name of the donor. Among the gifts are three rings from the Emperor William I., a clock from Napoleon III., a ring with a large diamond from the Emperor of Brazil, a collection of valuable canes from the Queen Regent of Spain, &c. The value of the collection is estimated at over 100,000 francs.

Carl Goldmark recently celebrated, at his country house near Gmunden, the fiftieth year of his professional life. He is described as in excellent health, but devoted to a life of quiet and retirement. At present he is writing an opera for the Imperial Theatre, Vienna.

There is a new broom (director) at the Popular Theatre, Budapest, and, as usual, it sweeps clean. Observing that the artists were in the habit of coming down to the footlights, so as to be near the prompter, and there addressing their remarks to the audience instead of to each other, the director has abolished the prompter. The musical artists attached to the theatre are protesting.

Mr. Henry T. Finck is on the war-path with a view to the scalp of Mr. Krehbiel. Reviewing a book which made fun of critics who failed to appreciate Verdi till he became famous, Mr. Krehbiel said: "There is nothing sillier than a performance like this," adding that it is a "favourite amusement of some of the champions of Wagner, Mr. Finck, for instance." This brought up Mr. Finck, who proceeded to remind Mr. Krehbiel that he himself might have been put in the pillory of the Finckian "Life of Wagner." "Some of the things he (Krehbiel) wrote about Wagner earlier in his career would, if printed in parallel columns, make very funny reading." Gentlemen, gentlemen, what is the good of all this?

Joseph Bennett.

CHURCH MUSIC.

There are signs of a continual enlargement of the scope of music in Church. One natural result of bringing the oratorio to its original home, the Church, was the increased employment of the Church orchestra. There is also an immense amount of ritual and service music calling for orchestral accompaniments as well as the presence of the more passive sounds of the organ. A notable creation upon ecclesiastical lines in this direction has been the formation of the "Church Orchestral Society." Another association is the "Catholic Orchestral Society." The latter has the advantage of dealing with the largest and most varied library of ecclesiastical music set with orchestral accompaniments the religious world possesses.

Then the restoration of the oratorio to the Church and the increased employment of orchestral accompaniments have accentuated another development, the external enlargement of Church choirs, by the additional aid of local choral societies, in view of securing a necessarily increased choral force.

It has been thought that in these days of general musical education, congregational practices of music intended primarily for congregational use might be advanced to the formation of parochial choral societies; a result possibly of as much value to the Church in one direction as the establishment of parochial councils may be in another way. So, as history continues to repeat itself, we may, greatly to our gain, once more fully recognise the existence of the ritual or chancel choir and the musical or nave choir, with the modern advantage of employing both bodies in combination in the larger and more imposing forms of sacred music.

At St. Mary Magdalene, Enfield, a choral festival was held on the 3rd ult., under the conductorship of Mr. T. Roylands Smith, the able Exeter Diocesan choirmaster, at which some 200 clergy, singers, and players on instruments assisted, with Mr. C. T. Davis as the organist. Such a gathering seems to

suggest that no possible choral and instrumental developments connected with Church music need be regarded as visionary. Dr. Varley Roberts's Evening Service in C and Professor Prout's anthem "Behold, my servant," were effectively rendered upon this occasion.

Some five-and-twenty years ago it was observed: "the Cathedral system is on its trial." Since then our Cathedrals have been gradually regaining the position they held ages ago as centres of public worship, and they are now becoming in addition the places in which are to be realised the most complete and imposing presentations of sacred music.

The great annual Service held at St. Paul's as this year, on the 18th ult., the twenty-fourth anniversary of the London Church Choir Association, is one of the many evidences of the splendid work now being carried forward in our national Cathedral. The united choirs upon this occasion formed a chorus of some twelve hundred voices. Sir George Martin directed the music with unfailing tact and quiet firmness. The principal pieces were Sir George Martin's own Jubilee "Te Deum" and Sir John Stainer's anthem "Lord, Thou art God." A full report of the Service is given in another column.

ORGAN MUSIC.

Exigencies of space forbid the insertion of organ recital programmes in these columns at full length; but in the interests of artistic progress, features of such schemes, displaying novelty and illustrating artistic activity, will receive attention.

The list of pieces played by Mr. T. B. Rutherford, of North Berwick, at a recital given at Bournemouth, included Vorspiel ("Parsifal"), Wagner, and an Elegy and Adagio by Flavel. In the course of two recitals given by Mr. Leonard Heneker, at St. George's Church, Wrotham, Kent, on the 5th ult., the schemes included Pastorale ("L'Angelus"), W. W. Starmer; Böellmann's "Gothic" Suite, a work of real interest, consisting of Introduction, Minuet, "Ave Maria," and Toccata; Andante and Allegro, Bache, a gifted composer and useful teacher, whose early departure was a loss to the art; and English standard works by Smart and Calkin. Mr. J. Preston's programmes for the 8th ult., at the Union Congregational Church, Sunderland, included a Pastoral Interlude by H. W. Parker, Hatton's excellent Toccata in F sharp minor, the fine Fantasia written by E. Silas for the organ opening at Blenheim Palace, and Salomé's Offertoire in D flat. Mr. A. H. Allen gave recitals at St. David's, Denbigh, on the 11th ult., including an interesting piece entitled "On a bass" (Sir John Stainer), from the recently published "Six Pieces for Organ," and the too-little played Andante in G major (S. S. Wesley) and Fantasia in C (B. Tours). Mr. E. Barnes played at St. Sepulchre's Church, Holborn, on the 16th ult., a programme including Gade's Moderato, Allegretto, and Allegro. Mr. Silver's recital scheme at St. Martin's, Caerphilly, recently given, included typical specimens of the organ music of Smart and S. S. Wesley. Mailly's "Marche Solennelle" and one of Smart's charming Andantes were played by Dr. G. H. Smith, at Sculcoates Parish Church, at a recent recital.

At Ayr Old Church, Dr. D. F. Wilson and Mr. J. Edgar recently gave organ and violin recitals illustrating "the great schools of music." The composers of German organ music included Bach, Mendelssohn, and Rheinberger. But why not Merkel's beautiful Adagio written for organ and violin? Lemmens, Batiste, Wély, Guilmant, Widor, and Dubois represented France. England was deservedly represented by Smart, Best, Hollins, Lemare, and Sir John Stainer, whose contribution to the scheme was an Impromptu from the set of recently published "Six Pieces for Organ." A large measure of justice was done by Dr. Wilson to modern Italian organ music, the composers being Morandi, Fumagalli (by the "Capriccio alla Sonata"), Bossi, and Petrali, several of these works showing the marked advance made of recent years by Italian writers of organ music, in the recognition of the becoming dignity and breadth of style necessarily characterising music intended for "the king of instruments."

At recent recitals given by Mr. Fountain Meen in the Union Chapel, Islington, and at St. Peter-upon-Cornhill, the programmes included Serenade (Widor), Caprice (Wolstenholme), Fugue in F (E. Bernard), and other interesting pieces.

To lovers of organ music the recitals, all too few, which Sir Walter Parratt gives are matters of special interest. His recital on Mr. Gern's four-manual organ at St. John Baptist, Kensington, on the 17th ult., presented a scheme well calculated to display his fine technique, breadth of style, and sound judgment. The solos included Toccata in D minor (Bach), Andante Religioso (Liszt), Fantasia in F (Mozart), Sketch (Schumann), Prelude (Chaminade), "Scandinavische" (Rheinberger), and "Ita missa est" (Lemmens).

It will be remembered reference was made last month to the valuable and interesting recitals given by that accomplished master of the organ keyboard, Herr Fährmann, of Dresden. Mr. W. L. Hubbard, an esteemed correspondent now residing in that city, sends a special account of the succeeding performance, a matter in which English organists will be specially interested. The account is as follows:—

"The second German-English organ concert, given on the 11th ult., in St. John's Church, Dresden, by Herr Hans Fährmann, attracted an even larger audience than did the first"—notice of which was made in our last issue—"and proved that the endeavour to introduce to the Dresden public the chief creations of English organ composers is awakening the interest of music-lovers in the Saxon capital. It is gratifying that our native composers can have their works first made known to German auditors by one so thoroughly master of his instrument as is Herr Fährmann. Standing as he does among the very first of Dresden organists, and known as he is throughout Germany and Switzerland by virtue of successful concert appearances in the chief cities of those countries, his placing of any selection upon a programme is assurance of its finished and artistic performance.

"The numbers by English writers played at the late concert were Best's A minor Fugue, Battison Haynes's 'Introduction and Variations on a Ground Bass,' and W. G. Woods's Concert Fantasia and Fugue in C minor. Reviewing the concert in the *Neueste Nachrichten*, Otto Schmid, the well-known critic, wrote: 'The last two numbers' (Haynes's Introduction and Variations and Woods's Fantasia and Fugue) 'must be designated exceptional works. Both give evidence of rich, glowing creative power, the former in the strong, virile effectiveness of its construction, the latter in its finely elaborated middle part, wherein the melodic element, while bridled by masterly counterpoint, is given ample play, and finally merges into a Fugue built up on a splendid, noble theme. Both works received a performance that assured in advance their effectiveness."

The thanks and congratulations of British musicians are due to Herr Fährmann for his generous efforts in creating an intelligent interest in our modern organ music, and for efficiently illustrating the organ works

of composers of all the chief musical nationalities in one of the world's principal art-centres.

Mr. W. E. Fairclough gave a recital, with a specially interesting programme, at All Saints' Church, Toronto, on the 6th ult. The scheme included Bach's Prelude and Fugue in A major, Rheinberger's Sonata in C minor, "Andante Grazioso" (C. Swinnerton Heap), Scherzo in A minor (Best), and "Adagio" from Sonata, Op. 11 (Otto Dienel). Mr. A. H. Gibbons's scheme for a recital at Cirencester, on the 2nd ult., included music by Rheinberger, Guilmant, and Schumann. It is curious to note how frequently certain movements from the pianoforte music of the last-named composer are now being effectively played as organ pieces, although originally conceived under conditions calling for nice tone gradations, the result of the sense of touch peculiar to the pianoforte.

THE ROYAL CHORAL SOCIETY.

The twenty-seventh season of the Royal Choral Society was commenced, on the 11th ult., in a most auspicious manner with an exceptionally fine performance of Mendelssohn's "Elijah," under the conductorship of Sir Frederick Bridge. The choir has been increased by the addition of a considerable number of fresh voices and the volume of tone in the choruses was remarkably full and rich in quality. The rendering of the choral portions also showed that the familiarity of the work had not caused the rehearsals to be slighted. The tonal strength in the *crescendi* and *diminuendi* was finely graduated, and a very effective point was made by a sudden drop from *forte* to *piano* in the last bar of the first Baal chorus. In the chorus "Behold, God the Lord," the delivery of the words "And after the fire there came a still small voice" was made more than usually impressive by the preceding chord being held on loud until the end of the bar. These and several other points indicated painstaking rehearsal, which certainly had its reward. The chorus "Thanks be to God" might have been taken slower with advantage to its dignity, and the same remark applies to the *tempo* of "O rest in the Lord." Concerning Madame Albani, Mr. Edward Lloyd, and Mr. Santley in such well-known music there is only need to say that each of these gifted artists was in excellent voice and gave adequate expression to their respective solos. Considerable interest was, however, centred in the principal contralto soloist, as this was the first occasion upon which Mdlle. Giulia Ravogli had been heard in London in oratorio. Mdlle. Ravogli's success was quickly put beyond a doubt. The necessary training has greatly improved her vocal means, she has acquired the broad and dignified style required in English oratorio, and her pronunciation, although slightly tinged by a foreign accent, is clear and emphatic. Contrary to expectation, Mdlle. Ravogli was more successful in the lyrical than in the dramatic portions, but this may be adduced as a proof of how excellently she has been trained and how thoroughly she has apprehended the requirements of her new departure. It should be added that able assistance was given by Miss Teresa Blamy, Miss Muriel Foster, Mr. William Fell, and Mr. Harry Dearth, and that the double quartet and other concerted numbers have rarely been more beautifully sung.

PHILHARMONIC SOCIETY.

This veteran Society, now in its eighty-fifth year, has taken a new departure in instituting an autumn series of three concerts, for which the directors have engaged the well-known composers Grieg, Moszkowski, and Humperdinck to appear as conductors of their own works. Disappointment was keenly felt at the first concert of the series, on the 4th ult., owing to the non-appearance, through illness, of Dr. Edvard Grieg. In the regrettable absence of the Norwegian composer, Sir Alexander C. Mackenzie conducted the entire concert, and, let us add, with exceptional success. There was a marked and welcome improvement in the performances of the Philharmonic orchestra, which has not played so well for a long time. The scheme included Grieg's Pianoforte Concerto in A minor, the solo portion of which was admirably interpreted by Mr. Frederick Dawson; the "Peer Gynt" Suite, and three of his songs, expressively rendered by Madame Marcella Pregi. The charmingly delicate manner in which the orchestra played "Anitra's Dance" from the Suite fully merited the encore which it received, a similar compliment being paid to the characteristic "Dance of the Imps." The concert, which commenced with the "Dead March in Saul," played as a tribute of respect to the memory of H.R.H. the Duchess of Teck, included Beethoven's "Fidelio" Overture (No. 4) in E and Mendelssohn's "Italian" Symphony, the latter in commemoration of the fiftieth anniversary of the composer's death.

At the concert of the 18th ult. Herr Moritz Moszkowski made his first appearance before a London audience since June 2, 1886. By a strange coincidence the programmes of both concerts contained one of the three "great" symphonies of Mozart composed in 1788, one of the two great soprano airs of Beethoven, and a violin concerto. They were: in 1886, the G minor Symphony, "Ah! perfido," sung by Madame Christine Nilsson, and Beethoven's masterpiece for the violin, played by Ondricek; and at the last concert, the "Jupiter," "Abscheulicher! wo eilst du hin?" from "Fidelio," and Herr Moszkowski's melodious, refined, and fanciful, though lengthy Concerto (Op. 30) in C. The violinist on the 18th ult. was M. Charles Gregorowitsch, who combines a very agreeable, though small tone, and a remarkably fluent and "elegant" technique with a gift of unaffected expression, which was fully equal to such demands as the charming music made upon him. We cannot greatly admire Herr Moszkowski's ballet music to his opera "Boabdil, der letzte Maurenkönig." It is all highly effective and extremely clever orchestration and very little else. The melodic material is by no means remarkable and shows a decided falling off in freshness and inventive power generally when compared, say, with his delightful Spanish dances for pianoforte duet, which they otherwise resemble. Still, the three pieces (Malagueña, Scherzo-Valse, and Maurische Fantasie) are so bright, so strongly rhythmical, and so full of *esprit* that the charge of dulness cannot be made against them, and for this we are devoutly thankful. The Fantasie, being the most original as well as the noisiest of the three movements, was encored. Mdlle. Rosa Olitzka sang a long air, "Erfüllt mein Sehnen," from the same opera, which proved rather ineffective, and Beethoven's great air from "Fidelio." Sir Alexander C. Mackenzie conducted a very graphic and stirring performance of the "Flying Dutchman" Overture, and the ever wonderful "Jupiter" Symphony closed the concert.

RICHTER CONCERTS.

For the second Concert of the autumn series, on October 25, Herr Moritz Moszkowski's Orchestral Suite, No. 1, in F (Op. 39), was promised, but keen was our disappointment upon learning that, "owing to unforeseen circumstances," it could not take place. This was bad enough, but to substitute such a terribly hackneyed Wagner selection as the Vorspiel und Liebestod from "Tristan" was like adding insult to injury. Verily, the very titles of these two wonderful pieces of music will drive us away from concert halls before long! The programme included Berlioz's extravagant, though in parts beautiful and affecting, "King Lear" Overture (Op. 4); Dvorák's fresh, fascinating, and altogether delightful Symphonic Variations—a most welcome revival after his gruesome and childish Symphonic Poems; Smetana's brilliant and exhilarating "Lustspiel" Overture; and, last but not least, Schubert's *magnum opus*, the C major Symphony. An admirable programme (for, after all, we enjoyed the "Tristan" pieces as much as ever!) and admirably performed, on the whole.

At the third and last concert, yet another Wagner programme! It was less hackneyed than the average, or we should say nothing about it—*e.g.*, the "Faust" and "Meistersinger" Overtures, *Sachs's* "Wahn, Wahn" Monologue, Pogner's "Address," and the Prelude to Act III.—all from "Die Meistersinger"—the closing

scene from "Götterdämmerung," splendidly declaimed by Miss Marie Brema, the first scene from Act III. of "Siegfried," and Wotan's "Abschied und Feuerzauber" from "Die Walküre." These magnificent examples of the master's genius were performed in grandiose style. Dr. Richter is still *facile princeps* amongst conductors; at any rate, in such powerful music, which he presents with astonishing breadth and nobility and glow of colour, and with a clearness as regards its marvellous polyphony that no other conductor seems able to attain. Mr. Andrew Black sang the parts of *Hans Sachs*, *Pogner*, and *Wotan* (*Wanderer*), and Mdlle. Rosa Olitzka that of *Erda* in the "Siegfried" selection. Mr. Black did a large measure of justice to his task, but we derived but little satisfaction from the lady's laboured vocalisation.

WAGNER CONCERTS.

Mr. Schultz Curtius began his autumn series of Wagner concerts at the Queen's Hall, on the 9th ult., when the chief feature of the programme was Tschaïkowsky's ubiquitous "Pathetic" Symphony in B minor. Herr Mottl's inclination to exaggerate accentuation has led people to expect something new when a familiar work is heard for the first time under his direction. It is to be hoped that he is ignorant of this expectation, for the knowledge of it would be apt to prove embarrassing. Whether he knows of it or not, he certainly satisfied the anticipation in his reading of Tschaïkowsky's masterpiece, but it is doubtful if the unusual interpretation gave satisfaction. Certainly it did not to those who have studied Russian music, for the rendering of the work in its entirety was German in spirit, not Slavonic. No comment is necessary on the performances of Schubert's "Rosamunde" Overture or the hackneyed "Ride of the Valkyries"; but the inclusion in the programme of Marschner's Overture to "Hans Heiling" was very acceptable, and the bright and genial music was admirably played. Herr van Rooy, who won such golden opinions at the recent Bayreuth festival, made his *début* in England in the charming aria "An jenem Tag," from Marschner's opera above-mentioned; but the baritone vocalist was more successful as *Wotan* in the second part of the last Act of "Die Walküre." In this he sang with great dignity and dramatic emphasis, and proved himself a worthy Wagnerian singer. The part of *Brünnhilde* was magnificently declaimed by Miss Marie Brema, who during the evening also sang with no less success Grieg's fine song "Henrik Vergeland" and Wagner's "Schmerzen" and "Attente."

The second concert took place on the 16th ult. and was chiefly remarkable for the impressive manner in which was rendered a selection from Wagner's "Götterdämmerung." This embraced *Siegfried's* "Rhine journey," the Elegy on the hero's death, and the closing scene in which *Brünnhilde's* death song was magnificently delivered by Madame Ellen Gulbranson. This artist, who earlier in the programme had sung three songs by Grieg—"Solvejg's Lullaby," "Abend wie milde" (Evening, how tender), and "Mein Schwan" (My Swan)—made her first appearance in England on this occasion, and the rich and sympathetic quality of her voice and her dramatic and finished style fully justified the reputation she had acquired at the recent Bayreuth Festival. The other works in the programme were Beethoven's Eighth Symphony, which in its entirety was finely interpreted; Bizet's first suite from his music to Alphonse Daudet's drama "L'Arlésienne," and the "Forest Music" from "Siegfried."

LAMOUREUX CONCERTS.

"It is an ill wind that blows no one any good" is a maxim complacently accepted by those who happen to profit by a social tempest, and it is applicable to ourselves with regard to M. Lamoureux's retirement as director of his famed Paris orchestra, for it has enabled Mr. Robert Newman to engage his services for a series of concerts by the Queen's Hall permanent orchestra, and the improvement which M. Lamoureux has already effected in this body is very notable. Greater unity of bowing has been secured, a more delicate *pianissimo* cultivated, and the tone of the brass made more even and sustained. At the first concert, on the 3rd ult., the most important work was Beethoven's "Eroica" Symphony in E flat, which was given in memory of the late Duchess of Teck. The interpretation was remarkable for clearness of detail, and the delicate passages were beautifully rendered; but to English ears the heroic spirit of the work was not expressed with sufficient virility and masculine depth of sentiment. A very interesting feature of the concert was the performance of Tschaïkowsky's "Fantasia-Overture" entitled "Hamlet," which presumably has Shakespeare's play for its poetic basis. Imaginative minds may certainly trace in the themes and their treatment an appropriateness to the characters of the *Danish Prince*, the *King*, and *Ophelia*—some people may even find the mischief-working *Ghost;* but, apart from these associations, the music arouses and sustains the attention by reason of its tragic character and intensity, and leaves an impression not easily effaced. It was most effectively rendered, with all due energy in the strenuous passages and with finely graduated tonal force in the *crescendi* and *diminuendi*. The *Larghetto* from Dvorák's Serenade in E (Op. 22), the Prelude and *Shepherd's* air which open the third Act of Wagner's "Tristan und Isolde"—the *cor Anglais* part in which was excellently played by M. F. Deneef—and the Overture to "Die Meistersinger" completed the programme.

Excellent performances of Mendelssohn's "Hebrides" Overture, Beethoven's Fourth Symphony in B flat, and the "Good Friday" music from "Parsifal" were given at the second concert, which took place on the 10th ult., and the interest of the programme was much increased by the inclusion of three pieces not previously heard in England. The first was the Prelude to "Armor et Ked," a lyrical drama in three acts, by Sylvio Lazzari, a native of Botzen, Austria. The libretto, by E. Jaubert, is based upon one of the legends of the Knights of the Round Table, and the prelude is stated to be specially meant as an introduction to the first Act, in which *Armor* wrests the crown of *King Arthur* from the Korrigans, who have concealed it on an island of the Armorican Sea. The Korrigans are uncanny folk, much given to singing, and the opening of the prelude is descriptive of their "mysterious harmonies." Judging from these harmonies, uttered softly by the strings, with occasional clashes on the cymbals, the Korrigans are not desirable people. A subject of considerable dignity representative of the sea and another of more vigorous character identified with the hero completes the thematic material, which is developed with great ingenuity and command of orchestral resource. The second novelty was a "Legend," entitled "Sauge-fleurie" (Sage-blossom), by Vincent d'Indy, and it has for its poetic basis a versified fairy tale by Robert de Bonnières, wherein the usual result of mutual sympathy between a fairy and a mortal is reversed, and the former dies. The music is thoroughly French in its conception and development, poetical and dainty, and most picturesquely scored. The concert was concluded with the fifth and last movement from Gustave Charpentier's suite "Impressions d'Italie." The number is entitled "Napoli," and aims to be a musical picture of Naples, "its population, its peculiar 'exterior' kind of life, and its joyfulness." The music is by turns vivacious, sentimental, gay, and irresponsible in expression, full of lively fancy and very cleverly scored. On another occasion it is to be hoped that M. Lamoureux will give the suite in its entirety. It would also be interesting and a graceful act were M. Lamoureux to include some English music at his future concerts.

QUEEN'S HALL SATURDAY AFTERNOON CONCERTS.

The Saturday Afternoon Orchestral Concerts, under the direction of Mr. Henry J. Wood, promise to form an important feature in London musical life. A magnificent reading of Tschaïkowsky's "Pathetic" Symphony in B minor was given on October 30, and the same composer's "Overture Solennelle, 1812" (Op. 49), formed an interesting feature of the programme. This work was first heard in England at one of Mr. Henschel's London Symphony Concerts, on January 15, 1889, since which date it would seem to have been forgotten by orchestral conductors.

The programme is the invasion of Russia by Napoleon and his subsequent disastrous retreat from Moscow; but with the exception of deft use of the first phrase of the "Marseillaise," and the triumphant manner in which the Russian National Anthem is introduced, there is little that is realistic in the music, the apparent aim of which is to suggest a strenuous struggle, which it undoubtedly succeeds in doing. The delicacy with which the *Scherzo* from Mendelssohn's music to "A Midsummer Night's Dream" was played merits record, and also the fine rendering given by M. Rivarde of the solo part of M. Saint-Saëns's third Violin Concerto in B minor. The concert was preceded by Handel's Dead March from "Saul," *In Memoriam* H.R.H. the Duchess of Teck.

The third concert, on the following Saturday, consisted of M. Saint-Saëns's Biblical opera "Samson and Delilah." The beauties of this work are, thanks to Mr. Newman's enterprise, now too well known to call for detailed criticism. The two chief characters were splendidly sustained by Mr. Edward Lloyd and Miss Marie Brema, Mr. Orme Darvall was efficient as the *High Priest*, and capable assistance was rendered by Messrs. Reginald Brophy, Edward Branscombe, Louis Frolich, and W. A. Peterkin. Chorus and orchestra entered sympathetically into the spirit of the work and the performance was highly effective.

Cornelius's merry Overture to "The Barber of Bagdad" opened the concert on the 13th ult., and was followed by Tschaïkowsky's fascinating Suite from the "Casse-Noisette" ballet. The symphony chosen was Schubert's last one in C, which received a very impressive interpretation. The *Scherzo* and *Finale* were taken at a slower *tempo* than usual, which detracted from the vivacity of the music and in particular deprived the last movement of much of its irresistible force, although it increased its dignity and majestic character. Master Bruno Steindel played the solo part of the last two numbers of Mozart's Pianoforte Concerto with an ability and taste that should dictate his being rarely allowed to appear in public—for so phenomenally gifted a child should be carefully guarded from all undue excitement—and the concert was closed with a brilliant performance of Liszt's First Hungarian Rhapsody in F.

The programme on the 20th ult. contained Liszt's "Faust" Symphony, which was completed in December, 1854, and first performed in London at Mr. Walter Bache's sixteenth annual concert on March 11, 1880. Since the latter date the work has been neglected, which may in considerable measure be attributed both to the executive difficulties of the music and its extreme length. One cause of this length is the composer's adherence to orthodox symphonic form, which, in this instance, has resulted in unnecessary repetitions. The consequent "*un*heavenly length" is to be the more regretted because the "Faust" Symphony contains much of the finest music that Liszt wrote. Its melodies are the best the Weimar composer ever invented, and the central movement is for the most part very beautiful. The interpretation of the work was a striking testimony to the talent of Mr. Henry Wood and the efficiency of his forces, and it is to be hoped that if the work cannot be given again in its entirety, the second part at least may sometimes be heard. It should be added that the vocal peroration was well sung by Mr. Lloyd Chandos and the Queen's Hall Choir. The other orchestral pieces were the Prelude to Humperdinck's "Hänsel und Gretel" and Beethoven's "Leonora" Overture (No. 3), to both of which full justice was done. The programme was completed by Mr. Frederic Lamond, who played in a masterly manner the solo part of Rubinstein's Fourth Pianoforte Concerto in D minor (Op. 70) and Liszt's enormously difficult "Don Juan" Fantasia.

There is much to commend in the selections of the above concerts, but the entire absence of works by British composers is to be deprecated. There is something anomalous in an English orchestra, conducted by an Englishman, entirely eschewing the compositions of their countrymen. Mr. Newman is an astute man, but in this procedure he is manifestly making a mistake or being led astray by bad advisers. There are many fine works by living Englishmen that only need to be made known to prove attractive. Taste grows by what it is fed on, and, if we mistake not, an appeal to national idiosyncrasies by the repetition now and again of such works as Cowen's "Scandinavian" or Cliffe's First Symphony would meet with reward.

CRYSTAL PALACE CONCERTS.

The three orchestral Dances, "From the Bavarian Highlands," which formed the novelty at the concert on October 23, and were placed at the end of the programme, proved worthy of the reputation which Mr. Edward Elgar has achieved in other fields of composition. They consist of a vivacious Dance (*Allegretto*), a charming lullaby in which a mazurka figure is cleverly dovetailed with a cradle song, and a piece called "The Marksmen." The pieces played form part of a suite in six numbers, for choir and orchestra, which it is to be hoped may be heard before long in its entirety. A new-comer, M. Jean Ten Have, a pupil of M. Ysaye, made a promising *début* in Saint-Saëns's familiar Violin Concerto in B minor, and Mr. Santley, who was very warmly received, sang.

Tschaïkowsky's "Pathetic" Symphony formed the *pièce de résistance* at Sydenham on October 30. The rendering given under Mr. Manns's direction was no doubt largely handicapped by the inexperience of the players, but the *tempi* were in many cases unusual and ineffective, especially in the second movement, in which at one moment the orchestra seemed to be positively groping after the rhythm. It is only fair to add that the third and last movements were given with much more spirit, but, as a whole, the performance fell seriously below the level of excellence associated with these concerts. Miss Fanny Davies played Mozart's D minor Concerto, which had not been heard at Sydenham for twelve years, and the vocalist was Miss Ella Russell. The programme was completed by the Prelude to Act III. of "Die Meistersinger" and the "Leonora" Overture (No. 3).

The unavoidable withdrawal—owing to the composer being unable to attend their rehearsal—of the Overtures to Mr. d'Albert's "Gernot" and "Der Rubin," which had been promised for the concert on the 6th ult., robbed the programme of its element of novelty. Mr. d'Albert played the solo in Beethoven's Fourth Pianoforte Concerto in masterly style, and the orchestra distinguished itself in the same master's Eighth Symphony. The programme also included Mendelssohn's "Ruy Blas" Overture and songs from Mr. John Child.

Dr. Charles Vincent's "Storm" Overture, alternatively described as an "Orchestral Ballad in A minor," proved the novelty at the concert of the 13th ult. In this work, which was produced at Bradford in 1894, the composer has endeavoured to re-tell in music the incidents of Longfellow's "Wreck of the Hesperus," his themes representing "the schooner working its way over a wintry sea," "the skipper's little daughter," the "fearless skipper," the "storm," and the "prayer." The work is not epoch-making, but it is eminently meritorious. Mdlle. Wietrowetz gave a splendid rendering of the solo in Brahms's noble Violin Concerto as well as three minor pieces, including an encore, and Madame Marie Duma, who appeared at short notice in place of Mdlle. Zélie de Lussan, sang *Elizabeth's* "Greeting" from "Tannhäuser" with admirable spirit. The symphony was Schumann's beautiful work in C, of which Mr. Manns secured an excellent interpretation.

On the 20th ult. Herr Robert Hausmann, the admirable violoncellist of the Joachim quartet, made one of his welcome appearances as a soloist, choosing for his chief effort Dvorák's unequal but characteristic concerto, first heard at a Philharmonic concert last year, when it was introduced by Mr. Leo Stern, under the direction of the composer. Herr Hausmann's rendering of the solo was marked by his wonted breadth of phrasing and purity of style, qualities which were exhibited later on in a very fine performance of an *Adagio* and *Allegro* by Boccherini. The newly constituted orchestra showed marked improvement in *ensemble* in Schubert's "Unfinished" Symphony and Beethoven's "Coriolan" Overture, the playing of the wood-wind in the former work being vastly superior to their achievements earlier in the season. The vocalist was Mr. Edward Lloyd.

MONDAY AND SATURDAY POPULAR CONCERTS.

Contrary to his usual custom, Mr. Arthur Chappell issued a sort of prospectus respecting the fortieth season of these entertainments, which commenced on the 1st ult., giving the names of many who would appear during the early portion of the season. This is wise, for English amateurs like to know what they are paying for. The Frankfort Quartet, consisting of Messrs. Heermann, Bassermann, Koning, and Hugo Becker, were engaged for the first four concerts, and at once proved the perfection in *ensemble* to which they have attained in Mozart's Quartet in C (No. 6 of the set dedicated to Haydn). This was followed up by the interpretation of Beethoven's Quartet in F minor (Op. 95). Madame Blanche Marchesi, of course, gave much satisfaction as the vocalist.

Beethoven's Quartet in F (Op. 135), the last he ever wrote, and Schubert's beautiful but over-lengthy Quartet in D minor were the concerted works in the first of the Saturday programmes, and for a wonder there was no pianoforte solo; but Mr. Hugo Becker won acceptance in Marcella's quaint Violoncello Sonata in F, with Signor Piatti's tasteful accompaniment, and Madame Blanche Marchesi was again the vocalist.

On Monday, the 8th ult., the Frankfort Quartet made its last appearance and played Dvorák's piquant and characteristic Quartet in G (Op. 106), and, together with Mr. Hobday, Brahms's bright Quintet in F (Op. 88). Miss Katie Goodson was fairly successful in two minor pianoforte solos, and the same may be said of Miss Esther Palliser in songs by Brahms, Fauré, and Henri Falcke.

On Saturday, the 13th ult., new instrumental performers came on to the platform—that is to say, Mr. Kruse as leader, and Messrs. Haydn Inwards, who has succeeded Mr. Ries as second violin, Mr. Gibson, and Mr. Paul Ludwig. A splendid programme was provided, including Schumann's favourite Quartet in A minor (No. 1), Brahms's Pianoforte Quartet in A (Op. 26), and Beethoven's "Waldstein" Sonata in C (Op. 53). Mr. Eugene d'Albert was the pianist, and gave a superb rendering of the colossal sonata, alike in breadth, phrasing, and general intelligence, not to mention manipulative accuracy. Miss Rose Green was very pleasing as the vocalist.

Only brief notice is needed concerning the concert of the following Monday. The concerted works were Beethoven's Quartet in E minor (Op. 59, No. 2) and Brahms's late Pianoforte Trio in C minor (Op. 101). The pianist, Miss Ella Pancera, selected as her solo no less exacting a work than Chopin's Sonata in B minor, in the performance of which she left something to desire. The execution was neatness itself, but warmth and passion seemed to be wanting. Mr. Plunket Greene may be heartily commended on his interpretation of a group of old songs and Professor Stanford's setting of the *Clown's* songs from "Twelfth Night."

A few remarks only are required concerning the concert of Saturday, the 20th ult. The programme opened with Haydn's cheerful Quartet in D (Op. 76, No. 5). Mr. Kruse introduced for the first time a Violin Sonata in D, by Tartini, edited by Professor Leonard, with pianoforte accompaniment arranged from the figured bass, excellently played by Mr. Henry Bird. Mdlle. Ella Pancera was somewhat deficient as to warmth of expression in Grieg's Ballade in G minor, though no fault could be found with her technique. The concert included Schumann's masterly Pianoforte Quartet in E flat (Op. 47), and Mr. Kennerley Rumford was acceptable as the vocalist.

The last concert we can notice this month is that of Monday, the 22nd. The programme was exceptionally interesting, and should have attracted a larger audience. It opened with a new Quartet in E flat, by Mr. Eugene d'Albert, having this peculiarity, that it commences with an *Andante* instead of an *Allegro*. This is not unprecedented, for Max Bruch opens his Second Violin Concerto with an *Adagio*. Mr. d'Albert's movement is elaborate but perfectly clear, and, so far as could be judged from a first hearing, interesting. Then we have an *Allegro vivace*, virtually a *Scherzo*, and next comes another slow movement, very expressive. The *Finale* is bold and vigorous, and worthily concludes a work that we should like to hear again. Mr. d'Albert gave a fine performance of Beethoven's Sonata in C minor (Op. 111), and the concert concluded with Tschaïkowsky's beautiful if melancholy Pianoforte Trio in A minor, dedicated to the memory of Nicolas Rubinstein. Miss Rose Green was again an agreeable vocalist.

GRIEG RECITAL.

Dr. Edvard Grieg's recital at St. James's Hall, on the 22nd ult., attracted an audience that not only filled the seats, but occupied the gangways. Such a large attendance is a striking proof of how widely this composer's music is known and appreciated in English homes, for in itself Dr. Grieg's pianoforte playing is not of that nature which attracts the multitude. It is tasteful and clearly phrased, and is remarkable for delicacy and daintiness; but in impassioned passages it is deficient in depth of sentiment, and, presumably from lack of muscular strength, his *fortissimo* playing is heavy and wanting in brilliancy. The most important works in the programme were the Pianoforte Sonata in E minor (Op. 7), the best movement of which is the third and last; the well-known Suite (Op. 40), "From Holberg's time," and the third Sonata for violin and pianoforte in C minor (Op. 45), the part for the former instrument being most effectively rendered by M. Johannes Wolff. The vocalist was Madame Medora Henson, who was most successful in her interpretations of "The Nightingale," "The way of the world," and "A Dream," which may be placed amongst the best of Dr. Grieg's compositions for the voice.

BRITISH CHAMBER MUSIC CONCERTS.

Mr. Ernest Fowles's "British Chamber Music Concerts," established in the interest of native talent, deserve the hearty support of all patriotic musicians, and it is gratifying to notice that the attendances at the performances are growing larger. The fourth season was commenced on October 26, at the Queen's (Small) Hall, when the concert was opened with Dr. Hubert Parry's scholarly Partita in D minor for pianoforte and violin, an excellent rendering of which was given by Mr. Ernest Fowles and Mr. Jasper Sutcliffe. Chief interest was, however, centred in the first performance of a String Quartet in G by Mr. Alfred Wall, the executants of which were Messrs. J. Sutcliffe, W. Sutcliffe, L. Fowles, and Whitehouse. The work shows decided advance on the violin sonata heard last season from the same pen. It consists of the usual four movements, the best of which are the second and third, respectively a melodious *Andante sostenuto* and a merry *Scherzo*. The programme was completed by Professor Stanford's fine Trio in E flat (Op. 35), some violoncello solos, admirably played by Mr. Whitehouse, and several pleasing songs which were daintily sung by Miss Kate Cove. Mr. Henry Bird was the accompanist.

The second concert, on the 9th ult., was opened with the first production by Messrs. J. Sutcliffe, W. Sutcliffe, L. Fowles, and A. Williams of a String Quartet in F, by Mr. Alfred Carnall. This is one of those works in which much has been accomplished and promise is given of still greater success in the future. It is unpretentious, but its lucidity and coherence make it very acceptable music, and the *Intermezzo* possesses, in addition to melodic charm, considerable originality. A feature of the evening was a Suite in D minor for pianoforte, violin, and violoncello (Op. 19), by Miss Agnes Zimmermann, which was effectively rendered by the composer and Messrs. J. Sutcliffe and A. Williams. Miss Zimmermann also played some pianoforte solos and took part with Mr. J. Sutcliffe in Oliver King's Sonata in D minor (Op. 40). The vocalist was Mrs. Ambler-Brereton.

VARIOUS RECITALS.

Messrs. van Dooren and Bromley Booth coalesced in two violin and pianoforte recitals, the first of which took place at St. James's Hall on October 29. As a violinist Mr. Bromley Booth displayed rich quality of tone and excellent manipulation in Bach's Chaconne and miscellaneous solos. Mr. van Dooren can scarcely lay claim to a

similar meed of praise. He essayed Beethoven's "Waldstein" Sonata with somewhat feeble results. The two artists were heard in conjunction in a genial suite by Hans Huber, a Swiss composer as yet too little known in this country.

Mr. Busoni, a pianist strange to London, has had the hardihood to announce six recitals at St. James's Hall, the first of which took place on October 28. The executant commenced in a manner calculated to irritate genuine amateurs by playing a ridiculous travesty of one of Bach's masterly Organ Preludes and Fugues, but he made amends by an interpretation of the whole of Chopin's Studies (Op. 25), which was of course somewhat unequal, but, on the whole, interesting.

The principal feature of the second recital, on the 12th ult., was Beethoven's longest and most difficult Sonata in B flat (Op. 106), which is very rarely played. To Mr. Busoni, however, the most arduous passages appeared but trifling, and the player seemed assured of his notes, interpreting the master's music with a measure of ease and assurance that many pianists might envy. Three pieces by Chopin were well played, but Mr. Busoni might have spared us two of those perversions of other musicians' workmanship for which pianists display a singular fondness, though they kindly place them at the beginning and end of their programmes.

The latest wonder child, and perhaps the most wonderful of them all, little Bruno Steindel, gave his first pianoforte recital at the Queen's Hall on October 26. With commendable judgment, the programme selected for him was brief and contained no very exacting matter. Chopin's Nocturne in F sharp (Op. 15, No. 2) and the same composer's Study in A flat (Op. 25, No. 1) were played in a manner that was nothing short of marvellous, technically speaking. Two of Mendelssohn's songs without words, a Mazurka by Benjamin Godard, and Stephen Heller's well-known Tarantella in A flat. Miss Clara Butt lent praiseworthy assistance with songs by Schubert, Schumann, Hahn, and Bemberg. A second recital was announced for the 30th ult., too late for notice this month.

Mr. Georg Liebling, a pianist new to London, gave his first recital, at St. James's Hall, on Monday, the 8th ult., and proved himself a sound executant, if not remarkable for artistic fervour, save when he forced his instrument and made the tone harsh. He was far more pleasing in pieces by Chopin and Schumann than in Beethoven's "Waldstein" Sonata. A concerto from Mr. Liebling's own pen shows good musicianship and falls gratefully on the ear, but the work must be heard with orchestra before any definite judgment can be formed upon it.

The first of two vocal recitals was given by Mr. Arthur Thompson, at the Queen's (Small) Hall, on the 8th ult. A professor at the Royal Academy of Music and the Guildhall School of Music might be easily absolved from appearing in public, but it may be readily said that Mr. Thompson's voice is agreeable, and that he was heard to advantage in songs by Scarlatti, Sterndale Bennett, Macfarren, Hatton, Clay, and Hawley. Mr. Emile Sauret played some violin solos effectively, though they were not of the highest class.

The concert given by Miss Ella Pancera at St. James's Hall, on Wednesday, the 10th ult., may be described as a recital with orchestral accompaniment. The young pianist is not the first who has essayed three concertos at one sitting, and the practice cannot be commended. However, it may be ceded to Miss Pancera that she played Grieg's work in A minor, Chopin's in E minor, and Liszt's in A with irreproachable neatness, if with insufficient warmth and passion. Mr. Hamish MacCunn conducted, and secured a good performance of his picturesque Overture "The Land of the Mountain and the Flood."

SIR ALEXANDER MACKENZIE'S MUSIC TO "THE LITTLE MINISTER."

The requirements of incidental music to a play have seldom been more felicitously fulfilled than in the music written by Sir Alexander Mackenzie for Mr. J. M. Barrie's dramatised version of his novel "The Little Minister," produced, on the 6th ult., at the Haymarket Theatre. Perhaps the greatest merit that incidental music, played during the action of a piece, can possess is that it should suggest and emphasize the situation while yet being unobtrusive. This Sir Alexander's strains most happily accomplish, witness the deft introduction of "Bonnie Laddie" in the expressive *mélodrame* heard as the secret panel in the hall of Rintoul Castle glides aside and *Babbie*, the heroine, enters after her wild endeavour to meet her lover. The familiar Scotch air and that of "Duncan Gray" are also heard in the overture, which is a fully developed example of this form, and remarkable for vivacity and expressive passages, especially that of the beautiful second subject, and it ends with a "reel" in a most stirring manner. It is scored for full orchestra, and should be speedily heard in our concert-rooms. A melodious *Allegretto*, called a "Lilt," bracketted with an arrangement of one of the composer's pieces "From the North," well prepare the mind for the impromptu tea party in *Nanny's* cottage, in which *Babbie* completes her subjugation of "The little minister," and for the more dramatic action which, in the second scene of this act, takes place in the minister's garden. A "Pastoral Dance," which incites the feet to move, precedes the third act, and an "Ecossaise" of great vigour and sustained energy prepares the way for the stirring and laughter-moving incidents of the last act. These *entr'actes* have been arranged by the composer and published as an orchestral suite, in which form they should prove attractive additions to any concert programme. It may be added that the music was played on the opening night under the direction of Mr. D. Nemes, as effectively as circumstances would permit, and that the overture and *entr'actes* elicited much applause from the audience.

GREEK MUSIC.

Two recitals of unusual interest and attractiveness were given respectively on October 28 and the 5th ult., in St. James's Hall, by Mr. Aramis, the Greek baritone. The programme consisted of Greek popular music, chiefly songs, and vocal and choreographic illustrations of dancing in past centuries. The songs were nearly all selected from the fine but little known collection of modern Greek folk-songs made some years ago by M. Bourgault Ducoudray, professor of musical history at the Paris Conservatoire. They are very simple in form, but the majority of the melodies are highly expressive, sometimes of great dignity, and they are rendered peculiarly distinctive by being written either in the ancient Greek modes or in a scale termed by M. Ducoudray the "Oriental Chromatic," which is formed of two similar tetrachords joined by a whole tone and severally consisting of a semitone, minor third, and semitone—as, for instance, E, F, G sharp, A (tonic note), and B, C, D sharp, E. The songs were most effectively interpreted by Mr. Aramis and Miss de Saint-André, who are both accomplished vocalists; and in order to illustrate the ancient Greek dance, so eulogistically spoken of by classic poets, Mdlle. Sandrini, *première danseuse* of the Paris Opéra, went through a series of gestures illustrative of the sentiment of two of the songs while they were being sung. Mdlle. Sandrini has been taught the remarkably graceful movements of the Greek dances by M. Hansen, of the Paris Opéra, who has made a special study of the subject, and they may best be described as living productions of the diaphanously clad figures seen on old Greek vases, from which the postures have, in fact, been derived. In the second part of the programme Mdlle. Sandrini illustrated the popular and fashionable dances of the sixteenth, seventeenth, and eighteenth centuries, the music being played by M. Ducoudray, who also had prepared a brief paper describing the origin and nature of the measures. This, translated into English, was read by Mr. E. F. Jacques, who, in the earlier part of the afternoon, had described with great lucidity the peculiarities of the Greek scales and the notable features of the songs.

MUSIC TO "THE WASPS."

A special feature of the series of performances at the Cambridge Theatre of Aristophanes's "The Wasps," in the original Greek, was the music composed by Mr. T. Tertius Noble, the organist of Ely Cathedral. The play

itself—particularly as interpreted by the members of the University, on the 19th ult.—is little more than farce; but there is nothing extravagant in Mr. Noble's twelve numbers of varying length, four of which are purely instrumental. The music suggests the absurdity of the action without descending to its occasionally pantomimic level. The overture is an imposing, neatly constructed piece, exhibiting sound musicianship in combination with a sense of humour and facility in quietly expressing it. Though, of course, shorter, the preludes to the second and third acts also show knowledge of effect. The composition of incidental and *entr'acte* music is so seldom a thankful task that Mr. Noble may be congratulated upon the attention bestowed by the audience upon the orchestral pieces. Considering the limits within which it was imperative to keep, the music for the chorus (representing the "Wasps") must be pronounced bold and vigorous. Simple effects were, in the main, relied upon, and they did not miss their mark; but that Mr. Noble can pen something more massive is demonstrated by the "Hymn to Apollo," written in four parts (the tenors as well as the basses being divided). Though brief, this number evinces power to rise to the dramatic opportunity. Altogether Mr. Noble, who was trained at the Royal College of Music, did credit to his instructors, at least one of whom (Professor Stanford) was present. The choral portions were sung with commendable energy and accuracy.

ROYAL ACADEMY OF MUSIC.

Proofs of conscientious study and good training were much in evidence at the chamber concert given on the 1st ult., at St. James's Hall, by the students of the Royal Academy of Music. Decided talent was shown by Miss Marjorie Hayward, a juvenile violinist, in the *Allegro* from Rode's Sixth Concerto in B flat, and there was much to commend in Mr. Claude F. Pollard's rendering of Beethoven's Pianoforte Sonata in C sharp minor (Op. 27, No. 2) and in Mr. Percy Egerton's and Mr. Cuthbert Whitemore's performance of a smoothly written Introduction and Rondo for clarinet and pianoforte by a fellow-student, Mr. William H. Reed. Mr. Dezsö Kordy also played two violoncello pieces with much taste, and the *ensemble* class, conducted by M. Sauret, gave an excellent interpretation of Jensen's Ländlische Serenade. The most successful of the vocalists was Miss Ethel Wood, who sang with admirable clearness of articulation three attractive songs, severally named "In the forest," "A summer love-tale," and "Life's morning," by Tschaïkowsky. Three MS. songs, showing much promise and musical feeling, and respectively named "'Twas in the glorious month of May," "Since my Love now loves me not," and "The Butterfly is in love with the Rose," by Mr. Garnet W. Cox, were also sympathetically sung by Miss Margaret Cooper.

The Sir Michael Costa Scholarship has been awarded to R. Neville Flux (of Bromley, Kent). The examiners highly commended A. von Ahn Carse.

Mr. Edgar F. Jacques will give three lectures, on January 12, 19, and 26. The subjects will comprise the music of Hindostan and the East, that of Greece, and the influence of these on the European music of the Middle Ages.

ROYAL COLLEGE OF MUSIC.

For the sake of keeping our record of the doings at the College complete, we must briefly mention that at the 251st concert, on the 2nd ult., Mendelssohn's C minor Trio (Op. 66) was played by Florence Smith, Kitty Woolley, and Edward Mason; and Beethoven's String Quartet in the same key (Op. 18, No. 14), by William Read, C. Barré Squire, Edward Behr, and R. Purcell Jones. Thomas Dunhill was announced to perform Schumann's Fantasia for pianoforte (Op. 17), and Ivor Foster and Sarah Davies to sing songs by Schubert and Scarlatti. Our representative was, unfortunately, prevented from attending. The following concert, on the 12th ult., was orchestral. Brahms's Serenade in A without violins (Op. 16) is now very rarely played, and we can scarcely hope to hear so unsensational a work at an important public concert. The absence of the violins from the little score (double quartet of wood-wind, two horns, and lower strings) must needs create a feeling of monotony as regards colour when all the five movements are played, and only the most finished performance, especially on the part of the wind, can prevent it. Such a performance was not forthcoming on the occasion under notice. Beauty of tone and finish of phrasing were occasionally conspicuous by their absence, while in the *Adagio* the melody did not always stand out with sufficient clearness. That of Wagner's "Siegfried Idyll," on the other hand, was quite excellent. Beethoven's Second Symphony was also well played. Samuel Grimson again distinguished himself by overcoming the difficulties of the solo part in Joachim's Variations in E minor for violin and orchestra as if they were naught. He also played with more expression than usual—a good sign. Muriel Foster, in Purcell's splendid scene "Mad Bess," and Eleanor Jones, in *Micaela's* beautiful song (Bizet's "Carmen"), represented everything that is best in the teaching of singing at the College.

At the chamber concert, on the 19th ult., a set of variations for flute and pianoforte, by Thomas Dunhill, a scholar, was produced and excellently played by Mr. Eli Hudson and the composer. "Variations for the flute" were familiar enough in the days of our grandfathers. Mr. Dunhill's work is not only exceedingly clever, but decidedly interesting. There is a great deal of real and even beautiful music in it, varying "from grave to gay, from lively to severe." The pianoforte has a very important part, which occasionally reaches a considerable degree of expressiveness. That much brilliant work is provided for the wind instrument need hardly be said. We recommend the work heartily to lovers of the "am'rous flute." Another English composer included in the programme was Mr. H. Walford Davies, a former scholar and now a professor at the College, whose fine, manly, and effective songs, "A farewell" (Burns) and "Hymn before action" (Kipling), were sung with a good deal of dramatic feeling by Katherine Kips, whose voice, however, showed signs of over-exertion and whose production was somewhat laboured and throaty. A similar throaty production was displayed by Agatha Macken in Schira's tedious song "Sognai," but her voice is a bright high soprano of good quality. Ralph Courtier-Dutton, a somewhat heavy bass-baritone, sang Tschaïkowsky's Spanish Serenade, entitled "Don Juan," to German words. (Query, why sing a German translation of a Russian poem by Tolstoi when, doubtless, a very good English version can be obtained?) Beatrice la Palme (violin) and Edith F. Ridgeon (pianoforte) played Grieg's Sonata in G (Op. 13) and pleased the audience greatly. The violinist must be credited with the possession of that precious thing, temperament, but at present it is apt to run away with her. The long and exhausting programme also included Haydn's String Quartet in G (Op. 64), of which a sonorous and spirited, though occasionally somewhat rough performance was given by Daisy Wishart, Kitty Woolley, Ernest Tomlinson, and R. Purcell Jones; and Brahms's great Pianoforte Quintet in F minor (Op. 34), in which the last-named two gentlemen were joined by Maud Gay (a refined and gifted pianist, though a little overweighted in so masculine a work), Mary Noverre, and William Read. A word of praise must be given to William Scott for the excellent way in which he accompanied the songs.

GUILDHALL SCHOOL OF MUSIC.

The annual presentation of prizes to the successful students of this prosperous Institution took place at the Guildhall on October 30, the ceremony being performed (in the absence of the Lady Mayoress) by Miss Mary Morrison, daughter of the chairman of the music committee of the Corporation. The distribution was preceded by a concert given by the choir and several of the more advanced pupils. Among the leading features were Miss Bessie Spells's neat rendering of "Let the bright Seraphim," Mr. Isaac Epstein's skilful performance on the pianoforte of a

Toccata by Mdlle. Chaminade, Mr. Boxall's sympathetic playing of Chopin's Funeral March (in memory of the Duchess of Teck), and the spirited execution by the choir of Ravenscroft's madrigal "In the merry spring," Barnby's "Gather ye rosebuds," and Mr. W. H. Cummings's "Domine dirige nos."

In the course of his report Mr. Cummings (the principal) stated that the school now had 3,600 students. A very gratifying incident of a year rich in good, earnest work was that one of the prize-winners, Mr. Boxall, had played at concerts at Brussels and Ostend with such success that he had been asked to go to Paris. Doubtless Mr. Boxall and others would soon spread the fame of the Guildhall School throughout the world. Of the fifteen pupils who had passed the necessary examinations for the Associate diploma, Miss Lily Rendle (pianoforte) obtained the gold medal, Miss Lilian Clarke (pianoforte) the silver medal, Mr. Henry Sowerbutts (singing) the bronze medal, and honours were the distinction of Miss Adeline Cox (elocution) and Miss Minnie S. Crouch (pianoforte). The winners of the special prizes included Miss Bessie Spells, Lord Mayor's, for soprano; Mr. Douglas Boxall, Lady Mayoress's, for pianists; Miss Lina Harwood and Miss Edith Clegg, the two Sheriffs', for mezzo-soprano and contralto respectively; Mr. Frank Grant, the chairman's, for organists; Mr. C. Hinchliff, Lady Knight's, for baritones or basses; Miss Nellie Hills, the Jenkinson, for pianists; Miss E. Gwynne Kimpton, the Taylor gold medal, for the most distinguished student; Miss Bertha Bruckshaw, the Tubbs bow for violinists, a special prize being also awarded by the judge to Miss Dora Davidson; Mr. H. W. Reeves, the Hill prize, for the most deserving violin student; Miss Fanny Woolf, the Carwardine purse, for violinists; Mr. D. Boxall, the Dove memorial, for general excellence, assiduity, and industry; Miss Emily Kingsford, the Newman, for sight-singing; Miss Lily Wootton, the Pelzer purse, for mandolinists; and Mr. H. Waldo Warner, the Cobbett, for harmony. There were many school prizes awarded, besides certificates of merit.

TRINITY COLLEGE, LONDON.

At St. Andrew's Hall, Newman Street, on the 8th ult., Mr. George C. T. Hartley, M.P., presented the prizes and certificates awarded by the local committee. The report stated that during the past session the entries had considerably increased, whilst the high standard required had been well met. In moving the adoption of the report, which he said was highly satisfactory, Mr. Hartley complimented the College upon the success it had achieved. At its beginning the Institution had many difficulties, but they were all overcome. Music had made vast strides in this country during Her Majesty's reign and had now become part of its national system of education. He was sure that a knowledge of music tended to brighten and to humanise, and was a distinct benefit to the nation at large. Dr. Turpin, in seconding the motion, said wonderful progress had marked the existence of the College since its establishment a quarter of a century ago.

For efficient work in divers branches of the art silver medals were given to Edmund A. Reeve (for harmony and counterpoint), Winifred N. Drew (theory), Herbert Briggs (theory), Adeline M. Jones (pianoforte playing), Elsie M. Coventry (solo singing), Nellie Spence (violin playing), and Ernest Bonner (violoncello playing). Bronze medals went to Theodore M. Louy (pianoforte playing), Eleanor A. P. McGuire (solo singing), Violet G. Handley (violin playing), and Ralph R. Jones (organ playing). A number of other prizes were distributed before the proceedings terminated.

Candidates for the diploma of Associate in Music at Trinity College, in January next, will be permitted for the first time to work the papers at certain of the more important provincial centres, including Edinburgh, Liverpool, Manchester, Bolton, Bristol, and probably others, as well as at the College in London. The examinations in the matriculation subjects and for the higher certificates in theoretical subjects (harmony, counterpoint, &c.) will also be held at these important provincial centres as heretofore.

GRESHAM LECTURES.

Sir Frederick Bridge began his winter course of music lectures in connection with Gresham College on the 8th ult., at the City of London School. At the first discourse the lecturer resumed the subject of the development of the oratorio and dealt with the writings of Carissimi, Stradella, and Scarlatti. The first-named, who died in 1674, was shown to be the chief agent in the transition from the mediæval to the modern style. In his compositions could be heard the coming footsteps of Handel, and when this master did come he borrowed largely from the works of the Italian composer. Carissimi's oratorio "Jephtha" seemed to have exercised a considerable influence over Handel. The music showed Carissimi's addiction to word painting, in illustration of which the lecturer mentioned "When the King of Ammon" and "Come, strike the merry timbrels," which were respectively sung by Mr. Daniel Price and Miss Gambogi. Stradella wrote voluminously and left behind him 148 works at Modena. A notable feature in his oratorio "John the Baptist," written in 1676, was that it was the first work in which sharps and flats were figured in the clef. It betrayed the influence of Carissimi, and opened with three short movements in fugal style. Its choruses were long and somewhat intricate. Scarlatti was said to have been born in 1659. He was the founder of the Neapolitan School, which was distinguished for its devotion to graceful melody, and there was internal evidence in his writings that he was a pupil of Carissimi. Two songs of melodious character by Scarlatti were subsequently sung respectively by Miss Gambogi and Miss Holding.

The second and fourth lectures were devoted to Johannes Brahms, who, the lecturer said, had been spoken of as almost the last of the classical composers, because he had followed the lines of Haydn, Mozart, and Beethoven. His attitude towards the emotional school, the school of the Wagnerites, had been greatly exaggerated. Brahms was severe to himself, but tolerant towards others. He entertained a sincere respect for Wagner. Being asked on one occasion his opinion on one of Wagner's operas, he answered: "We must all of us listen to Wagner with our own ears." At the first of these discourses on Brahms a comprehensive series of the master's songs was sung by Madame Robiolio and Mr. Paul England, and at the second lecture was played the Trio in E flat (Op. 40) for pianoforte, violin, and horn, the executants being Miss Annie Grimson, Miss Jessie Grimson, and Mr. Thomas Busby.

Appealing to a smaller circle, but of no less artistic interest, was the lecture delivered on the 11th ult., when the subject was the development of English organ music. The period covered was from Dr. Maurice Greene (1696?-1755) to the death, in 1858, of Thomas Adams. Organ composers during this time were overshadowed by Handel and hampered by the imperfect state of their instruments. There was no evidence of the introduction of pedals into England earlier than 1790. The dulciana stop was first introduced during the last century at St. Margaret's, Lynn. In 1726 the first octave coupling was made by Bishop. Much interesting and instructive information was given concerning Dr. Maurice Greene, John Stanley, Dr. Dupuis, Samuel Wesley, and Thomas Adams, examples of whose music were admirably played on the organ in the hall by Mr. Walter Alcock.

MUSICAL ASSOCIATION.

The twenty-third session of the Musical Association was begun at the Royal College of Organists on the 9th ult., when a paper entitled "Some points in Bach's treatment of the chorale" was read by Mr. H. Davey. A somewhat novel view was taken of Bach and his life-work, the lecturer declaring that it was a mistake to look upon Bach merely as a scientific composer; that he was a work-a-day practical musician, who was probably regarded in his time as a producer of popular music. Moreover, the lecturer expressed his opinion that Bach did not intend the congregation to join in the singing of the chorales inserted in his church works, because he altered the harmonies to enforce the significance of the words and also had not hesitated to even alter the melodies.

Professor Prout, who occupied the chair, differed from the lecturer's view of Bach ever having been or becoming a popular composer. He was not ashamed to say that he was fifty years of age before he appreciated Bach at anything like his true worth. It would probably be more correct to say that Bach was the young musician's admiration, but the old musician's adoration. He agreed, however, with Mr. Davey that probably the congregation did not join in the singing of the chorales. Sir John Stainer took exception to this last observation. If the chorales were not intended for the people to join in they were redundancies, inasmuch as provision was made in the solos, &c., for the reflective element. He questioned also if the alterations and floriations of the familiar melodies would prevent the congregation joining in the chorales. At St. Paul's Cathedral nothing would deter the congregation taking part in a popular tune, and it was noticeable that Bach accompanied the chorales with the full force at his command.

LONDON CHURCH CHOIR ASSOCIATION.

The twenty-fourth annual festival took place in St. Paul's Cathedral, on the 18th ult., when sixty-two metropolitan churches were represented by a body of choralists totalling over 1,000. This large force was so well under the control of Sir George Martin that excellent effects of light and shade were produced throughout. Sung under such conditions, Sir John Stainer's fine anthem "Lord, Thou art God," so admirably suited to the occasion, proved more than ordinarily impressive. Corresponding success attended the introduction of the conductor's spirited and telling Jubilee Te Deum, which adds fresh friends to an already extensive list every time it is heard. The steady and expressive rendering of these compositions convincingly testified to the efficiency of the choir. The Magnificat and Nunc dimittis were sung to Mr. J. T. Field's setting in D, and the chants selected for the Psalms were by the late Mr. William Hodge, formerly assistant-organist at the Cathedral. In the hymns, "My God, I thank Thee who hast made the earth so bright" (Sir George Martin's setting), "Praise, my soul," "Now severed is Jordan," and "With laud and thanksgiving," the congregation filling the Cathedral heartily joined. Mr. C. Macpherson presided at the organ, and an appropriate sermon was preached by the Bishop of London.

THE HENNIKER CHORAL COMPETITION IN SUFFOLK.

With the laudable idea of fostering and increasing the love of music in the locality of her residence, the Hon. Miss Henniker started, several months since, a scheme called "The Henniker Choral Competition," the objects of which were "to offer inducements to the diligent study or practice of music, and to bring young and talented musicians to the front; to enable competitors to trace their weaknesses or observe their strong points by comparing each other's performances; to interest the public in good music and local resources, and to bind together all who love music, whether as teachers, conductors, singers, or players, for the common purpose of advancing musical art." To practically carry out these worthy objects Miss Henniker associated with herself a strong executive committee, consisting of professional and amateur musicians residing in Ipswich, Bury St. Edmunds, and the immediate neighbourhood. So hearty has been the response to the invitations of the committee that upwards of 400 voices, representing fourteen choirs, embracing not only church choirs but also children from several elementary schools, gathered at the inaugural trial of skill at Stowmarket on the 6th ult. To give all a fair chance the competitions were divided into junior and senior. Want of space compels us to omit the names of the various choirs engaged; but so keen was the struggle for supremacy that Mr. Arthur Somervell, who acted as judge (Dr. Bates, of Norwich, having officiated in that capacity earlier in the day), had considerable difficulty, in several cases, to make his awards. In addition to choral works, a class was devoted to sight-reading for children under fifteen, but this only brought two entries, one of which failed to put in an appearance, so that the prize went by default to the other choir. Perhaps the most interesting (and certainly the most necessary) competition was "accompaniment at sight," open to organists, schoolmasters, schoolmistresses, and amateurs. This brought a large entry and very close competition. The prizes were distributed by Mr. Ian Malcolm, M.P., who subsequently delivered a short address on "Music." In the evening an attractive concert was given, conspicuous places in the programme being filled by several of the prize-winners. It is to be hoped the initial success of the movement may lead to similar efforts in different parts of East Anglia.

REVIEWS.

Technique and Expression in Pianoforte Playing. By Franklin Taylor. [Novello, Ewer and Co.]

Mr. Franklin Taylor is an acknowledged specialist on the subject of pianoforte teaching. Moreover, he has the gift of being able to state his views and the results of his long experience in language that is concise and free from ambiguity; he is always intelligible. The author, in his preface, says: "This book is the result of an endeavour to set down my ideas in a systematic form, and I put it forth in the hope that it may prove of service to some of my fellow-teachers, as likewise to any earnest student of the pianoforte who may be led by his interest in the subject to read what I have written." As to the general excellence of Mr. Taylor's lucid style, we cannot do better than quote, and at the same time fully endorse, the remark of an eminent authority, who, having read all through this book, said to the present writer: "There is not a superfluous word in it."

Mr. Taylor divides his "words of wisdom" under the following eight headings: Introductory, Technique, Fingering, Rhythm, Phrasing, Expression, Ornaments, and Methods of Study. The chapter on "Technique" is not disfigured with a mass of printer's ink of dreary forbidding exercises, which is the usual repulsive method of demonstrating that subject; but it contains valuable hints, very clearly put, on this important equipment of the pianist. In these days of abnormal technique and the too prominent attention given to its development in the student's curriculum, it is satisfactory to learn that an artist like Mr. Taylor does not estimate technique *per se* "as an end," but "as a means to an end" in pianoforte playing. The remarks on fingering are most valuable; and in this connection the author's use of the (so-called) "foreign" fingering in his numerous musical examples in the text is much to be commended. The all-important subject of rhythm also receives ample treatment. "If the music is to be intelligible to the listener," says Mr. Taylor, "its rhythm should be made clear." Again: "It should never be forgotten that the listener has not the advantage possessed by the player of seeing the written music, but must receive all his impressions through the sense of hearing only, and that his power of understanding must therefore depend on his being able to perceive the equal duration of the bars and the regularly recurring accents at the beginning of the bars, or of portions of them."

One of the most valuable chapters in the book is probably that on "Phrasing," which may be said to represent the often lacking *poetical* side of pianoforte playing. This is a subject to which our author has given special attention and in which he may be looked upon as a safe guide to the teacher and student—if, indeed, the good teacher ever ceases to be a student. A great deal might be said on the use of the slur as a phrasing sign, as distinct from a mere *legato* direction. In illustration of this, Mr. Taylor gives an example from Beethoven's Op. 28, showing "the old-established mode of marking *legato*" in comparison with "the more elaborate method employed by so many modern editors." Some composers of the present day, who often seem to have very hazy ideas as to the importance of slur signs, might study this useful chapter with advantage. Expression, which is adequately and exhaustively treated in the next chapter, is the twin sister of phrasing. Mr. Taylor appropriately says in one of the many aphorisms which

abound in this book, "In its fullest sense, expression may be taken to mean the power of conveying to the listener the emotions which the music has awakened in the performer, and the pianist who plays most expressively is he who is deeply impressed by the music he plays, always provided he has at command the means of expressing his feelings adequately."

The two remaining chapters, on "Ornaments" and "Methods of Study," though of a more technical nature, convey most valuable information upon important though often doubtful points. It is impossible within the limits of a short notice to give a tithe of the good things that are to be found in the pages of this useful book. The reader must himself make the acquaintance of the volume. It will be found invaluable to all teachers of the pianoforte. We must add that the text is copiously interspersed with examples in music type, which are of enormous advantage to those who study its interesting contents. There is also an index; and we hope that an index of the musical examples will be provided in a second edition, which should be speedily called for.

We understand that H.R.H. Princess Christian has been graciously pleased to accept a copy of Mr. Taylor's book, which it has been our pleasure to speak of in terms of high and deserved commendation.

In the Choir of Westminster Abbey. A story of Henry Purcell's days. By Emma Marshall.
[Seeley and Co., Limited.]

Mrs. Marshall has made several successful excursions into the region of the historical story. This, her latest contribution of the kind, has special interest to musical readers, as it relates to and tells of one of England's greatest musicians. The narrative, embracing the period between 1684 and 1695 (the latter being the year of Purcell's death), is told by a certain "Betty Lockwood," the heroine of the story, who was what we should now call a lady-help in the household of Henry Purcell. Mrs. Marshall acknowledges her indebtedness to Mr. William H. Cummings, who is the greatest authority on Purcell, for many of the incidents which, through the medium of "Betty Lockwood," she relates. Therefore, so far as the actual facts are concerned, she is on safe ground; but the Purcell domesticalities recorded in these pages are of necessity flights of her imagination. If the story, apart from its historical interest, is cast in a somewhat slender and unexciting form, Mrs. Marshall writes intelligently and sympathetically, and "In the Choir of Westminster Abbey" might with advantage find its way into the hands of young musical folk. The book, which is appropriately dedicated to the Rev. Dr. Troutbeck, Precentor of Westminster, is enriched with seven illustrations of the Abbey and its surroundings in the seventeenth century, drawn by Mr. T. Hamilton Crawford. The frontispiece is a portrait of Purcell, from the fine painting by Sir Godfrey Kneller, in the possession of Mr. Alfred Littleton.

Carols for the Seven Feasts of Christmas. By Frank J. Sawyer. [Novello, Ewer and Co.]

These carols are severally and specially designed for Christmas Day, and the feasts of St. Stephen, St. John, Holy Innocents, Circumcision (New Year's Day), the Epiphany, and the Purification. With the exception of the first, in which use has been made of traditional words, the text has been supplied by the composer, who in his lines has successfully imitated the old style of phraseology. The music is written for the usual four voices, but may also be sung in two parts. It is simple in character as such music should be, but it bears the imprint of a master's hand and is a welcome addition to the music of the approaching season.

Magnificat and Nunc dimittis in D. The Office of the Holy Communion. By Alfred J. Eyre. [Weekes and Co.]

Mr. Eyre's settings of the Evening Canticles make considerable use of voices in unison, with effective contrast provided by four-part vocal harmony. The organ part possesses some independence, but the music is simple in character. The Communion Service is more ambitious, but it contains few difficulties, and, well rendered, would be decidedly impressive.

Novello's Christmas Carols. Nos. 269-275.
[Novello, Ewer and Co.]

The latest additions to this series are excellent examples of this class of music. Nos. 269, 270, and 271 have been supplied by J. Varley Roberts and are severally entitled "Shepherds, leave your flocks," the text written by F. J. W. Crowe; "Heavenly music clearly ringing," written by the Rev. Chaloner Greville; and "Silent night! Holiest night!" the words being from a German source. In the first of these the first four lines of each verse are intended to be sung by a soprano, the other lines being set in four-part vocal harmony. A similar method has been pursued in the second example, but the first four lines in this may be sung in two parts, stated to be soprano, but more suitable for soprano and alto. "Silent Night" is set to a melodious tune in 6-8 rhythm for the four usual voices, and, in common with the preceding carols, is easy and grateful to sing. No. 272, "Angels singing, bright stars beaming," words and melody by Nicolas Saboly, the music arranged by John Henry Mee, is contrapuntal in style and is interesting and charming. Choirmasters with well-trained forces should not neglect this carol. The same composer has furnished No. 273, entitled "Little children, wake and listen." This is much simpler in character and provides opportunities for soprano and tenor solos. "Blessed Babe! the straw is spread," No. 274, words by I. J. Postgate, music by Herbert W. Wareing, possesses much vivacity and is decidedly pleasing. It is written in four-part harmony throughout. No. 275, "Ring the bells, the Christmas bells," has words by Agnes Burney and music by the late Sir Joseph Barnby, and its strains attest to the skill of this musician in writing effectively for voices in harmony. The descent of the basses through an octave on a fourth, while the other voice parts ascend, most happily illustrates the subject of the text.

Prelude in F minor. Romance in A flat. Étude in F. For pianoforte solo. Op. 42. By A. Arensky.
Our Queen. March. For pianoforte solo. By H. M. Higgs.
Romance. For violin and pianoforte. By Hamilton Clarke.
[Novello, Ewer and Co.]

M. Arensky is one of the most finished writers of the modern Russian school, and the pieces under review are calculated to increase the favourable impression his music has already made in this country. The "Prelude," in particular, is a graceful and melodious example of its kind, by no means difficult and decidedly effective. The "Romance" is still more easy to play, and chiefly demands a pianist with a sympathetic touch, by whom the music could be made to suggest a very pleasing story. The "Etude" is built upon a simple figure which lays well under the hand, and when played as marked, *Allegro molto*, has a very brilliant effect and enhances the charm of a pleasing melody.

Mr. Higgs has written a vivacious quick march, the trio of which is formed of an arrangement of Sir Joseph Barnby's patriotic part-song "Victoria—our Queen!" The first subject is exceedingly bright and the treatment of the part-song is very effective, while its martial character provides an excellent contrast to the preceding and following strains. The music is very simple and easy to read at sight.

Mr. Clarke's "Romance" is of a placid and tuneful nature and is suggestive of "the course of true love that *did* run smooth." Violinists of moderate executive abilities will find this an agreeable piece and one which will show their attainments to the best advantage.

Twelve Pianoforte Pieces. By Granville Bantock.
[Forsyth Brothers.]

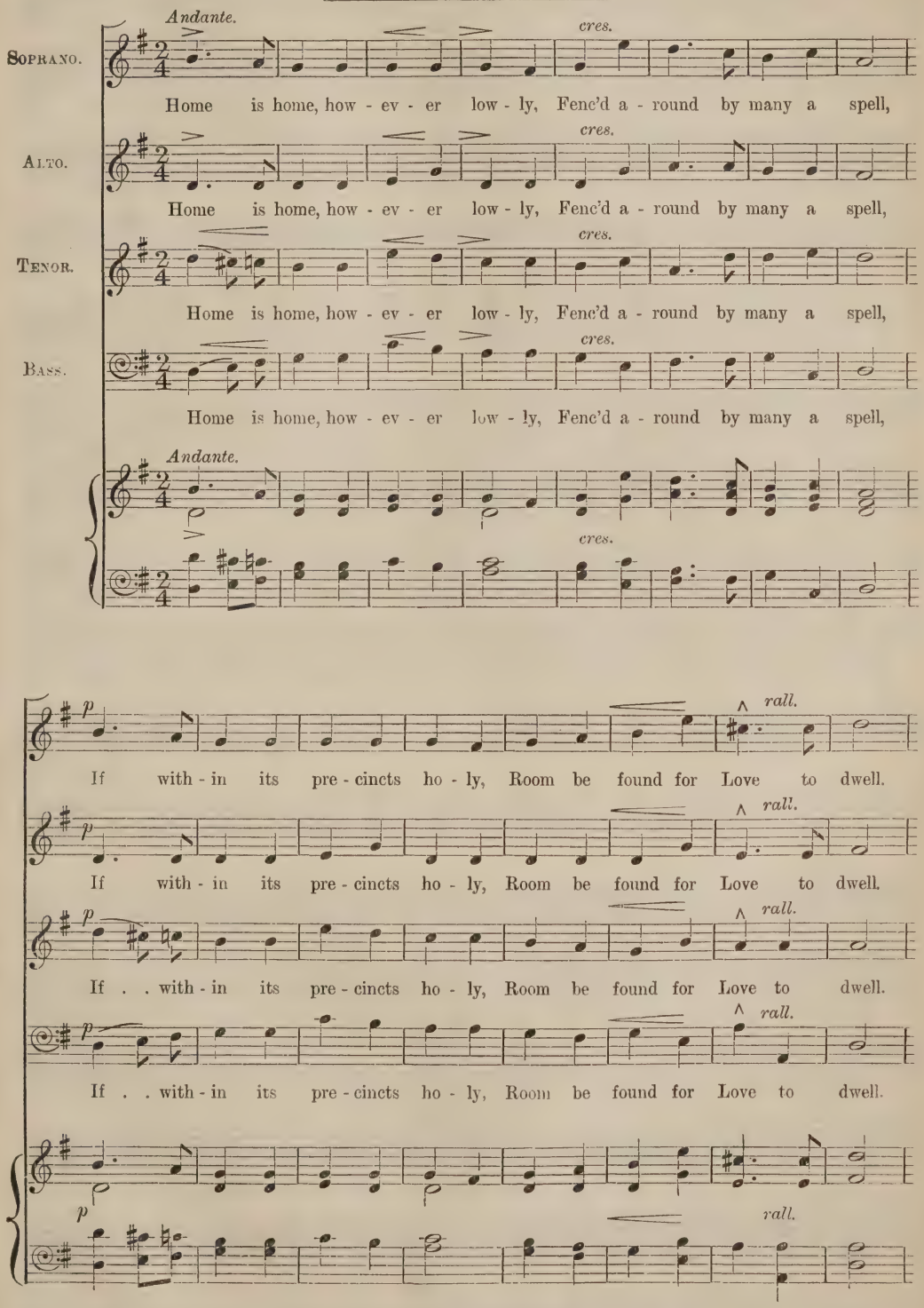
Mr. Granville Bantock is one of the most promising composers of what may be termed the young English school of writers, and his recently published set of "Twelve Pianoforte Pieces" will doubtless conduce to their author's name becoming more widely known than even it is at present, for they are eminently suitable for home use. They are severally named Rhapsodie, Meditation, Phantasy, Scherzo, Nocturne, Legend, Preghiera,

Home is home, however lowly.

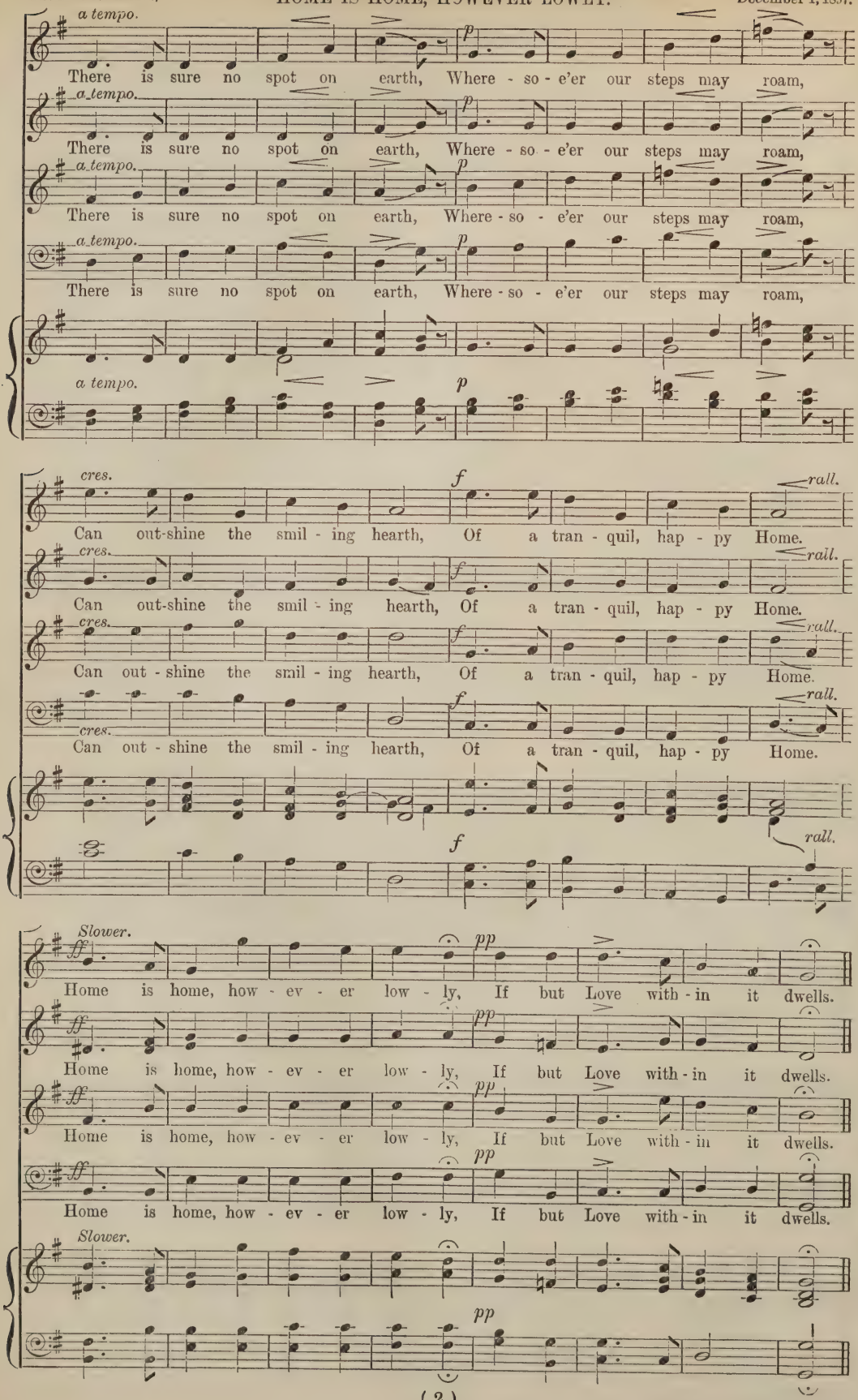
FOUR-PART SONG.

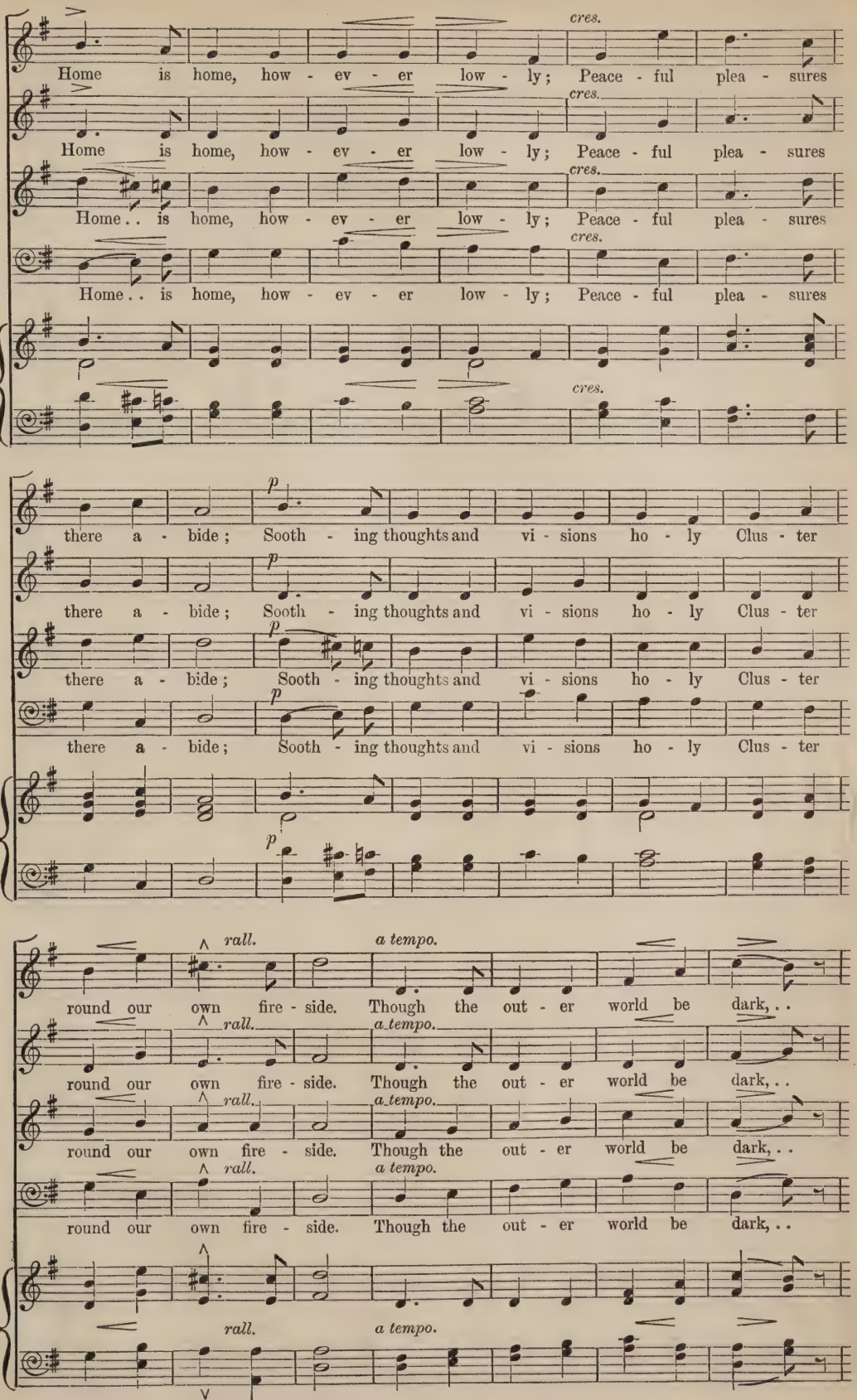
Composed by G. M. Garrett, Mus. Doc.

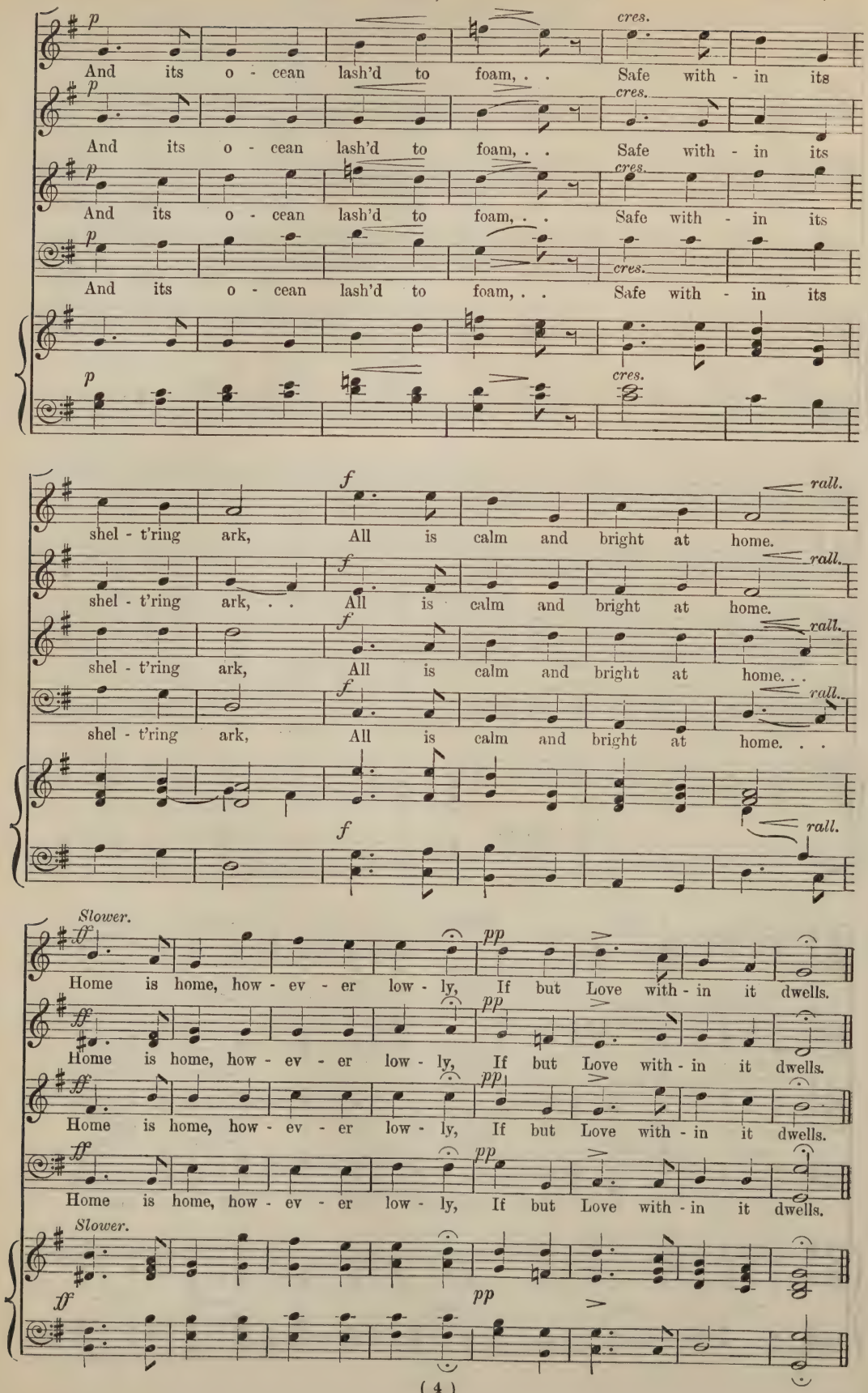
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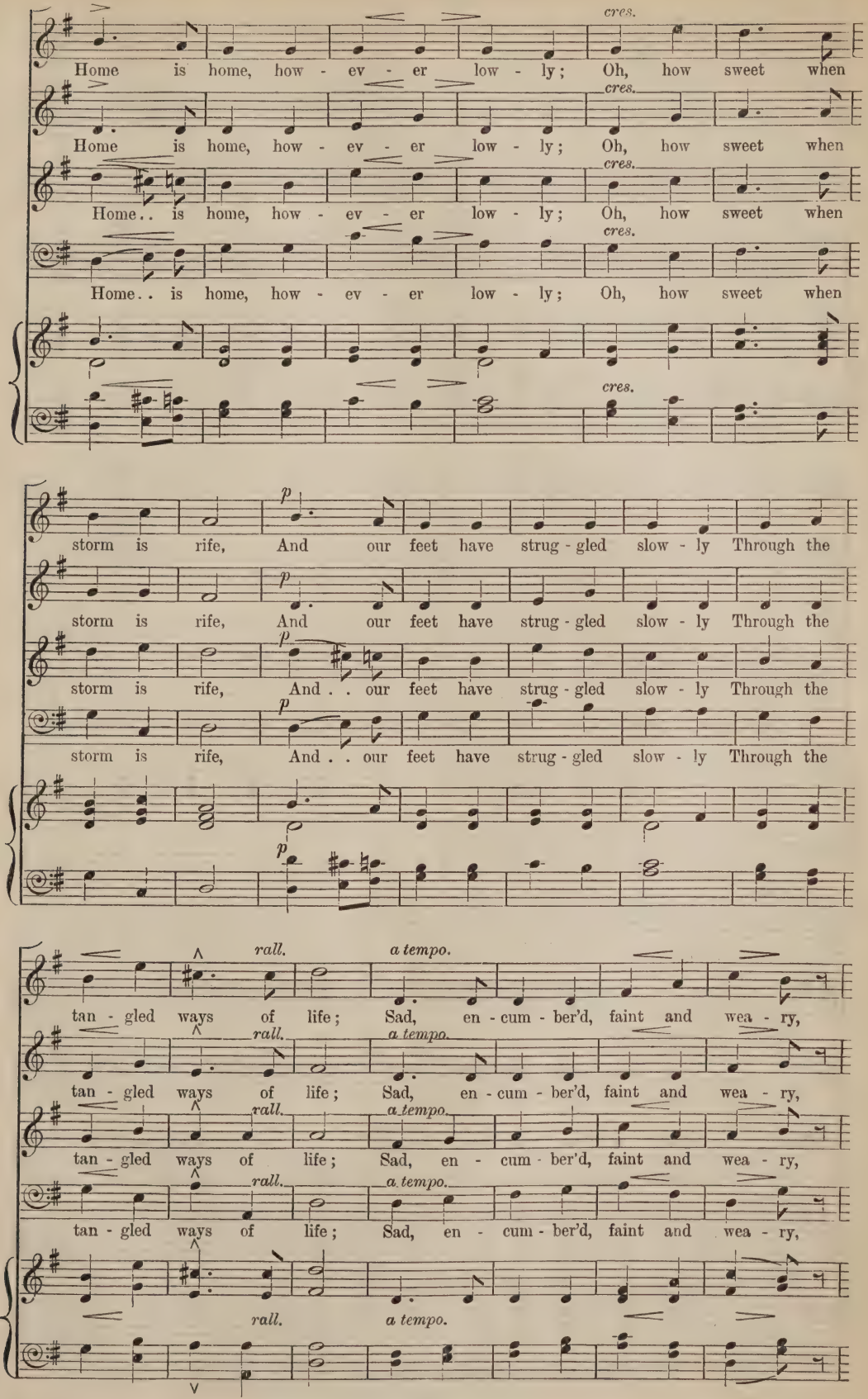


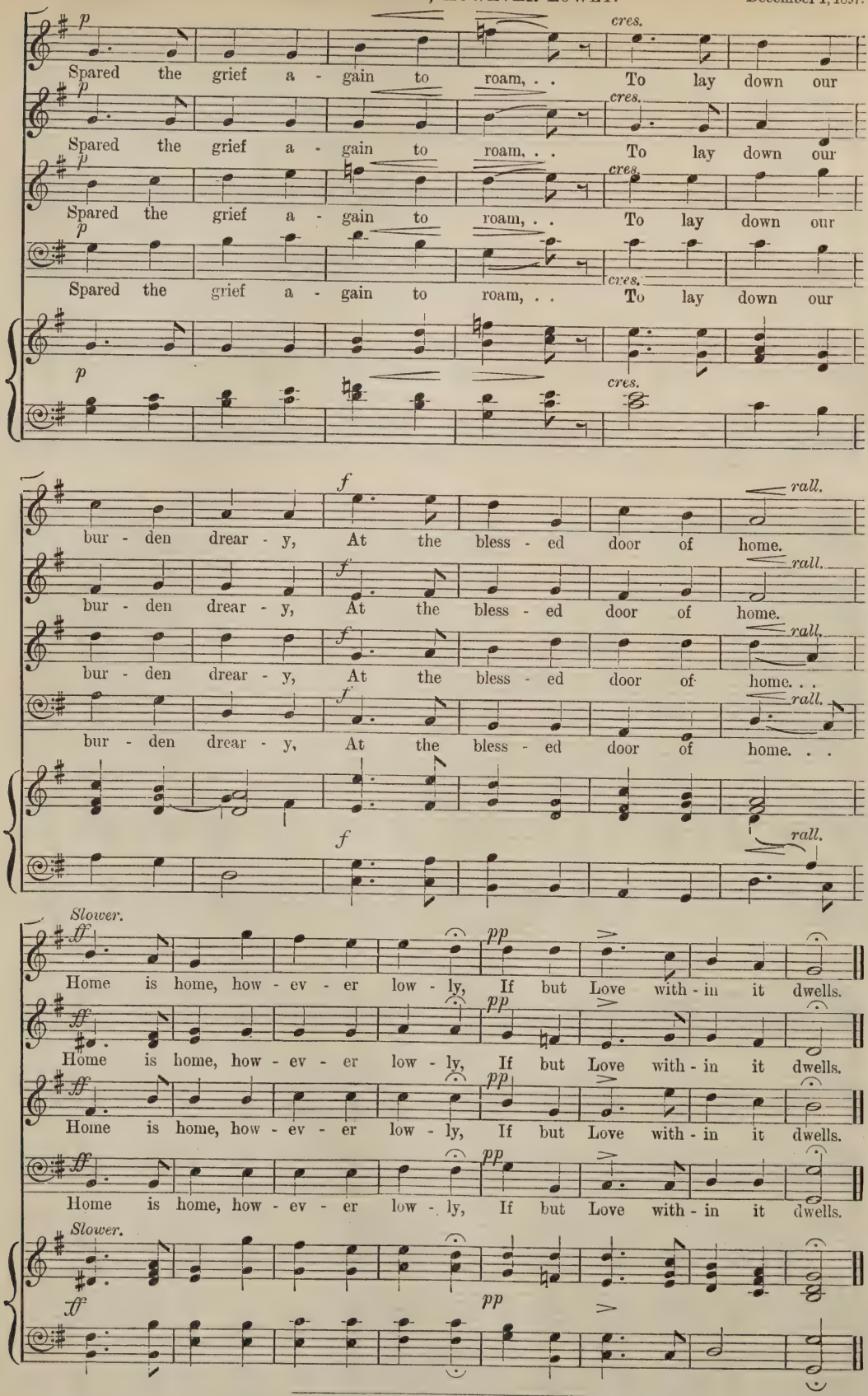
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a tempo.
p
There is sure no spot on earth, Where - so - e'er our steps may roam,
cres.
f
rall.
Can out-shine the smil - ing hearth, Of a tran - quil, hap - py Home.
Slower.
ff
pp
Home is home, how - ev - er low - ly, If but Love with - in it dwells.


cres.
Home is home, how - ev - er low - ly; Peace - ful plea - sures
Home is home, how - ev - er low - ly; Peace - ful plea - sures
Home . . is home, how - ev - er low - ly; Peace - ful plea - sures
Home . . is home, how - ev - er low - ly; Peace - ful plea - sures
p
there a - bide; Sooth - ing thoughts and vi - sions ho - ly Clus - ter
there a - bide; Sooth - ing thoughts and vi - sions ho - ly Clus - ter
there a - bide; Sooth - ing thoughts and vi - sions ho - ly Clus - ter
there a - bide; Sooth - ing thoughts and vi - sions ho - ly Clus - ter
rall.
a tempo.
round our own fire - side. Though the out - er world be dark, . .
round our own fire - side. Though the out - er world be dark, . .
round our own fire - side. Though the out - er world be dark, . .
round our own fire - side. Though the out - er world be dark, . .


p
cres.
And its o - cean lash'd to foam, . . Safe with - in its
And its o - cean lash'd to foam, . . Safe with - in its
And its o - cean lash'd to foam, . . Safe with - in its
And its o - cean lash'd to foam, . . Safe with - in its
f
rall.
shel - t'ring ark, All is calm and bright at home.
shel - t'ring ark, . . All is calm and bright at home.
shel - t'ring ark, All is calm and bright at home. . .
shel - t'ring ark, All is calm and bright at home. . .
Slower.
ff
pp
Home is home, how - ev - er low - ly, If but Love with - in it dwells.
Home is home, how - ev - er low - ly, If but Love with - in it dwells.
Home is home, how - ev - er low - ly, If but Love with - in it dwells.
Home is home, how - ev - er low - ly, If but Love with - in it dwells.


cres.
Home is home, how - ev - er low - ly; Oh, how sweet when
Home is home, how - ev - er low - ly; Oh, how sweet when
Home.. is home, how - ev - er low - ly; Oh, how sweet when
Home.. is home, how - ev - er low - ly; Oh, how sweet when
p
storm is rife, And our feet have strug - gled slow - ly Through the
storm is rife, And our feet have strug - gled slow - ly Through the
storm is rife, And . . our feet have strug - gled slow - ly Through the
storm is rife, And . . our feet have strug - gled slow - ly Through the
rall.
a tempo.
tan - gled ways of life; Sad, en - cum - ber'd, faint and wea - ry,
tan - gled ways of life; Sad, en - cum - ber'd, faint and wea - ry,
tan - gled ways of life; Sad, en - cum - ber'd, faint and wea - ry,
tan - gled ways of life; Sad, en - cum - ber'd, faint and wea - ry,



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The Musical Times, **EXTRA SUPPLEMENT.** December 1, 1897

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SUB-DEAN OF WESTMINSTER.

BEHOLD MY SERVANT
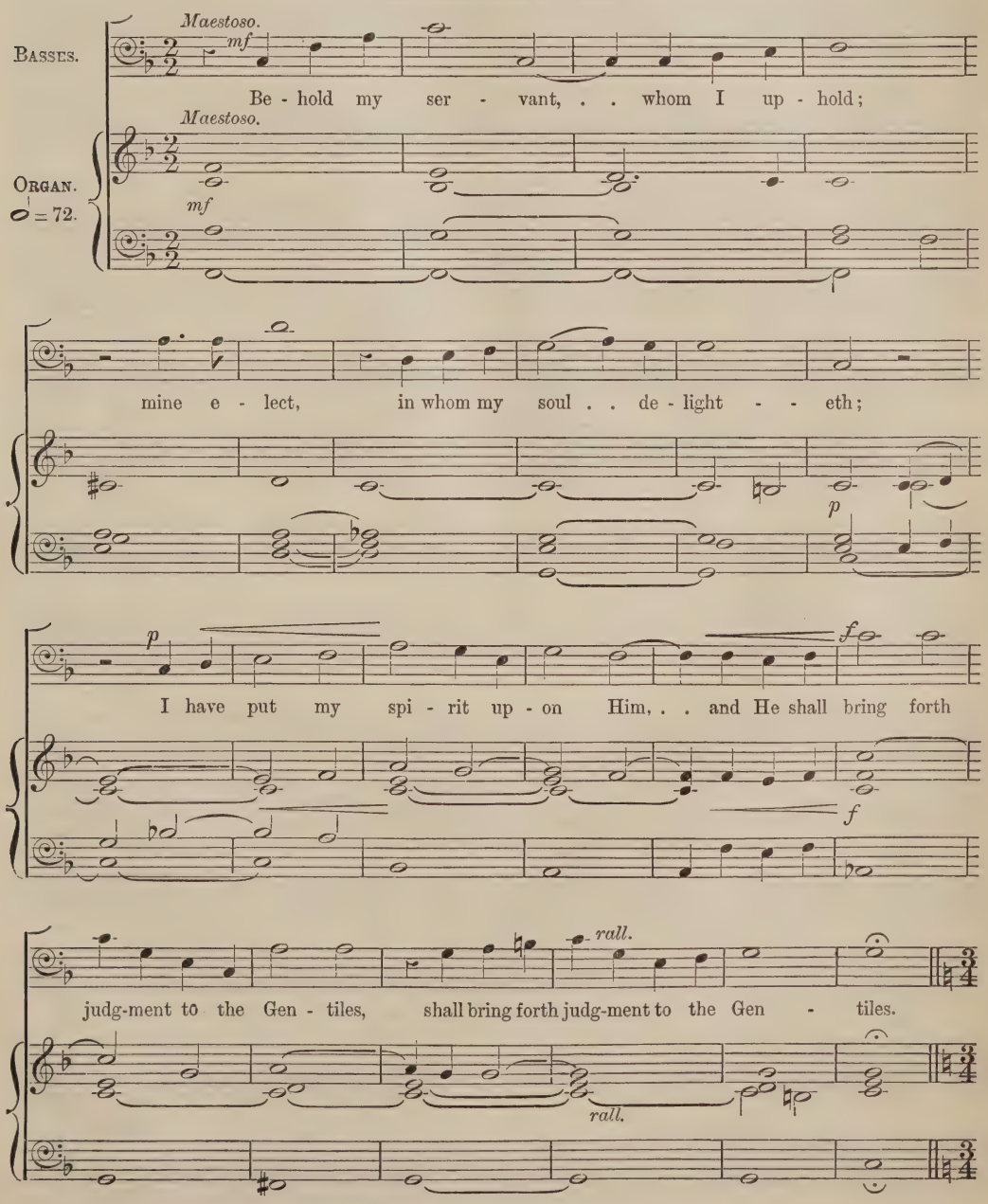
ANTHEM FOR CHRISTMAS

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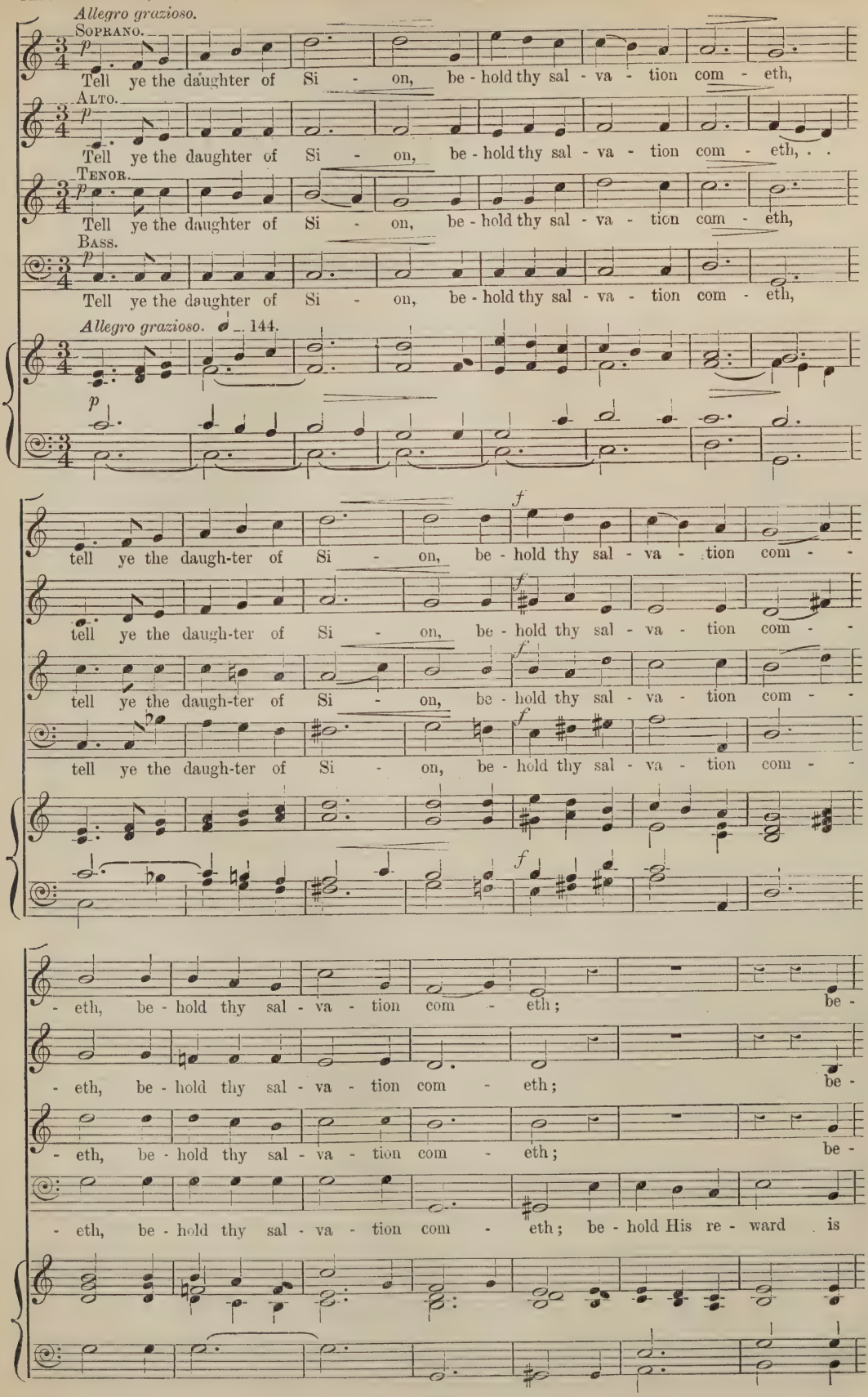
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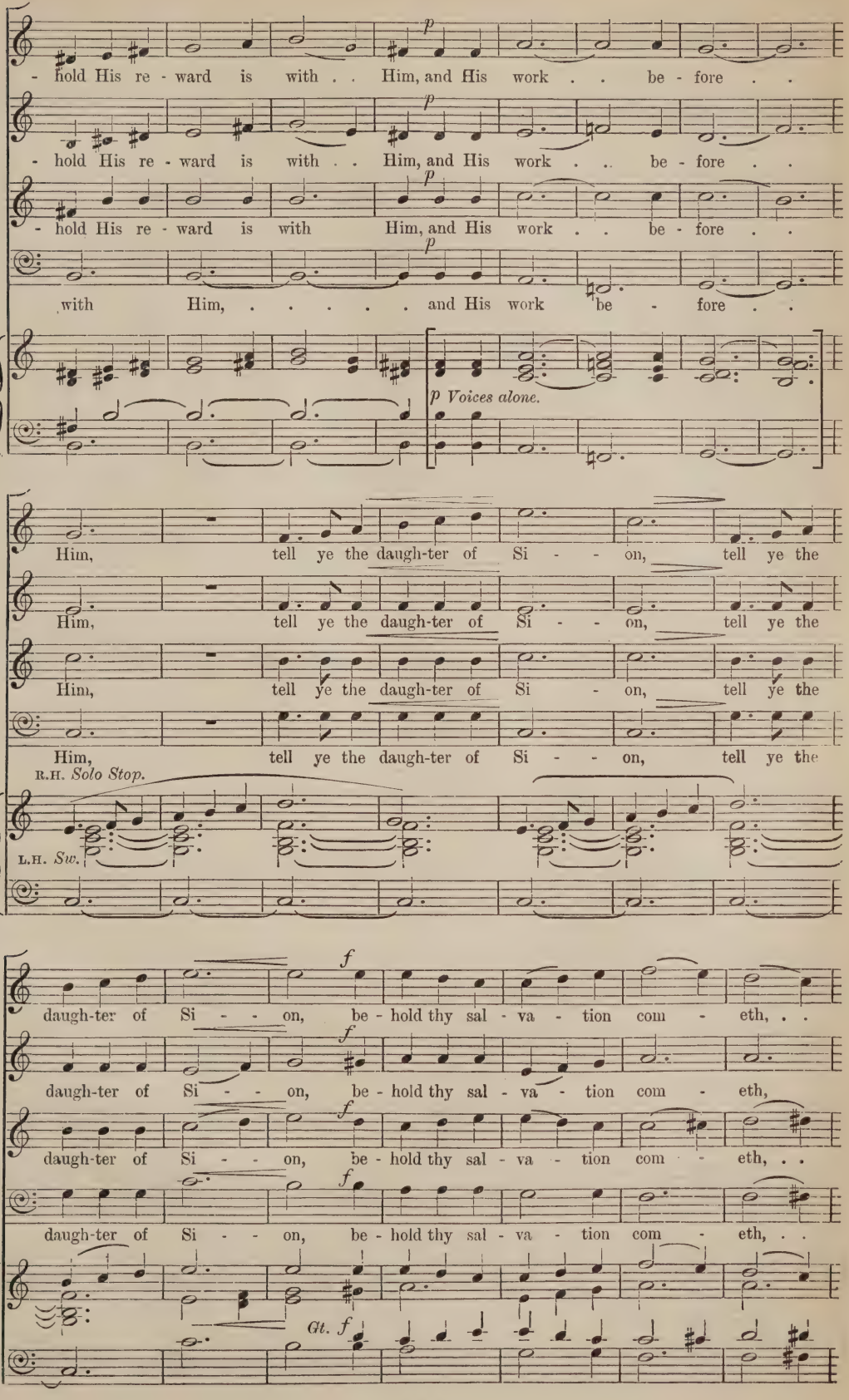
Isaiah xlii. 1; lxii. 11;
St. Luke i. 68; St. Matt. xxi. 9.

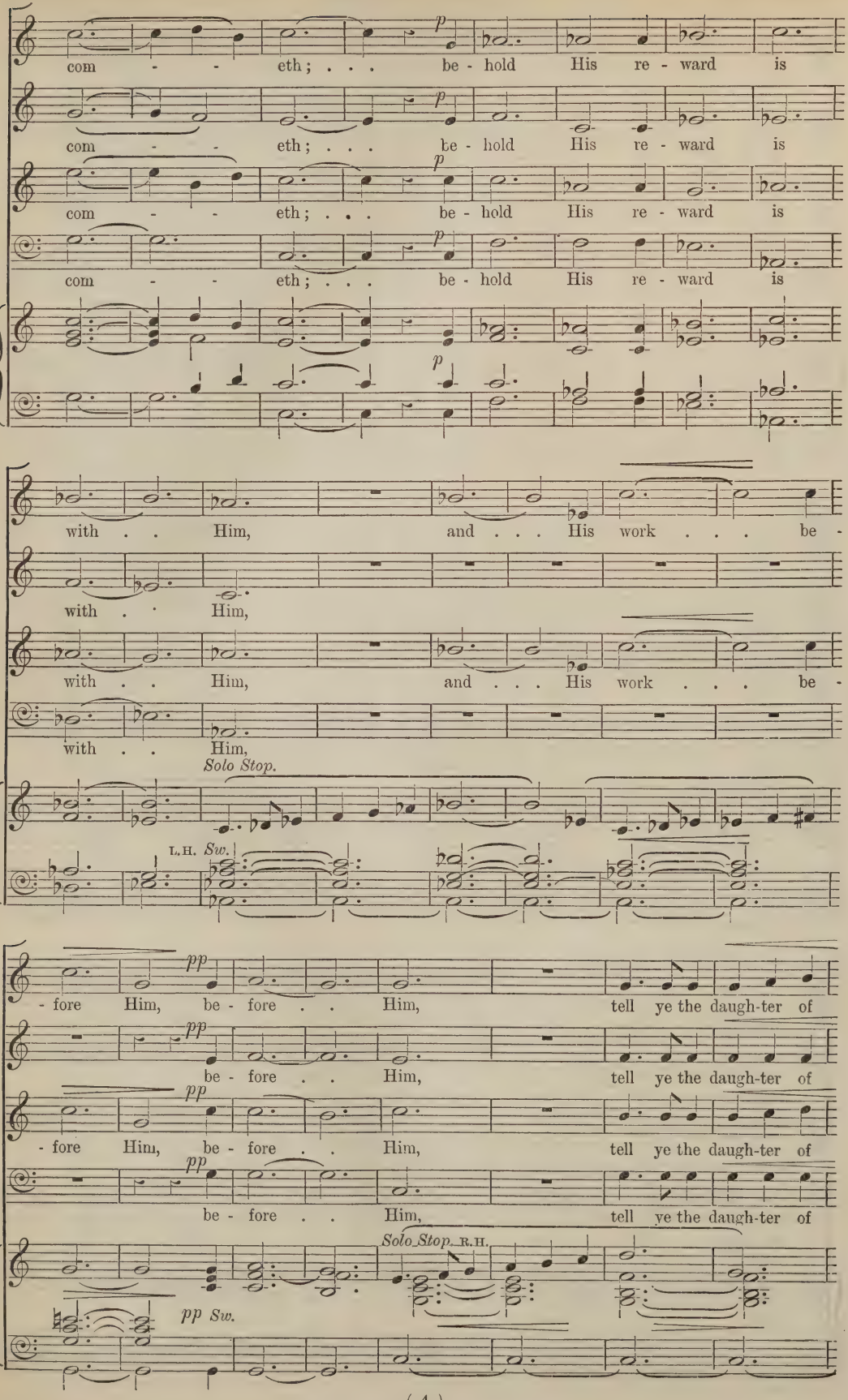
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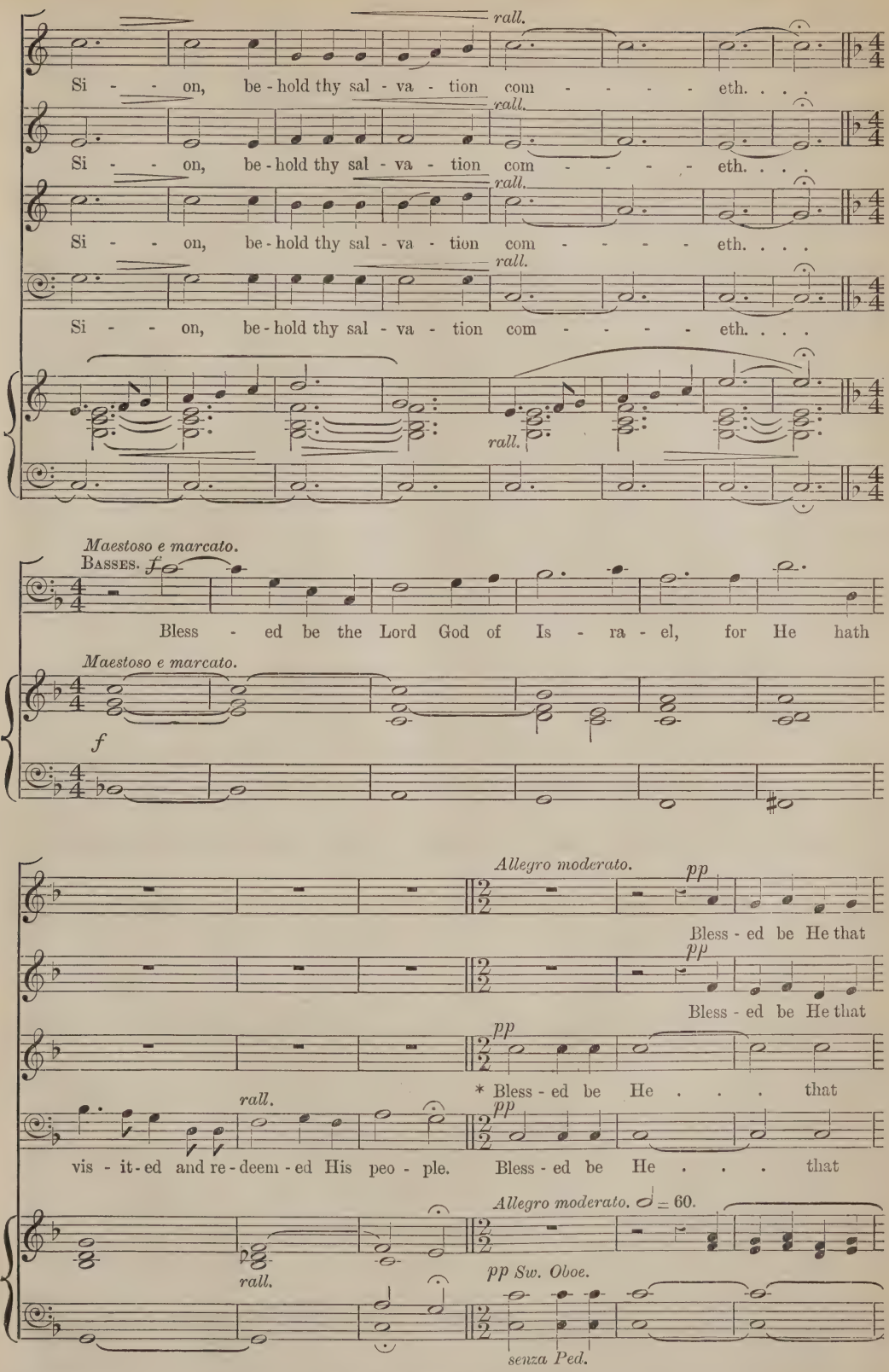


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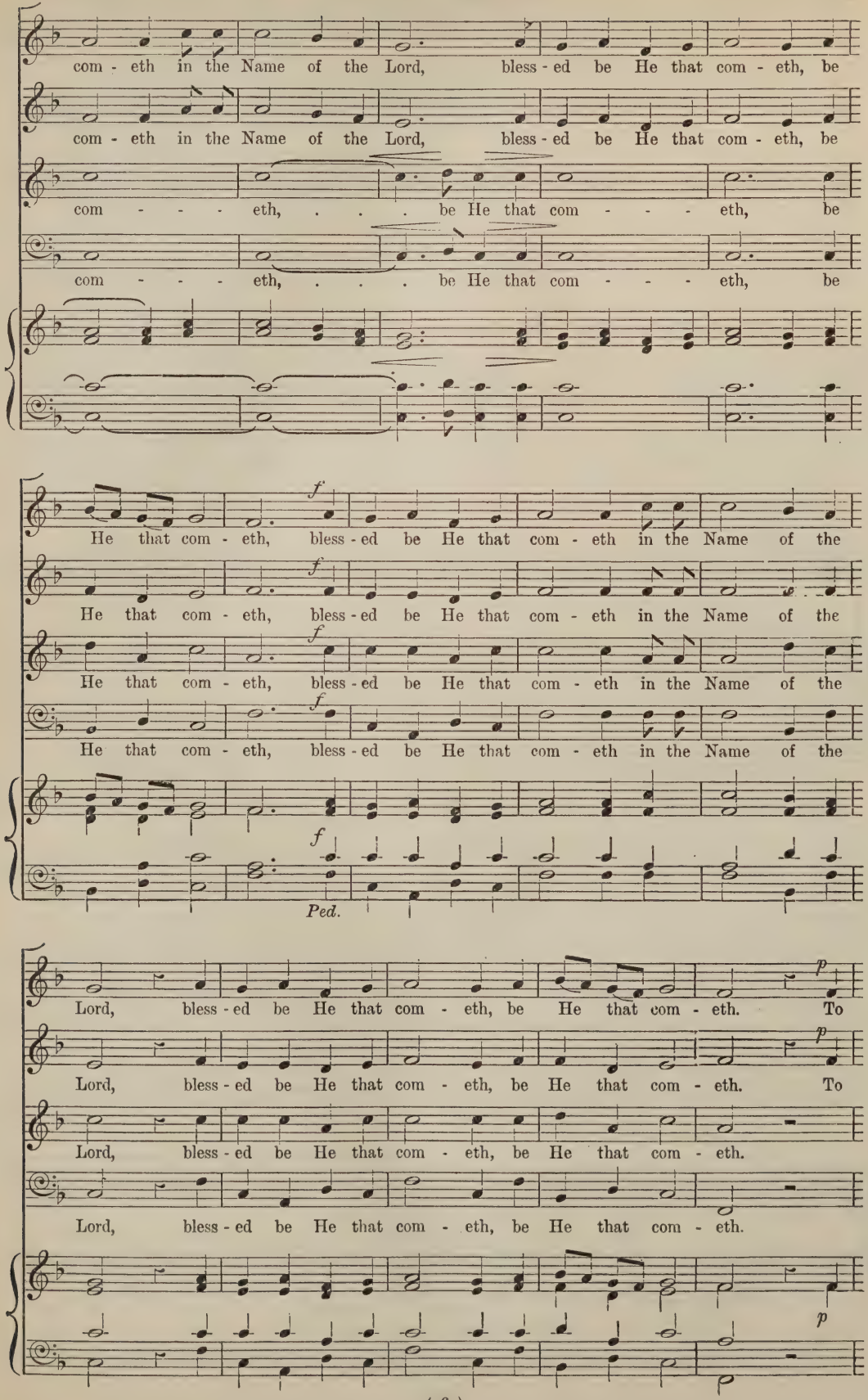

Allegro grazioso.
Soprano.
Tell ye the daughter of Si - on, be - hold thy sal - va - tion com - eth,
Alto.
Tell ye the daughter of Si - on, be - hold thy sal - va - tion com - eth, . .
Tenor.
Tell ye the daughter of Si - on, be - hold thy sal - va - tion com - eth,
Bass.
Tell ye the daughter of Si - on, be - hold thy sal - va - tion com - eth,
Allegro grazioso. ♩ = 144.
tell ye the daugh-ter of Si - on, be - hold thy sal - va - tion com - -
tell ye the daugh-ter of Si - on, be - hold thy sal - va - tion com - -
tell ye the daugh-ter of Si - on, be - hold thy sal - va - tion com - -
tell ye the daugh-ter of Si - on, be - hold thy sal - va - tion com - -
- eth, be - hold thy sal - va - tion com - eth; be -
- eth, be - hold thy sal - va - tion com - eth; be -
- eth, be - hold thy sal - va - tion com - eth; be -
- eth, be - hold thy sal - va - tion com - eth; be - hold His re - ward is
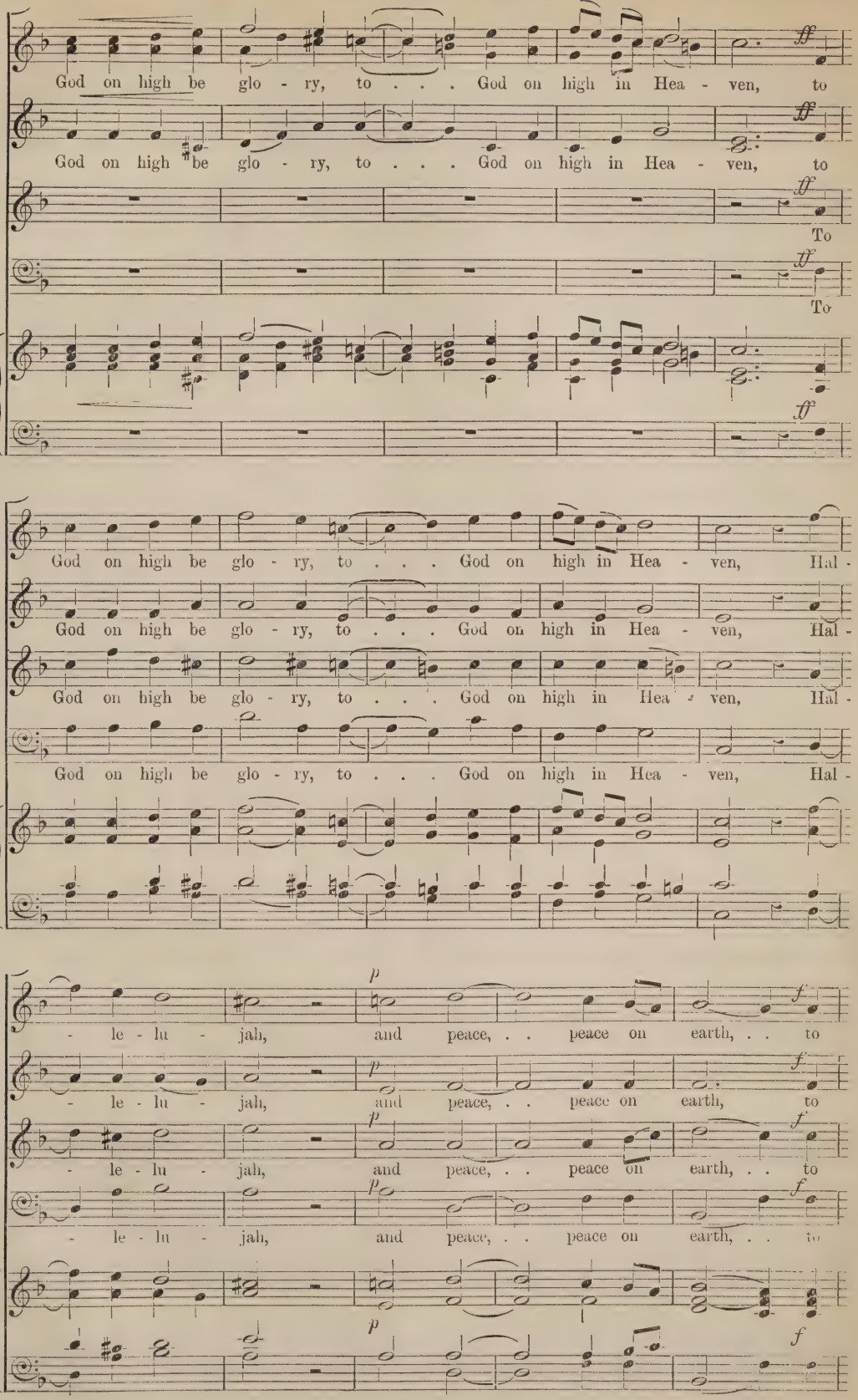

- hold His re - ward is with . . Him, and His work . . be - fore . .
- hold His re - ward is with . . Him, and His work . . be - fore . .
- hold His re - ward is with Him, and His work . . be - fore . .
with Him, ... and His work be - fore . .
p Voices alone.
Him, tell ye the daugh-ter of Si - - - on, tell ye the
Him, tell ye the daugh-ter of Si - - - on, tell ye the
Him, tell ye the daugh-ter of Si - on, tell ye the
Him, tell ye the daugh-ter of Si - - - on, tell ye the
R.H. Solo Stop.
L.H. Sw.
daugh-ter of Si - - - on, be - hold thy sal - va - tion com - eth, . .
daugh-ter of Si - - - on, be - hold thy sal - va - tion com - eth,
daugh-ter of Si - - - on, be - hold thy sal - va - tion com - eth, . .
daugh-ter of Si - - - on, be - hold thy sal - va - tion com - eth, . .
Gt. f


com - - eth; . . . be - hold His re - ward is
com - - eth; . . . be - hold His re - ward is
com - - eth; . . . be - hold His re - ward is
com - - eth; . . . be - hold His re - ward is
p
with . . Him, and . . . His work . . . be -
with . . Him,
with . . Him, and . . . His work . . . be -
with . . Him,
Solo Stop.
L.H. Sw.
pp
- fore Him, be - fore . . Him, tell ye the daugh-ter of
be - fore . . Him, tell ye the daugh-ter of
- fore Him, be - fore . . Him, tell ye the daugh-ter of
be - fore . . Him, tell ye the daugh-ter of
Solo Stop. R.H.
pp Sw.

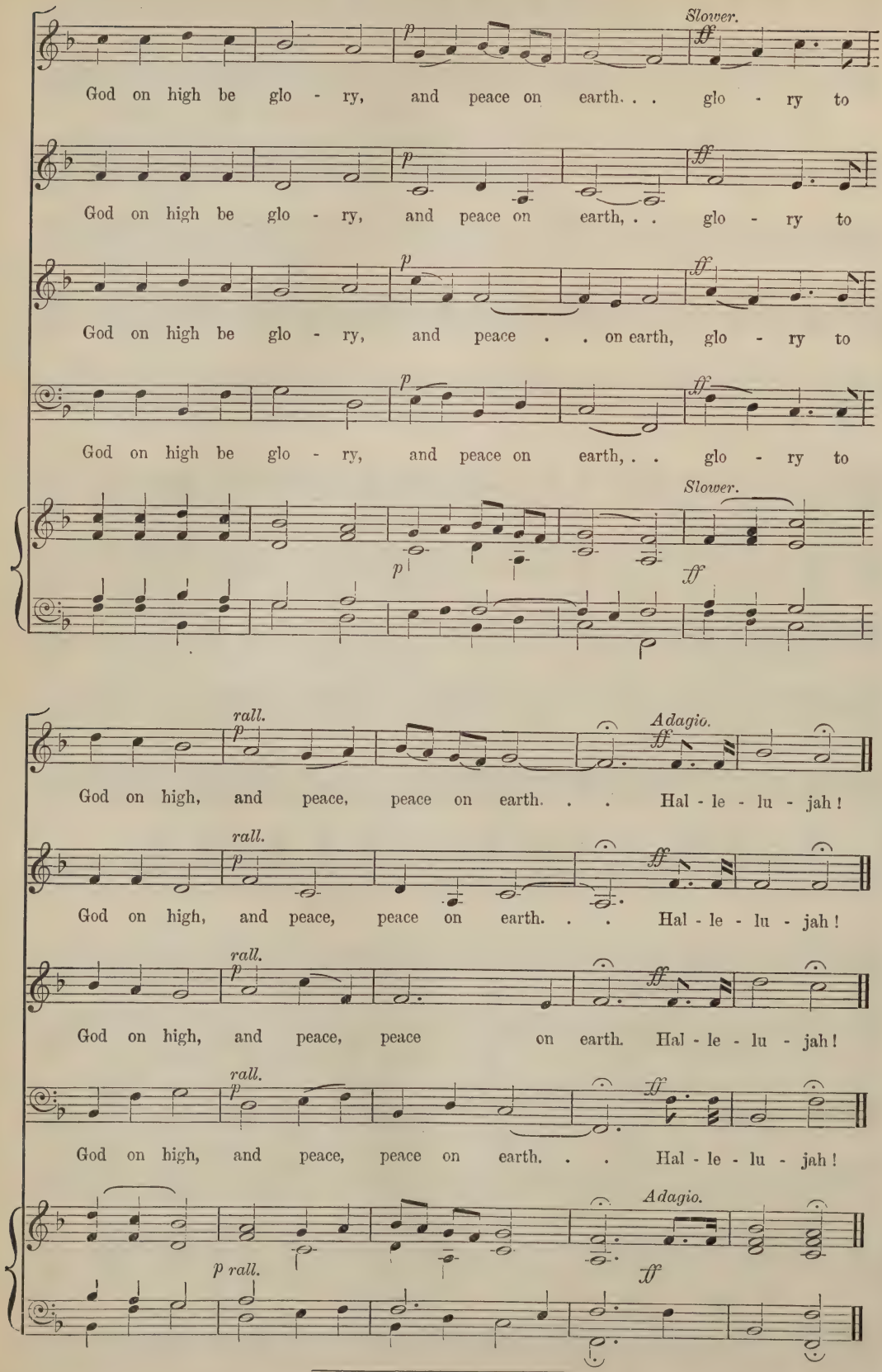


* The words of this movement are taken from the "Sarum Missal," the music from an "Ave Maria" attributed to Arcadelt (16th Century).


com - eth in the Name of the Lord, bless - ed be He that com - eth, be
com - eth in the Name of the Lord, bless - ed be He that com - eth, be
com - - - - eth, . . . be He that com - - - - eth, be
com - - - - eth, . . . be He that com - - - - eth, be
He that com - eth, bless - ed be He that com - eth in the Name of the
He that com - eth, bless - ed be He that com - eth in the Name of the
He that com - eth, bless - ed be He that com - eth in the Name of the
He that com - eth, bless - ed be He that com - eth in the Name of the
Ped.
Lord, bless - ed be He that com - eth, be He that com - eth. To
Lord, bless - ed be He that com - eth, be He that com - eth. To
Lord, bless - ed be He that com - eth, be He that com - eth.
Lord, bless - ed be He that com - eth, be He that com - eth.


God on high be glo - ry, to . . . God on high in Hea - ven, to
God on high be glo - ry, to . . . God on high in Hea - ven, to
To
To
God on high be glo - ry, to . . . God on high in Hea - ven, Hal -
God on high be glo - ry, to . . . God on high in Hea - ven, Hal -
God on high be glo - ry, to . . . God on high in Hea - ven, Hal -
God on high be glo - ry, to . . . God on high in Hea - ven, Hal -
- le - lu - jah, and peace, . . peace on earth, . . to
- le - lu - jah, and peace, . . peace on earth, to
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BEHOLD MY SERVANT.



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THE ROYAL ACADEMY OF MUSIC,

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The Royal Academy of Music affords to Students an opportunity of receiving a thorough training in all branches of Music, under the most able and distinguished Professors.

The Academic year consists of thirty-six weeks, divided into three Terms: In 1897-98 the Michaelmas Term commenced on Monday, 27th September, and closes on Saturday, 18th December, 1897; the Lent Term commences on Thursday, 6th January, and closes on Wednesday, 30th March, 1898; and the Midsummer Term commences on Monday, 2nd May, and closes on Saturday 23rd July, 1898.

Students are admitted at the commencement of each Term and Half-Term.

The Fee for the Entrance Examination is One Guinea, payable in advance. Successful candidates pay as an Entrance Fee a further sum of Four Guineas. The Fee for the entire course of Study is Eleven Guineas per Term. The Course of Instruction includes Two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Harmony; one in Elocution, for Singers; and the advantages of the Sight Singing Class, the Chamber Music Classes, and the Orchestral and Choral Practices. A limited number of Wind Instrument players are admitted as Orchestral students at Seven Guineas per Term. An Operatic Class, for the study of the Lyrical Drama, is open to Students on payment of an additional fee of 1½ Guineas per Term. Classes for the Study of Modern Languages, Deportment, Fencing, Stage Dancing, and Dramatic Acting are also open to Students on payment of a small additional fee.

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THE STERNDALE BENNETT SCHOLARSHIP,

for proficiency in any branch of Music, and entitling the holder to two years' free instruction.

THE JOHN THOMAS WELSH SCHOLARSHIP,

for Vocalists and Instrumentalists at alternate elections, and entitling the holder to three years' free instruction.

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for Musical Composition and Pianoforte playing, entitles the successful candidate to three years' free instruction in the Academy, and, after that, to a yearly sum to assist him or her in the extension of his or her musical experience for two years on the Continent.

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In addition to the Scholarships, a number of money and other prizes are open to Competition by the Students; and Certificates of Merit, Silver Medals, and Bronze Medals are awarded annually for the various subjects of the Curriculum to such Students as show sufficient progress and have been studying throughout the Academic year.

Students who on leaving show special merit and ability receive the additional distinction of being elected Associates of the Institution, and are thereby entitled to the use after their names of the Initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials F.R.A.M.

Numerous Concerts and Lectures are given, at which Annual Subscribers to the Institution have the right of being present, and of introducing friends, in proportion to the amount of their subscriptions.

METROPOLITAN EXAMINATION.

An Examination (independent of Academy teaching) of Musical Composers or Performers, and Teachers, is held annually in London during the Christmas vacation. Successful Candidates are created Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M.; and receive diplomas to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. The Syllabus for this Examination is published in May.

F. W. RENAUT, *Secretary.*

THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

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THE COLLEGE offers a complete course of musical instruction to pupils of both sexes, both professional and amateur, by teachers of the highest eminence in all branches. Pupils when sufficiently advanced have opportunities of putting their knowledge into practice at the *ensemble* rehearsals, the College Concerts, and the annual performance of Opera. Sixty Scholarships have been founded which provide free musical teaching, and in some cases maintenance. There are Exhibitions, Prizes, and other pecuniary advantages, for particulars of which see the Syllabus.

TERMS, FEES, &c.

The Easter Term, 1898, commences on January 6; the Entrance Examination being held at the College on January 4. The tuition fee is £12 12s. per term. Students must continue at College for at least three terms. Female Pupils are accommodated at the Alexandra House close to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

A Junior Department has been established to provide for Pupils under sixteen, whose time is also occupied by the necessities of their general education. The fee is £6 6s. per term for one subject, including also Rudiments of Music or Harmony.

FREE OPEN SCHOLARSHIPS, 1898.

Preliminary Examinations for Eleven Free Open Scholarships will be held in February, 1898, in various local centres throughout the United Kingdom.

Official Forms of application for these Scholarships may be obtained at the College. No such application can be entertained if received after January 3, 1898.

CERTIFICATE OF PROFICIENCY (A.R.C.M.)

A Certificate of Proficiency is granted for excellence in the various branches of music.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of Associate of the Royal College of Music, and is entitled to place the letters A.R.C.M. after his or her name.

The next Examination will take place on April 20, 1898, and is open to all-comers, whether pupils of the College or not, without restriction of age. Intending Candidates must apply on official forms furnished by the College, to be returned not later than March 9.

ANNUAL OPERA PERFORMANCE.

An Opera is performed each year by pupils of the College, by special permission of the Council. Mozart's "Don Juan" is in course of preparation and will be shortly performed at a West-End Theatre.

DONORS AND SUBSCRIBERS.

Under the Charter each donor of £50—whether as an individual or as the chosen representative of a corporate body, company, or firm—and each annual subscriber of £10 and upwards is a member of the Corporation of the Royal College of Music, and in that capacity may attend the general meetings, and share in all other privileges conferred by the Charter on Members of the Corporation.

FRANK POWNALL,
Registrar.

November, 1897.

Mazurka, Intermezzo, Serenade, Caprice, and Romance, which titles indicate their respective characters. The most attractive, perhaps, are the Meditation, Scherzo, Legend, and Mazurka, but each possesses considerable individuality, and they are a series of short, brilliant, and moderately difficult pieces that will form a valuable addition to the repertory of any pianist.

Song Flowers from "A Child's Garden of Verses." By Robert Louis Stevenson. Set to music by Katherine M. Ramsay. With illustrations by Gordon Browne. [Gardner, Darton and Co.]

Verses, music, and sketches are here happily united in making this dainty volume one of the most delightful gift-books of the season. Robert Louis Stevenson's bairnie poems, like good wine, need no bush. To set them to appropriate music, such as will reflect their charming *naïveté*, is no easy task; but we are bound to say that the fair composer has admirably succeeded in catching the spirit of Stevenson's graceful lines. Mr. Gordon Browne's illustrations are excellent and Mr. S. R. Crockett, a distinguished fellow-countryman of Stevenson's, contributes a characteristic foreword.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The local musical season is now in full swing, and practically began with Messrs. Harrison's first subscription concert of a series of four. The principal attraction was centred in the re-appearance of Madame Melba after an absence of four years. The Australian *prima donna* was in excellent voice and she could not have chosen a finer aria than "Ardon gl' incensi," the mad scene from "Lucia di Lammermoor," in order to display to the fullest her beautiful voice and marvellous vocalisation. The other artists were Madame Belle Cole, Mr. Ben Davies, Mr. Douglas Powell, Miss Llewela Davies (pianoforte), Mr. Gorski (violin), Mr. Frederic Griffith (flute), and Mr. Landon Ronald (accompanist).

Mr. J. W. Turner and his English Opera Company paid a flying visit to the Grand Theatre and produced, for the first time here, a new tragic opera in two acts, entitled "La Gitana," written by F. Leslie Morton, music by Stephen R. Philpot.

Orchestral concerts are prominently to the fore this season, their number being increased by a series of ten organised by Mr. George Halford, an earnest and accomplished musician. The first of the series was given on the 2nd ult., proving an artistic success in every way. His orchestra consists of eighty performers, with Mr. Schiever and Mr. Fred. Ward as principal first violins. For the initial concert the programme included the following: Beethoven's Seventh Symphony, Wagner's overture "Der Fliegende Holländer," the entrance of the gods into Valhalla, from "Rheingold"; Gounod's ballet music from "Polyeucte," and Tschaïkowsky's "Marche Slave." Madame Brema was the vocalist. The second concert took place on the 16th ult., when Mr. Emile Sauret, the eminent violinist, played Saint-Säens's Concerto (No. 3) in B minor, with the orchestra, and Ernst's "Hungarian Airs." The pieces for the orchestra consisted of Marschner's overture "Hans Heiling," Rubinstein's "Valse Caprice," and Berlioz's overture "Benvenuto Cellini."

The Birmingham Festival Choral Society opened its series of subscription concerts with Mendelssohn's "St. Paul," which attracted a large audience to the Town Hall on the 13th ult. The Society could not have marked the fiftieth anniversary of Mendelssohn's death in a more befitting manner, for it was in this very hall that in 1837 Mendelssohn conducted his great work. The last performance by this Society was in 1891, its revival was, therefore, more than justified. I cannot recall a more impressive and all-round excellent rendering of Mendelssohn's *chef d'œuvre*. The singing of the chorus was quite remarkable in tone power, and it was evident that the high pitch was to their liking, the intonation being absolutely pure and correct. Mr. Perkins, the organist, had to transpose the organ part a semitone higher, which he did in a faultless manner. The principals, Madame Emily Squire, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Ffrangcon-Davies gave an intelligent and sympathetic reading of their respective parts, and to Dr. C. Swinnerton Heap fell the honour of having conducted and prepared one of the finest performances of "St. Paul" that has been heard here since the festival of 1864.

The Birmingham Amateur Orchestral Society gave an interesting concert in the large Lecture Theatre of the Midland Institute, under Mr. George Halford's able conductorship. The feature of the concert centred in the first performance here of Mr. Albert W. Ketelbèy's Concertstück for pianoforte and orchestra, with the composer at the pianoforte, and Mr. Herbert Grice's masterly playing of Goltermann's Concerto in A minor (Op. 14) for violoncello, accompanied by the orchestra.

Mr. Stockley having last season given up his long established orchestral concerts is succeeded by Dr. Rowland Winn, who is carrying them on on somewhat the same lines as heretofore. The first of a series of four was given in the Town Hall, on the 17th ult., before a large audience. Mons. de Greef, the eminent Belgian pianist, and Madame Blanche Marchesi, vocalist, comprised the solo artists.

MUSIC IN BRISTOL.

(From our own Correspondent.)

A splendid performance of Mendelssohn's "Elijah" was given by the Bristol Choral Society on the 6th ult. The work was well rehearsed, under the guidance of Mr. Riseley, and the result was a performance which for expression, phrasing, pronunciation of the words, and dramatic treatment approached very near to perfection. The chief vocalists were Mr. Andrew Black (who gave an admirable exposition of the part of the *Prophet*), Miss Mabel Berrey, Miss Sarah Berry, and Mr. Braxton Smith. Miss F. Cromey, Madame Probert-Goodwin, Miss C. Aldersley, Mrs. A. Baker, Mr. Fancourt, and Mr. W. Thomas assisted in the double quartet. The part of the *Youth* was taken by Master F. Gardner, formerly a chorister of Bristol Cathedral. A better representation of Mendelssohn's masterpiece has probably never been given in our city.

A pianoforte recital, on the 17th ult., by Mr. Eugene d'Albert, and several organ recitals in churches and public institutions, are the other chief musical events of the month.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Mr. Robert Dwyer's first annual concert, which took place at the Rotunda on October 27, was the opening event of the Dublin musical season. The works presented were Mendelssohn's "Lauda Sion" and "Loreley," with the "Magic Flute" Overture and a miscellaneous selection. The principal vocalists were Misses Prendergast and Corcoran, Messrs. Melfort Dalton and Lawrence Mooney.

On the 3rd ult. the Dublin Musical Society gave the third of its series of orchestral concerts at the Royal University, Earlsfort Terrace. The orchestral numbers included the overtures "Der Fliegende Höllander" (Wagner) and "Midsummer Night's Dream" (Mendelssohn), Grieg's "Peer Gynt" Suite, Wagner's "Walkürenritt," and Augusta Holmès's Poème Symphonique "Irlande." Songs were contributed by Miss Alice Lamb and Mr. Melfort Dalton, but undoubtedly the leading feature of the concert was Signor Esposito's masterly performance of Mendelssohn's Pianoforte Concerto in G minor, in which the gifted pianist revelled in the opportunities afforded him for the display of his fine technique and graceful phrasing. In this work too the band was at its best. Dr. Joseph Smith conducted with his usual ability, and the strings were led by Mr. Arthur Darley.

The winter series of chamber music recitals, under the auspices of the Royal Dublin Society, opened in the Society's new lecture theatre, Kildare Street, on Monday, the 8th ult. The executants engaged are Signor Papini, Mr. Arthur Darley, Mr. Grisard, Herr Bast, and Signor Esposito.

A violin recital was given in the concert hall of the Royal Irish Academy of Music, on the 15th ult., by Signor Gerolamo de Angelis, who has been recently appointed

senior professor of the violin to the Academy. The new professor played, with Signor Esposito, Beethoven's Sonata in G (Op. 30, No. 3) for pianoforte and violin, and, with Mr. C. W. Wilson as accompanist, Tartini's Sonata in G and two of his own compositions, "Rêve d'Amour" and "Giga"; Mr. E. Gordon Cleather contributed two songs by Esposito and four by Grieg.

Two important announcements were too late for detailed notice in the present issue—namely, the Dublin Musical Society's first concert for the season, on the 25th ult., including Dvorák's "Spectre's Bride," and the opening of the new Lyric Hall, Burgh Quay, with two concerts, on the 26th and 27th ult. Mr. Charles Kelly's annual concert was also announced for the 27th ult.

The new Town Hall, Rathmines, was opened, on the 20th ult., with a concert and costume performance by Madame Jeanie Rosse's Ladies' Choral Society; and Mr. Raymond Revelle will conduct a performance of "The Messiah," at the same hall, on the 1st inst., with band and chorus of 150 performers.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

Mr. H. F. Howlett's Working Girls' Orchestral Band gave a concert in the Agricultural Hall Assembly Room, Norwich, on the 8th ult., to a large number of visitors. Considering the material with which Mr. Howlett has to deal, the musical result merits high commendation and his efforts deserve every assistance from the public.

The winter season of the Saturday evening organ recitals in St. Andrew's Hall, Norwich, conducted by Dr. Bunnett, opened on the 6th ult., in the presence of the Mayor accompanied by members of the Corporation and a very large general audience. As usual, Dr. Bunnett's solos were finished performances, while vocal excerpts were contributed in capital style by Miss Evelyn Ray and Mr. Mandeno Jackson.

The funds of the local Asylum for the Blind must have benefited considerably by the concert given in its behalf at St. Andrew's Hall, Norwich, on the 14th ult., for a large audience was present. With the exception of Madame Alice Gomez, the artists engaged in the good work were local, and included Miss Evelyn Ray, Miss May Sieber, Mr. Sawford Dye, and Mr. Charles Copeman as vocalists; while the instrumental department was ably represented by Dr. Bunnett, Mr. Kingston Rudd, Mr. F. W. B. Noverre, and Mr. R. Price. Not the least interesting pieces were several part-songs sung in capital style by inmates of the Institution.

MUSIC IN EDINBURGH AND PERTH.

(From our own Correspondent.)

Mr. d'Albert's recital was given too late in October for notice in last month's Musical Times, but it would be wrong to omit all mention of such an interesting event in our musical year. Some of the "Appassionata" and the Chopin and Liszt compositions were played with all possible artistic insight and power.

The Royal Carl Rosa Opera Company presented Hamish MacCunn's new opera "Diarmid," for the first time in the provinces, on the 6th ult. The opera was repeated on the 11th and 13th ult.

The first of the University concerts arranged by the Reid Professor of Music was given on the 17th ult. As the first two concerts cover the same ground, it will be sufficient this month to record the works performed by the St. Mary's Cathedral choir, under Mr. Collinson, on the 17th ult.: anthems by Christopher Tye, Thomas Tallis (Nunc dimittis, "Come, Holy Ghost," "If ye love Me"), Farrant, Byrd ("Bow thine ear"), Merbecke, Orlando Gibbons (Nunc dimittis, "Hosanna"), William Child, Pelham Humfrey ("Hear, O Heavens"), Blow, Croft ("God is gone up"), and Maurice Greene.

A Dedication Festival was held in St. Mary's Cathedral, on the 6th ult., when the Hope-Jones action attached to the beautiful Willis organ was formally inaugurated. This handsome gift of the Precentor, the Rev. A. Griffiths, was handed over to the Cathedral in the presence of a large congregation, and the united choirs of the Cathedral, assisted by those of St. Peter's, Christ Church, St. James's, and Dalkeith Chapel, under the direction of Mr. T. H. Collinson, organist of the Cathedral, sang Dykes's "These are they" and Sir George Martin's Jubilee Te Deum. The Service was Dykes in F.

On the 17th ult. Miss Steele's choir gave a concert in the City Hall, Perth, at which Madame Belle Cole, Mr. Elkan Kosman, and Mr. Philip Halstead appeared. The well-balanced choir sang madrigals, part-songs, and glees by Morley, Mendelssohn, Pearsall, and one by Stephen Richardson, the talented organist of St. Ninian's.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Mr. Eugene d'Albert's recital, on the evening of October 28, served once more to show his brilliant position in the ranks of pianists. Alike in his reading of the "Waldstein" Sonata and in his exposition of Chopin, our townsman, as we may justly term him, excelled beyond comparison any pianist now before the public. Glasgow did not, unfortunately, rise to the occasion; but if the audience was not what it should have been, the enthusiasm evoked during the evening was something to be remembered. On the 3rd ult. Madame Melba attracted a very large audience to St. Andrew's Hall. She was supported by Madame Belle Cole, Mr. Ben Davies, and Mr. Douglas Powell, and the favorite *prima donna* had a hearty reception.

"Ladies' Night" at the Glasgow Glee and Catch Club is undoubtedly one of the most popular functions in our local musical life, and on the 11th ult. the large hall in the Queen's Rooms was, according to use and wont, filled with a fashionable audience. The "Gleemen" had devised an excellent programme for the occasion, and, as usual, the *pianissimo* singing of the well-balanced choir was a feature of outstanding interest. Genée's "Italian Salad," that most exhilarating jest, found a welcome place in the programme, so, also, Cruickshank's "Stars of the summer night" and Cooke's glee "Fill me, boy, as deep a draught." Councillor George Taggart made his first appearance as the club's conductor, in succession to the late Mr. Allan W. Young, whose lamented death is a distinct loss to musical and journalistic circles. Mr. Taggart must be felicitated on his success, and, as usual, the pianoforte accompaniments were well cared for by Mr. J. Crossland Hirst.

The Royal Carl Rosa Opera Company opened a fortnight's engagement at the Theatre Royal on the 15th ult. The only novelty brought out was Mr. Hamish MacCunn's "Diarmid." The new opera was very well mounted, the principals included Misses Lorraine and Kirkby Lunn, Mr. Brozél, Mr. Maggi, and Mr. Charles Tilbury; the ballet comprised several members of the Covent Garden troupe, and Mr. Richard Eckhold conducted.

The choral and orchestral concert season was announced to commence on the 30th ult., with Berlioz's "Faust," supported by the Glasgow Choral Union, Miss Jenny Taggart, Mr. Ben Davies, Mr. Walter Harvey, and Mr. Lemprière Pringle.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The first serious choral effort of the Philharmonic Society, on the 9th ult., found the "practicals" (this term, as applied to the choristers, is a historic one in Liverpool) to be in excellent form, and an adequate interpretation of Elgar's "King Olaf" was the result. The work itself is among the best things of its order which later years have seen, and its composer was heartily applauded when brought forward by Mr. Cowen, who conducted, at the close of the cantata. A miscellaneous programme was announced for the concert of the 23rd ult.

The Musical Society performed Handel's "Joshua" at the first concert of the season, on the 16th ult., and Mr. D. O. Parry is to be congratulated upon the work of his chorus. The only other kindred event of the past month has been a hearing of Mendelssohn's "Athalie," at the

College of Music, on the 11th ult., when this noble work received a very fair measure of justice at the hands of the students' choir and orchestra, for which departments Messrs. Argent and Courvoisier are responsible.

Orchestral music has been, according to long standing precedent, to the front during the past month or immediately prior thereto. The 112th concert of the Società Armonica fell on October 29, and again showed how excellently this time-honoured institution is returning to the traditions which won it a premier position half-a-century ago. Upon this revival the present committee and the conductor, Mr. V. V. Akeroyd, are alike to be congratulated. On the 4th ult. a symphony concert was given at the College of Music. Of a similar character was that of the Sunday Society in St. George's Hall, on the 7th ult. The palm of all such efforts must go once more to the delightful evening spent with Mr. Rodewald and the Orchestral Society, on the 13th ult., when Beethoven's Symphony (No. 4) in B flat and a suite of Gluck's ballet music (orchestrated by Mottl) were included in the programme. So also were Bruch's G minor Violin Concerto, most cleverly played by Mr. Akeroyd, and baritone songs admirably sung by Mr. F. W. Austin.

Chamber music has been represented by Messrs. J. and F. Weingartner, and Mr. Theodore Lawson's happily constituted quartet—which excellent organisation should be destined to take a leading place in local art societies—and last, not least, by Messrs. Grieg and Wolff.

At Warrington, Mr. Crossley's Society announced Mendelssohn's "Elijah" for the 17th ult.; at Runcorn, where Mr. Bantock has succeeded to the conductorship of the amalgamated choristers, a concert has been given with much success; and at Southport, Mr. Hudson has treated his patrons to a fair performance of Sullivan's "Golden Legend."

MUSIC IN MANCHESTER.

(From our own Correspondent.)

An additional interest was given to the first of Mr. Brodsky's recitals by the introduction of a MS. Sonata for violin and pianoforte by Mr. Dayas, the pianist for the evening and one of the professors at the Royal College here. The work is far too ambitious and complicated for any fair and adequate judgment to be possible after a single hearing; but it is essentially modern in style, and it was warmly received, in spite of its great length and elaboration. Mr. Brodsky and the composer interpreted with the utmost care the sonata, which intervened between the sensuous simplicity of a Mozart and the greater depth of a Beethoven quartet. Both of the executants had further reason to be gratified by the evidence of earnest work which their students at the College gave at the open practice of the 12th ult. There was much that was positively good, and nothing weak or unpromising; while, in the vocal department, Mrs. Hutchinson's pupils excited increased hope. It is understood that organ solos are withheld only until the completion of the new instrument which is, after Christmas, to take the place of the "kist o' whistles" now on the platform of the pretty little saloon of the Institution. The Brahms Sextet in G (Op. 36), which Mr. Brodsky produced on the 17th ult., is throughout a very interesting, although an unequal work. The opening movement is astonishingly charming and fresh, and as full of melody as well as clear in design as anything Brahms has left us; but the after-sections, although there are many beauties scattered through them, scarcely show a like spontaneity and definiteness of purpose. Between the Sextet and the wild and patchy Quartet in G minor (Op. 27) of Grieg, Beethoven's great Pianoforte Trio (Op. 70) was most delightfully played by Messrs. Brodsky and Fuchs, in conjunction with Signor Busoni, who appeared in Manchester for the first time and was, unhappily, prompted by the warmth of his reception to add a solo—the second and third movements of the "Waldstein" Sonata—the Intermezzo being played with consummate taste and expression, but the Rondo with a frantic exaggeration hateful to all lovers of Beethoven's beautiful work.

The first of the subscription concerts which Messrs. Hime and Addison give in conjunction with Messrs. Harrison was very largely attended, although Madame Patti, this season, did not favour us. Madame Melba was the chief attraction, and she was most ably supported by Mr. Ben Davies, Mr. Douglas Powell, Madame Belle Cole, Mr. Gorski, Miss Llewella Davies, and Mr. F. Griffith.

The fourth of our Thursday evenings was devoted to Haydn's "Creation," the honours of the performance being carried off by Mr. R. H. Wilson's choir. But how strangely overlooked was the fiftieth anniversary of Mendelssohn's death, when the "Elijah" would have had a special and solemn interest. Upon the purely orchestral performances of the other evenings nothing but commendation could be bestowed. The wisdom of Mr. Cowen's appointment as the director of the Manchester orchestra has been abundantly and repeatedly proved. Not only was the selection recommended by the whole of the band, after experience of many able conductors who kindly undertook to assist us during our embarrassment, and warmly applauded by all discriminating frequenters of the concerts; but now, in place of the murmurs of disappointment which were wrung from some of the friends of other aspirants, there is even some danger of a too violent reaction. In the arrangement of his programmes, as well as in the excellence of their rendering, Mr. Cowen deserves praise; but Tschaïkowsky was a most unequal writer; and, although the public may be eager to know more about the author of the "Pathetic" Symphony, still it is clear that many of his works, however cleverly scored, might be suffered to slumber, as may the "Harold in Italy" medley of Berlioz, notwithstanding the able executancy by Mr. Speelman of the solo which represents only too faithfully the weak and incoherent state of mind of the hero as he idly wandered among the mountains. The Concerto (No. 2) of Saint-Saëns and sundry smaller after-pieces afforded Mr. Slivinski ample opportunity for the display of great brilliancy of finger action, and, in the *Scherzo* of the larger work, a delightful delicacy of touch and appreciation.

The second and fourth programmes of the Hallé concerts I must couple together, both of them being devoted to Wagner selections, the former enlivened by Mr. Andrew Black and the latter by the same gentleman and Madame Brema. On both occasions the hall was densely crowded, consequently the business-like prudence of the arrangement was attested in the most convincing manner possible, and the interpretation of every piece was beyond criticism. Nevertheless, long selections of fragments, however individually choice, are apt to become wearisome, especially when all come from the same pen, and particularly from a pen so prone to run in one groove as was that of Wagner. I must not omit to mention that additional interest is imparted to the programmes by the excellent analytical notes provided by Mr. E. F. Jacques.

Mr. G. W. Lane's concert of the 20th ult. was completely successful, the singing of the very large choir showing decided improvement, especially in Pinsuti's part-song "The sea hath its pearls." The tone of the contraltos was slightly hard and unsympathetic, but in each section there was greater firmness of attack than of old, as well as such increased resonance as showed that some of the less useful members of the early days of the Philharmonic Choir had retired. In addition to Bruno Steindel—the latest of those precocious young pianists who, of late, have been allowed to appear on concert platforms instead of being restricted to the drawing-room for the entertaining of their cousins and their aunts—the efforts of the ever popular Meister Glee Singers served to cheer the spirits of the crowded audience after depression by somewhat doleful songs by Mrs. Mary Davies and Miss Ada Crossley. But still more interest was felt in the recital, by the "Burgon Opera Company," of Miss Lehmann's song cycle "In a Persian Garden," a series of brief vocal sketches for soli and quartet, with pianoforte accompaniment admirably played by Mr. Leslie Smith, radiant with fresh and pleasant melodies and some dramatic writing, a truly admirable work for a small but refined choir with four accomplished amateur soloists.

Mr. Max Mayer has long been known in Manchester as a most earnest and successful pianoforte teacher, endowed with artistic instincts, and his annual series of recitals has, for the last eight years, tended to keep alive and to spread a taste for the highest class of chamber music. Happily, the number of earnest students, capable of appreciating

such developed works as appeal to us without the high colouring of varied orchestral tone, is rapidly increasing; and it was most encouraging to note the close and absorbed attention bestowed upon such serious compositions as Beethoven's G minor Sonata for pianoforte and violoncello, Brahms's (Op. 100) in A major for pianoforte and violin, and the Gernsheim Trio in B major, as admirably played by Mr. Mayer in conjunction with Mr. Brodsky and Mr. Carl Fuchs.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On the 4th ult. the Sunderland Philharmonic Society inaugurated its thirty-eighth season by a performance of Handel's "Judas Maccabæus," in the Victoria Hall, Sunderland. The principal vocalists were Madame Marie Duma, Miss Muriel Foster, Mr. Lloyd Chandos, and Mr. Dan Price, all of whom were eminently successful. It is many years since this popular work was last heard in Sunderland, but the evident appreciation with which it was received by a large audience will probably lead to the revival of other standard works which have of recent years been somewhat neglected in this locality. The band and chorus on this occasion numbered about 200 performers. The choruses were exceedingly well sung and the whole performance reflected much credit upon the conductor, Mr. N. Kilburn.

The Newcastle and Gateshead Choral Union gave its first concert of the season in the Town Hall, Newcastle-on-Tyne, on the 16th ult. The work selected for the occasion was Haydn's "Creation," and the soloists engaged were Madame Zipporah Monteith, Mr. Iver McKay, and Mr. Lemprière Pringle. The principal feature of the performance was the admirable singing of the large chorus of about 350 voices, undoubtedly at present the finest choir in these counties. The orchestra was fully equal to the demands made upon it. Mr. James M. Preston conducted and Mr. T. Wilkinson presided at the organ.

The Newcastle Chamber Music Society opened its season, on the 25th ult., with a concert in the Assembly Rooms, Newcastle. The programme included string quartets by Beethoven (in E minor, Op. 59, No. 2) and Schumann (in A minor, Op. 41, No. 1), played by Messrs. Willy Hess, Willy Seibert, Josef Schwartz, and Friedrich Grützmacher. The vocalist was Miss Kate Cherry, and Mr. James M. Preston presided at the pianoforte.

The Sunderland Chamber Music Society gave its first concert of the season on the 23rd ult. Beethoven's Trio for pianoforte and strings (Op. 1, No. 1) was played by Mr. Petersson, Miss Gertrude Smith, and Mr. Oscar Cohen. Mr. Petersson also played a Tarantelle by Schubert and two movements of Mendelssohn's Violin Concerto, and Miss Smith gave an excellent performance of Goltermann's Concerto for violoncello in A minor (Op. 14).

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Sacred Harmonic Society commenced its series of concerts with a fine performance of Berlioz's "Faust," on the 10th ult. The Hallé orchestra was engaged and Mr. F. H. Cowen conducted the concert. The principal *rôles* were undertaken by Miss Helen Jaxon, Messrs. Watkin Mills, Lloyd Chandos, and Ford Waltham. With one small exception the chorus acquitted itself well, and did credit to the painstaking preparation it had undergone with Mr. H. A. Branscombe, of Liverpool, who had undertaken the rehearsals in the absence of a regular conductor. The attendance, though large, did not redound to the credit of the musical public, who ought to support the Society better in its determination to give choral concerts in the best possible manner.

On Tuesday, the 16th ult., Mr. Henry J. Wood commenced his duties as conductor of the Sacred Harmonic Society, being felicitously introduced by the president, Sir S. G. Johnson. The chorus must be congratulated on his appointment.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Rotherham Choral Society performed "Elijah," in the Drill Hall, on the 11th ult. Under Mr. T. Brameld's direction a distinct success was obtained, the singing of the chorus marking an advance on the Society's previous efforts. The principals were Miss Jessie Moorhouse, Miss Alice Burkenshaw, Mr. Tom Child, and Mr. John Browning. Under the leadership of Mr. John Peck, an excellent orchestra played the accompaniments in capable style.

A considerable selection from "Elijah" was given by the Burngreave Choral Society on the 15th ult., under Mr. H. C. Jackson.

The first of a series of four subscription concerts, organised by Miss M. Foxon, was given in the Cutlers' Hall, Sheffield, on the 16th ult. The vocalist was Miss Marie Brema, who sang songs by Beethoven, Schubert, Franz, Grieg, and M. V. White. The instrumentalists were Messrs. Brodsky, Rawdon Briggs, S. Speelman, and Carl Fuchs. Quartets by Beethoven and Grieg were played, and Messrs. Brodsky and Fuchs contributed solos. Mr. S. Liddle was accompanist.

Dr. Coward is giving an interesting series of University Extension Lectures, at Firth College, on musical history, &c.

A project is on foot to place some memorial to the late Mr. T. Tallis Trimnell in the Parish Church, Sheffield, of which church he was for many years the organist and choirmaster.

The Musical Union performed Mendelssohn's "Hymn of Praise" in the Albert Hall, on the 18th ult., under Dr. Coward's direction. The cantata was adequately rendered, excellent results being obtained by both chorus and orchestra. The principals were Miss Jessie Moorhouse, Mrs. Charge, and Mr. Tom Child. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was organist.

The Sheffield Choral Union performed the third Acts from "Lohengrin" and "Tannhäuser" at the first concert, on the 23rd ult. Miss Ghita Corri, Mr. Hirwen Thomas, and Mr. Charles Clark were the principals. Mr. J. H. Parkes led the band and Mr. S. Suckley conducted.

The Hallé Orchestra and Mr. F. H. Cowen visited Sheffield on the 26th ult., and performed a programme consisting entirely of Wagner's compositions. Mr. Douglas Powell was the vocalist.

"The Woman of Samaria" was performed at Attercliffe on the 29th ult. Mr. W. W. Chisholm conducted, and Mr. J. A. Rodgers was organist.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

At Bournemouth, Mr. Dan Godfrey, Jun., has made a splendid beginning to what promises to be an exceptionally interesting season. Large audiences are the rule at the Symphony Concerts, which take place in the Pavilion on Monday and Thursday afternoons, and the work done by the municipal orchestra is worthy of the highest praise. Fine performances of symphonies and other important works by Mozart, Beethoven, Mendelssohn, Brahms, Dvorák, Saint-Saëns, and other masters give unmistakable evidence of Mr. Godfrey's skill as a conductor and of the capabilities of the players under his control. The fact that the scheme of these concerts includes neither vocal solos nor what are called "popular pieces" makes their success the more notable and the more gratifying.

At the special Saturday afternoon concerts the Meister Glee Singers, with Mrs. Helen Trust, Madame Frickenhaus, and Mons. Hollman, on the 6th ult., and Madame Albani, supported by a strong party, which included Miss Fanny Davies, Miss Maud MacCarthy, and Mr. Lemprière Pringle, on the 13th ult., proved powerful attractions.

Sullivan's "Golden Legend," Mendelssohn's "Elijah," and, of course, "The Messiah" are mentioned as the principal choral works to be performed at the next Bournemouth musical festival, which it is proposed to hold in the spring of 1898.

The newly formed Boscombe Musical Society (conductor, Mr. George) is already at work upon Handel's "Samson" and Cowen's "Rose Maiden."

Mr. Alfred Foley arranged a good programme for his concert at the County Hall, Salisbury, on the 16th ult. The Salisbury Philharmonic Society, which, under the careful direction of Mr. Foley, has reached a high state of efficiency, sang Mendelssohn's "O come, let us worship," Gade's "Spring's Message," and Eaton Faning's "Daybreak," besides a number of part-songs; and the orchestra, augmented for the occasion by several members of the Royal Marine Light Infantry band, played, among other numbers, a new work by Marie Moody, "Schlummerlied and Serenade." Miss Maud Robertson and the Meister Glee Singers were also engaged to appear.

Under the conductorship of Mr. Leonard Ellis, Barnby's sacred idyll "Rebekah" was given in St. Paul's Church, Southampton, on Sunday, the 14th ult., and in St. Mary's Church on the 18th ult. The solo vocalists on each occasion were Miss Rose Parminter, Mr. G. Conlan, and Mr. Geddes, the organ accompaniments being supplied by Mr. R. Sharpe.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The event of the past month's music in Leeds which promises to be of the most lasting and vital importance was the first appearance of Dr. Stanford in the capacity of conductor of the Leeds Philharmonic Society. This was on October 27, when Parts I. and II. of the "Creation" and Mendelssohn's "Walpurgisnacht" were performed. The chorus had been well trained by the newly appointed choirmaster of the Society, Mr. F. K. Hattersley, and the band did better than usual, though there was one disastrous slip on the part of the first clarinet. The principals were Madame Esty, Miss Enid Grimshaw, Messrs. Edward Lloyd and Andrew Black. On the preceding evening the Messrs. Haddock began their season of popular musical evenings, and on the 13th ult. inaugurated a new venture, a series of afternoon concerts, at which nothing but contemporary British music is to be heard. Mr. Algernon Ashton was the first composer to supply a programme, and his musicianship and diligence were shown in a series of instrumental and vocal pieces, in which he was assisted by Mr. Edgar Haddock (violin), Mr. Arthur Ayres (pianoforte), and a vocal quartet. His pianoforte music was quite the most successful feature of the concert, showing sympathy with the instrument and some melodic resource. On the 3rd ult. the Leeds Choral Union gave at its first concert a more than creditable performance of Saint-Saëns's "Samson and Delilah," not so strong on its dramatic side—with the sole exception of Madame Brema's well-known impersonation of the heroine—as in the direction of the good chorus-singing, which showed Mr. Alfred Benton's ability as a choir-trainer. The other principal soloists were Mr. Herbert Grover, Mr. William Thornton, and Mr. Charles Knowles. Two interesting concerts of chamber music in Leeds remain to be noticed. On the 1st ult. Miss Alice Simpkin gave an enjoyable violin recital, and played pieces by Bach, Vieuxtemps, Lalo, and Svendsen in thoroughly artistic style. She was assisted by Mr. Jules Holländer as pianist and Mr. Browning as vocalist. The other concert was the first of some quartet evenings, organised by Mr. Rawdon Briggs, of the Hallé orchestra, and Miss Eisele, a local pianist. Brahms's Quintet in F minor and a Haydn Quartet in D minor (Op. 76, No. 2) formed the backbone of the programme, which was eked out by pianoforte pieces and a quartet movement by Schubert. Messrs. Bridge, Holme, and Hatton were the other members of the party.

At Bradford the very successful subscription concerts began their thirty-third season, on the 22nd ult., with a visit from the Richter orchestra. The programme was of the type familiar to those who attend "Richter Concerts." The second concert, on the 19th ult., was of a miscellaneous kind, Madame Albani and Miss Clara Butt being the popular attractions. Miss Fanny Davies and Mr. Hausmann were the instrumentalists, and gave an artistic tone to the programme. The Festival Choral Society gave evidence of the fresh life that has been imparted to it by its new conductor, Mr. Cowen, at its concert on the 5th ult. The composer's Gloucester cantata, "The Transfiguration," took up the first part, and the second was given to Mr. Elgar's "King Olaf." Fair justice was done to both, but Mr. Elgar's elaborate score demands more than a portion of the single full rehearsal which is all that could be allotted to it. Its power, freshness, and wealth of ideas were, however, shown beyond possibility of contradiction, and there can be no doubt that the work will make its way wherever it is heard. The principals were Madame Henson, Miss Greta Williams, Mr. William Green, and the indispensable and ubiquitous Mr. Black. On the 16th ult. the Bradford Old Choral Society celebrated in advance the centenary of the "Creation" by a very creditable performance of that oratorio, under Mr. Robertshaw's conductorship. The solo parts were efficiently taken by Miss Alice Simons, Mr. J. Dean Trotter, and Mr. Charles Phillips. On the same date the Messrs. Oppenheim gave one of the "Harmony" concerts of chamber music at Bradford. Pianoforte and violin music, and songs by Mrs. C. L. Atkinson, formed an interesting programme.

At Huddersfield there have been two more subscription concerts, on October 26 and the 9th ult. Madame Melba's brilliant vocalisation was the attraction on the former occasion, while at the latter Mr. d'Albert appeared, with Madame Sethe as violinist and Mr. Plunket Greene as vocalist. On the 19th ult. the Halifax Choral Society gave an exceptionally good concert. The engagement of the Hallé band made it possible not only to give finished performances of Brahms's "Schicksalslied" and—as a delicate compliment to the conductor of the concert—Mr. Cowen's "Sleeping Beauty," but also to introduce to Halifax the "Pathetic" Symphony of Tschaïkowsky, with which Mr. Cowen has taken great pains. The principals were Miss Teresa Blamy, Miss Florence Oliver, Mr. Herbert Grover, and Mr. Charles Copland. The chorus-singing was remarkably polished, and the care with which every *nuance* was observed in the "Schicksalslied" reflected the highest credit upon the Society's new conductor, Mr. T. Smith.

The very enterprising Dewsbury Choral Society, which has shown a healthy preference for the best contemporary English composers, gave its second performance of Dr. Parry's "Judith," on the 2nd ult. By an unfortunate mischance no clarinet part turned up, besides which the band was not quite so strongly manned as on the former occasion. But the chorus sang well, and, generally speaking, the performance, under Mr. Hirst's direction, was of high merit. The solos were taken by Miss Agnes Nicholls, Madame Dews, Mr. W. Green, and Mr. J. Browning. The neighbouring Society at Morley, of which Mr. Alfred Benton is conductor, gave a concert on the 10th ult., the programme of which was only of moderate interest, Smart's "Bride of Dunkerron" and Mendelssohn's "Loreley" *Finale* being its chief features. Miss Ruby Shaw, Mr. Brearley, and Mr. Billington were the principals.

The seventh season of the Wakefield chamber concerts began on the 18th ult., when Miss Fanny Davies, Mr. Jasper Sutcliffe, and Mr. H. Walenn played an early Beethoven trio. Mr. Kennerley Rumford sang several modern *Lieder*.

On the 12th ult. the Hull Harmonic Society was visited by Dr. Hubert Parry, who conducted his oratorio "Job," together with a number of his shorter works, including the charming Suite in F, originally written for strings alone, but with wind parts added at a later date. The chorus, carefully trained by their regular conductor, Mr. Walter Porter, showed a thorough familiarity with their work, and the principals, Miss Hilda Foster, Mr. Branscombe, Mr. Waddington, and Mr. Andrew Black, were highly satisfactory. The Hull Vocal Society followed suit on the 16th with a Sullivan programme, which, as might be expected, proved very attractive. In the "Golden Legend," which took up half the concert, Mr. Douglas Powell was especially successful as the *Lucifer*, the other parts being taken by Miss Lucile Hill, Miss Lilian Hovey, and Mr. Braxton Smith. The "Di Ballo" Overture and selections from the "Henry VIII." music were also given under Dr. Smith's direction. On the 10th ult. a chamber concert was given in York, Schumann's Pianoforte Quartet, which was the chief feature, being played by Miss Bigge (pianoforte), Miss Nora Clench (violin),

Miss Knocker (viola), and Canon Hudson (violoncello). The vocalists were Miss M. Barter and Mr. F. Harford. Cowen's "St. John's Eve" was given by the Ripon Choral Society, on the 16th ult., Miss Beecroft, Mrs. Heath, the Rev. W. P. Besley, and Mr. J. W. Senior being the principals, the Rev. F. H. Taylor conducting. Performances of Haydn's "Seasons" by the Brighouse Choral Society, under Mr. J. H. Pearson, and of Gounod's "Faust" at Hebden Bridge, under Mr. Eckersley, can only be barely chronicled.

MUSIC IN PARIS.

(From our own Correspondent.)

Wagner's unique comic opera "Die Meistersinger," prepared for months past with the utmost regard for its every detail, was brought out for the first time in Paris, on the 10th ult., at the Grand Opéra, with a French version in rhythmic prose by Mr. Alfred Ernst, under M. Taffanel's direction. The orchestra had been, for this special purpose, much enlarged by the addition of a number of first-rate musicians and the choristers strengthened by some eighty additional voices. The performance of the choral portions, indeed, which form so important a feature in this work, was most admirable, and M. Claudius Blanc has been unanimously praised in the organs of the press for his share in this result. As regards the leading vocal interpreters, all were deserving of praise for the zeal with which they entered upon their task and fully earned the applause bestowed upon them. They were Mesdames Bréval (*Eva*) and Grandjean (*Magdalène*), MM. Alvarez (*Walther*), Delmas (*Hans Sachs*), Renaud (*Beckmesser*), Vaguet (*David*), and Gresse (*Pogner*). The general *mise-en-scène* was irreproachable and the audience one of the largest, most brilliant, and most enthusiastic brought together here for a long time past. It was a veritable triumph for the work of the Bayreuth master and reflected much credit upon the directors of the Académie Nationale.

There will be a revival of "Thaïs" shortly at the Opéra, and also, later on, of "Le Prophète," in which Mdlle. Delna will appear for the first time in the principal female part. At the Opéra Comique, M. Massenet's "Sapho" is in active preparation, and will be brought out before long.

The assumption of the direction of the Lamoureux Concerts by that eminent conductor's son-in-law, M. Chevillard, naturally aroused a great deal of interest in musical quarters. Let it be said at once that he proved himself, in the first concert conducted by him, a *chef d'orchestre* of the first rank. His success, indeed, was complete, and he was the recipient of a perfect ovation on the part of his audience, while, at the same time, it must not be forgotten that the magnificent orchestra directed by him had been trained by M. Lamoureux. M. Chevillard is an excellent pianist, a talented composer, and is, moreover, in possession of all the traditions emanating from M. Lamoureux. At the same time, his conducting exhibited some merits entirely his own, and he seemed to infuse a measure of rejuvenescent vigour into an orchestra so long accustomed to the peculiarities of one and the same conductor, however excellent.

At the Colonne concert of October 24 there was a first hearing of an orchestral piece entitled "Nuit d'amour bergamasque," by M. Reynaldo Hahn, a work replete with interesting detail in its orchestration, but somewhat rhapsodical in style. M. Raoul Pugno, who was the pianist on the occasion, played the "Variations Symphoniques," by César Franck, with enormous success. At the concert of October 31, Señor Sarasate made his first appearance this season, and was immensely applauded in his interpretation of the Concerto in B minor by Saint-Saëns. The eminent violinist again appeared in the succeeding concert of the 7th ult., in which Mdlle. Tanési also interpreted fragments from "Iphigénie en Tauride." The Thursday afternoon concerts recently instituted by M. Colonne, the programmes of which embrace the works of both the old and modern masters, have so far proved very successful.

The band of the Russian Preobrojensky Regiment, comprising sixty-seven instrumentalists, under the direction of M. Friedman, has lately arrived in Paris and is giving a series of concerts here. Needless to add that these excellent musicians are accorded a most hearty reception.

The libel action taken by Mr. Charles Fry, the well-known reciter, against Mr. J. F. Runciman, the musical critic of the *Saturday Review*, for a libel which appeared in the *Magazine of Music*, was heard in the Queen's Bench Division of the High Court of Justice, on the 2nd ult., before Mr. Justice Lawrance and a special jury. Mr. Cock, Q.C., and Mr. Rufus Isaacs, Q.C. (instructed by Messrs. Calkin, Lewis and Stokes), appeared for the plaintiff, and Mr. Kershaw, Q.C., and Mr. C. A. H. Black (instructed by Messrs. Clinton) for the defendant. Sir Alexander Mackenzie and Mr. Joseph Bennett gave evidence on behalf of the plaintiff, and stated that the libel in question could only refer to the plaintiff, as he was the original reciter of the "Dream of Jubal," and the only elocutionist who had "gone about" reciting in that work. Mr. J. W. Coates, the editor and proprietor of the *Magazine of Music*, said that an action had in the first case been brought against him by the plaintiff, but upon his apologising and paying £20 into Court the action had been withdrawn on condition of his giving up the name of the writer, who was the defendant in this action. For the defence Mr. Runciman was called, and swore that he did not write the portion of the article referred to, and had not seen the proofs. A letter, however, was produced, written by him to Mr. Coates, stating that he just "rushed through the December proofs"—the number in question. Being pressed to produce the notes of the article referred to dictated by the defendant to his shorthand writer, Bell, the defendant was unable to do so, and a letter was read from the defendant to Bell in which he said "I must keep them until they have served their purpose and then I shall burn them." The jury, without quitting the box, gave a verdict for the plaintiff, with £200 damages, and judgment was accordingly entered for the plaintiff with costs. The case created great interest in musical circles, and many persons eminent in the musical and journalistic professions were present in Court.

Messrs. Ross and Moore, whose *ensemble* pianoforte playing attracted attention some months back, have given, at St. James's Hall, two concerts specially arranged for the manifestation of their particular skill. On the 11th ult. the utmost precision and unity of effect marked their delivery of Rubinstein's "Staccato Study." In Chopin's Rondo in C, Schumann's Theme with variations, and a few other pieces, the executants also justified the reputation they have obtained. Miss Edith Robinson distinguished herself by a finished delivery of the romance from Lalo's "Symphonie Espagnole" for violin, and vocal pieces were contributed by Misses Gertrude Lynes and May Pinney and Messrs. George Devoli and Edwin Isham. The second concert (18th ult.) brought an interesting feature in some waltzes arranged by Brahms thirty years ago for Frau Tausig, a manuscript copy of which she recently presented to Messrs. Ross and Moore, who, judging from the reception the piece obtained on this occasion, are likely to find it for some time one of the most attractive in their extensive *répertoire*. Among the other works they played with notable success was Sinding's Variations in E flat minor.

The Royal Society of Musicians gave its annual public performance at the Queen's Hall, on Friday, the 12th ult. There is no need to insist on the claims of this venerable Society for support as they are freely acknowledged. For many years "The Messiah" was given annually, probably out of respect to the memory of the great master, who interested himself greatly in the Society and bequeathed it £1,000. Latterly, however, other works have been chosen, and "Elijah" was the oratorio selected on the present occasion. The principal solo parts were taken by Miss Esther Palliser, Miss Hilda Wilson, Mr. Lloyd Chandos, and Mr. Watkin Mills as the *Prophet*. There was a large and highly efficient orchestra and chorus, but inasmuch as the whole of the performers gave their services gratuitously, detailed criticism is of course inadmissible. It may be said, however, in general terms, that under Mr. Randegger's vigorous direction an extremely good performance of Mendelssohn's work was secured, and as there was a crowded room we hope benefit accrued to the Society.

Preliminary examinations for eleven Free Open Scholarships at the Royal College of Music will be held on February 2, 1898, in various local centres throughout the United Kingdom. Those candidates only who may be selected at these preliminary examinations will be allowed to attend the final competition for the scholarships before the director and board of professors at the College in London on or about February 26. The scholarships will be allotted as follows: composition (1), pianoforte (2), singing (1), organ (2), violin (1), viola or double-bass (1), wind instruments (3)—flute, clarinet, and bassoon. The scholarships are of the approximate value of £40 a year each, are open to all classes of Her Majesty's subjects within the prescribed ages, and are obtainable by competitive examination only. Full particulars may be obtained from the registrar, Mr. Frank Pownall, Royal College of Music, Kensington.

The Gompertz String Quartet offered an interesting programme for the commencement of another season at Queen's (Small) Hall, on the 17th ult. The combined talents of Messrs. Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould were displayed in Brahms's Quartet in C minor (Op. 51) and in Tschaïkowsky's work in F major (Op. 22), each of which demands the most careful interpretation to fully develop the manifold beauties. These pieces were given with the unanimity of feeling vouching for perfect sympathy no less than for adequate preparation. Mr. Gompertz took for violin solo a set of "Germanische Tanze," by Mr. Kreuz, who may be congratulated upon a composition as acceptable to the executant as to the listener. In his best style Mr. Plunket Greene sang pieces by Brahms, Jensen, and Somervell.

Miss Isabel MacDougall, a highly gifted mezzo-soprano, achieved a distinct success at her first vocal recital at Queen's (Small) Hall, on the 19th ult. To a rich voice and finished method she adds a command of varying styles enabling her to draw from a number of sources and to do justice to almost every piece she undertakes. On this occasion Miss MacDougall gave examples of over a dozen composers, from Caccini to popular musicians of the present time. Her delivery of each abundantly manifested the qualities essential to securing favour in the field entered upon. Her rendering of Liszt's setting of "Kennst du das Land" was particularly striking. Mr. Denis O'Sullivan and Señor Arbos afforded relief with songs and violin solos respectively, and their artistic efforts were exceedingly well received.

The Bernhard Carrodus String Quartet gave a successful concert at Queen's (Small) Hall, on the 10th ult. With the assistance of Mr. W. Richardson, Messrs. B. M., R., and J. F. Carrodus—three sons of the deceased violinist—played Beethoven's Quartet (Op. 18, No. 5), the variations from Schubert's Fourth Quartet, and Haydn's Quartet (No. 49) with balance of tone and careful regard for expression. In general smoothness the performance, indeed, left little to be desired. For solo, Mr. Bernhard Carrodus, the leader of the quartet party, neatly rendered the Rhapsodie from Mackenzie's "Pibroch," and Mr. J. F. Carrodus contributed a couple of violoncello pieces. Miss Jessie King was heard to advantage in Kjerulf's "Last Night" and Gustav Ernest's "Sleep and Rest."

"The Scarlet Feather," under which title Lecocq's comic opera "La Petite Mariée" was produced in English on the 17th ult., at the Shaftesbury Theatre, is not one of the best of its French composer's works, and much of its merriment has gone with the sundry omissions deemed advisable. Amongst the most pleasing numbers are "There once was a dear little maiden," the trio "Oh, it's certainly true," and the *Finale* to the first Act, in which much musicianly skill is shown. In the second Act the duet "A nightingale upon a tree" is also very pleasing. The principal parts were sustained by Miss Decima Moore, Miss Nellie Stewart, Mr. Hedmont, and Mr. Snazelle, the chorus contained some excellent voices, and the dresses were handsome and artistic.

The Mozart Society, which now seems to be fairly established, began its new season on the 13th ult., at the Portman Rooms. The programme contained Mozart's Trio in E flat for pianoforte and strings, a selection from Brahms's "Liebeslieder Walzer," and Beethoven's "Waldstein" Sonata, the last-named being admirably interpreted by Mr. J. H. Bonawitz, the founder of the Society. Other executants were Miss Margaret Hoare, Mr. H. Montague Borwell, Madame d'Amély, Mdlle. C. A. Brousil, Mrs. Kate Bartholomew, Mr. R. W. Mitton, and Herr Kummer. The meetings will be continued on successive Saturday afternoons up to the 11th inst., and will be resumed in the new year on March 5.

Mr. H. Lane Wilson, a young baritone, who is already favourably known to many by his singing and some clever songs, gave his first vocal recital at the Steinway Hall, on the 15th ult., when he greatly increased the good impressions he had previously made. Mr. Wilson's programme embraced several schools of music, justice to each of which was done, and particularly to an attractive group of old English lyrics arranged by the singer, and which were admirably suited to his manly style. Able assistance was given by Miss Hilda Wilson, who was in excellent voice, and pleasing variety was afforded by the violin playing of Madame Beatrice Langley. Miss Eva Lonsdale accompanied with taste and skill.

Mendelssohn's "St. Paul" was given at All Saints' Church, Battersea Park, with full choir and orchestra, on All Saints' Day. The choruses were given with great precision and finish, and the whole of the music was listened to with the greatest interest and appreciation by a crowded congregation. The solos were taken by members of the church choir, Masters Thomas and Harold Dick and George Heath being responsible for the treble, Mr. W. G. Field and Mr. A. J. Wilson the bass, and Mr. T. Dunkerton the tenor solos. Dr. Huntley, organist of St. Peter's, Eaton Square, was the conductor, and Mr. C. J. Capponi, organist and choirmaster of the church, presided at the organ.

Dr. Walter B. Gilbert, late of Trinity Chapel, New York, has arrived in London, having sailed by the S.S. "St. Louis," reaching Southampton on the 10th ult. His departure from New York was marked by some very agreeable attentions, several members of the congregation, together with the choir, with many professional and personal friends, bidding him "*Bon voyage*" at the quay. After Dr. Gilbert's long and honoured service in the church, both in his native country and in New York, it might be supposed that he would be glad to retire into private life; but we understand that he is still desirous of undertaking any professional church work if the opportunity presents itself to him.

Count P. Rochaid's flute recital at Steinway Hall, on the 16th ult., was chiefly remarkable for the excellent performance by Miss Clara Asher, the pianist, of Brahms's Rhapsody in G minor, and by Mr. J. E. Hambleton of Piatti's melodious Nocturne for violoncello. These skilled players were associated in Weber's Trio for pianoforte, violoncello, and flute (Op. 63) with Count Rochaid. The last-named, who comes from Paris, seemed more at ease in the solos he had selected for the occasion, his rendering of a telling piece by Demersseman being decidedly creditable. The instrumental pieces were diversified by the agreeable singing of Miss Georgina Delmar.

"Il Piccolo Haydn," a one-act opera by Signori Antonio and Gaetano Cipollini, originally produced at the Teatro Sociale, Como, in January, 1893, was performed in English for the first time in London, on the 16th ult., at the Lyric Theatre. The music is a somewhat incongruous mixture of genuine and imitation Haydn and Mascagni phraseology. The best numbers are a minuet and the aria "Ocean, so tranquil." The parts of *Haydn* and *Porpora* were respectively sustained by Miss Marie Elba and Mr. W. H. Stephens, and the other characters were represented by Miss Marie Titiens, Madame Lennox, and Mr. A. S. Winckworth. Mr. N. Lambert was the conductor.

Mr. Charles Jacoby gave a chamber concert of much artistic interest on October 27, at St. James's Hall. The programme contained Brahms's beautiful Clarinet Quintet in B minor (Op. 115), the wind part being excellently played by Mr. Draper, and Dvorák's characteristic Quartet in E flat (Op. 51), Mr. Jacoby in both these works, as well as in his rendering of some violin solo pieces by Bach, proving

himself an accomplished musician. The other string players were Messrs. M. Jacoby, Kreuz, and Whitehouse. Madame Haas contributed some pianoforte pieces by Chopin, and Miss Louise Dale sang with her usual charm and refinement.

The Orphanage for the Children of Musicians is now an accomplished fact, the Incorporated Society of Musicians having taken over the Orphan School conducted for so many years by Miss Helen Kenway, and discharged all the liabilities connected therewith. Miss Kenway has been appointed lady principal, and the children are now being supported and educated at the cost of the Society. The benefits of the Orphanage not being limited to the children of members, the Society may justly look for assistance in so good a work from all interested in music and musicians.

A series of very effective and interesting *tableaux*, illustrating George Eliot's "Spanish Gypsy" and Tennyson's "The Lady of Shalott," was given at the Hampstead Drill Hall on October 23, when the poems were effectively read by Mr. Mark Ambient. A special feature of the occasion was the highly appropriate music from the works of Beethoven, Schumann, Chopin, Brahms, and others, which was most carefully selected and deftly introduced by Mr. Arnold Kennedy, who efficiently presided at the pianoforte throughout the evening.

The following gentlemen have satisfied the examiners for the degree of Bachelor of Music at the University of Oxford: John E. Borland, Queen's and Bermondsey Settlement, London; E. J. Chadfield, non-collegiate and Derby; C. E. de M. Leathes, non-collegiate and West Dulwich; and B. F. Ramsay, Worcester College and Bournemouth. The examiners were Sir John Stainer, Magdalen College, Professor of Music; Dr. Hubert H. Parry, Exeter, Choragus; and Sir Frederick Bridge, Queen's College.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" in Christ Church, Endell Street, on October 27. The soloists were Miss A. Wilmot-Briggs, Miss Kitty Longland, Mr. Wilfred Pepper, and Mr. Edwin Webster. A second performance of the oratorio was given on the 3rd ult., in St. John's Church, Isle of Dogs. The soloists were Miss A. Wilmot-Briggs, Miss Kitty Longland, Mr. Ager Grover, and Mr. Swabey Russell. Dr. E. H. Turpin accompanied on the organ.

Mr. J. Henry Leipold appeared in the double capacity of composer and pianist at his concert at Queen's (Small) Hall, on the 22nd ult. Proof of his skill in vocal composition was afforded in the songs "The Sleeping Beauty" and "The Prince of Love," to the contrasted spirit of which Madame Kate Cove gave excellent expression. The programme also included Godard's duo Sonata for pianoforte and violin in G minor (Op. 9), played by the concert-giver and Mr. George F. Leipold.

Sir Frederick Bridge conducted a fine performance of his "Flag of England," given by the Rochester Choral Society, on the 18th ult. Madame Duma was the soloist, and the complete band and chorus gave evidence of the careful training they had received at the hands of their conductor, Mr. Greene, of Gravesend. The "Flag of England" is announced to be performed at Stratford, Southend, Sittingbourne, Leamington, Chester, and Exeter.

The members of the choir of the West London Synagogue presented to Dr. C. G. Verrinder, the conductor and organist, a handsome gold chain, in commemoration of the Queen's Diamond Jubilee, on the 5th ult. Baron Phillips, in making the presentation, asked Dr. Verrinder to accept the souvenir of a historical event as a companion gift to the gold watch presented to him on the occasion of the Queen's Jubilee in 1887.

Mr. Henry J. Baker, conductor of the Hornsey and Crouch End Orchestral Society, organist and choirmaster of the Parish Church, Hornsey, and principal of the Hornsey Academy of Music, has been appointed conductor and musical director at the Alexandra Palace, which will re-open on Good Friday. A large choir is now in course of formation, and the musical arrangements are being rapidly pushed forward.

Mr. Frederic Lamond, at a recital recently given by him at Frankfort-on-Main, played with immense success the Sonatas, Op. 106, 111, 110, followed by those of Op. 53 and 57, by Beethoven, and repeated the performance on the 13th ult. at the Leipzig Gewandhaus. The appreciation which the Scottish pianist met with at the latter place was so pronounced that he will return in January for two recitals of Brahms's works.

The first performance in Germany of Mr. Frederic H. Cowen's oratorio "Ruth" took place in Berlin on the 22nd ult. It was given by the Cäcilien-Verein, under the conductorship of Professor Alexis Holländer. The work met with applause from the large audience which filled the hall of the Singakademie. The Dance of Reapers and Gleaners in the second part was especially appreciated.

Mr. A. Chase, the much-esteemed organist and choirmaster of St. Luke's, Nightingale Lane, Balham, will vacate his position at Christmas. Those who wish to show their appreciation of his commendable efforts for the last twenty-three years can do so by sending their subscriptions to the "Chase Testimonial Fund," of which Mr. William Bowley, Lyndon, Werter Road, Putney, is hon. secretary.

Miss May Mukle, a talented pupil of the Royal Academy of Music, gave her first violoncello recital on the 15th ult., at the Queen's (Small) Hall. Miss Mukle played a number of pieces with sweetness of tone, expression, and power that won frequent and hearty manifestations of approval from a numerous audience; she was assisted by Miss Anita Sutherland, who sang an artistic selection of songs.

Mr. W. H. Hadow, of Worcester College, Oxford, author of "Studies in Modern Music," has written an essay on Haydn (considered as a Croatian not a German composer), which will be published shortly by Messrs. Seeley and Co. The essay will contain several pages of Croatian popular tunes compared with passages from Haydn's works.

Sir Alexander Mackenzie, Principal of the Royal Academy of Music, and Dr. Lloyd, Precentor of Eton College, conducted their own compositions at the annual concert of the St. George's Chapel Choir, which took place on the 15th ult., under the direction of Sir Walter Parratt, at the Albert Institute, Windsor.

The thirteenth series of the Stock Exchange Orchestral and Choral Society will consist of three subscription concerts, to be given in the Queen's Hall, on the 6th inst.; February 8, and April 5, 1898. The orchestra will be conducted by Mr. Arthur W. Payne and the choir by Mr. A. G. Cooke.

Mr. Edgar F. Jacques has been offered and has accepted the Queen Victoria Lectureship at Trinity College, London, for the year ending June, 1898. The subject of his lectures, the dates of which are not yet fixed, will be "The psychology of musical appreciation."

The Rt. Hon. Lord Coleridge, Q.C., has been elected President of Trinity College, London, in succession to Sir Richard Webster, who has filled the office for four years. Sir Richard Webster has been elected a Vice-President.

Miss Lilian Crosby, a former winner of the Parepa-Rosa Scholarship at the Royal Academy of Music, sang two songs with much acceptance at the Sunday concert given at the Royal Albert Hall on October 31.

Mr. Godwin Fowles gave a musical lecture at the St. Stephen's Mission Hall, Poplar, on October 28. Miss Edith Shapland (a pupil of Mr. Fowles) rendered valuable assistance with her excellent soprano voice.

Mr. Edmondstoune Duncan has gained the prize of £20 recently offered in open competition for a work for wind instruments, the composition being a Quintet for flute, clarinet, horn, bassoon, and pianoforte.

The Wimbledon Male-voice Choir has successfully commenced its fourth season, under the conductorship of Mr. H. W. Weston. Mr. J. W. Townsend, Wendreda, Wimbledon Common, is the secretary.

Dr. C. J. Frost gave his ninth organ recital at the Goldsmiths' Institute, New Cross, on the 18th ult., when the programme was selected entirely from the works of Rheinberger.

FOREIGN NOTES.

Amsterdam.—*Apropos* of the recent appearance here of Herren Nikisch, Richard Strauss, and other eminent musicians as conductors of the Concertgebouw concerts, M. Henri Viotta, the distinguished director of the Amsterdam Wagner Society, very sensibly remarks in *Le Télégraphe*: "I distinctly disapprove of this frequent changing of conductors, on account of the great divergence of artistic conception which exists amongst modern orchestral conductors. The orchestra, as a consequence, becomes perplexed as to *tempi* and the reading generally of the works it has to interpret, with the result that even the finest and best disciplined body of musicians will in the end forfeit some of its coherence and of confidence in its own execution."

Berlin.—Spinelli's "A basso Porto" was brought out at the Royal Opera, on October 25, as the first novelty of the season, and proved a distinct success. Herr Sucher conducted, and the composer, who was present, was the recipient of much flattering attention.——The Philharmonic Choir, under the direction of Herr Siegfried Ochs, gave its first concert of the season on the 1st ult., with an excellent performance of the music of Gluck's "Orpheus" and of Mendelssohn's "Walpurgis Night," the latter having been chosen with a special view to the fiftieth anniversary of the composer's death. Miss Landi, in the part of *Orpheus*, was greatly applauded, as was the distinguished baritone, Herr Scheidemantel, in Mendelssohn's cantata. Professor Reimann has resumed his very interesting weekly organ recitals in the Kaiser Wilhelm Memorial Church, which is invariably completely filled on these occasions. His repertory is a most comprehensive one, and one of his recent recitals included a magnificent rendering of the "Parsifal" Prelude and of the fantasia "Weinen, Klagen," by Liszt.——A double vocal quartet party has been formed here recently, under the direction of Herr Carl Mengewein, for the special purpose of devoting itself to the cultivation of the madrigal. The "Berlin Madrigal Society" intends giving periodical concerts both here and elsewhere.——M. Jean de Reszke is announced to appear for the first time at the Royal Opera next month, when he will sing (in German) in "Faust," "Les Huguenots," "Lohengrin," and "Siegfried."

Brunswick.—A new one-act opera, "Amen," in which the composer, Herr Bruno Heydrich, sustained the leading tenor part, was brought out with success at the Hof-Theater on October 25. Herr Heydrich, who has been engaged at this theatre for some years, is an excellent musician, having studied under Dr. Wüllner, of Cologne.

Cologne.—A new one-act opera, "The Blacksmiths' Strike," by Herr Max Joseph Beer, of Vienna, was received with much favour on its first performance, on October 25, at the Stadt-Theater. The performance was preceded by an admirable representation of Gounod's charming idyl "Philémon et Baucis."

Copenhagen.—The celebrated Norwegian poet, Björnstjerne Bjornsen, is giving a series of highly successful recitations just now, both here and in other parts of Denmark, of translations of Victor Hugo's poems. He is accompanied by his daughter, Madame Sigurd Ibsen, a highly gifted musician, who contributes pianoforte pieces and songs to these interesting recitals.

Dessau.—Herr August Klughardt's remarkable opera "Iwein" met with a most enthusiastic reception on its production, with some modifications in the score, on October 27, at the Court Theatre. There was a crowded audience and the composer, who conducted, was called for many times during the evening.

Florence.—Signor Mascagni is staying in this town just now, engaged upon completing the score of his new opera "Iris." He has lately paid a visit to Baron Krauss, at Fiesole, for the purpose of inspecting the latter's collection of Japanese and other musical instruments, one of the finest and most interesting in existence, and from which the Maëstro is said to have derived some suggestions for his Japanese opera.

Frankfort-on-Main.—M. Vincent d'Indy, the well-known French composer, has accepted an invitation to conduct his "Wallenstein" Symphony at one of the Museum concerts on the 26th ult.

Hamburg.—It is not often that a new work brought out by Director Pollini has met with such a complete *fiasco* as was the case with the three-act comic opera "Die fromme Helene," produced at the Stadt-Theater on October 22. Hissing and derisive laughter frequently interrupted the performance, and although the score is by no means devoid of merit (the anonymous composer is said to be Herr Adalbert von Goldschmidt, of Vienna), the work had, of course, to be withdrawn from the repertory.——Special interest attaches to the Philharmonic concerts (formerly under the direction of the late Hans von Bülow), to be given here during the present season, three of which will be conducted by MM. Lamoureux, Colonne, and Martucci, and the remainder by Herr Weingartner, of Berlin.

Leipzig.—A new opera in three acts, entitled "Die Grille," the libretto, founded upon one of George Sands' stories of rustic life, by E. Speth, the music by Johannes Doebber, was brought out for the first time at the Stadt-Theater, on October 22, and very favourably received. The composer, who is the conductor at the Coburg Court Theatre, has already written two or three other operas, and the present one, showing a distinct advance, will probably be accepted also by other German operatic managers.——Dr. Carl Reinecke has been appointed to the post of "Studien-Director" at the Conservatorium.

Liège.—M. César Thomson, the eminent violinist, has resigned his position as professor at the Conservatoire in order to secure greater liberty for himself as a virtuoso. M. Thomson has taken up his residence in Brussels, whither a number of his pupils of different nationalities have followed him.

Monaco.—A grand concert was given here on October 27, in celebration of the birth anniversary of Paganini. M. César Thomson, the excellent Belgian violinist, took part.

Moscow.—The professorship for pianoforte playing, so long vacant at the Imperial Conservatoire, has at length been filled, M. Sapellnikoff, the well-known pianist, having accepted the appointment.

Naples.—At an orchestral concert recently given here, under the direction of Signor Mugnone, an extraordinary success was scored by a Sinfonia Marinaresca by Signor Antonio Scontrino, professor of counterpoint at the Florence Conservatorio, some portions of the work being redemanded. The Sinfonia certainly appears to be of exceptional merit.

St. Petersburg.—A series of performances of Wagner's operas, it is now definitely stated, will be given by the brothers De Reszke at the Théâtre Marie in the coming spring. The conductor will probably be Dr. Muck, of Berlin, and the principal artists taking part will be Mesdames Malten, Sedlmair, Litvinne, Moran-Olden, and Olitzka; Messrs. J. and E. de Reszke, Reichmann, Dippel, and Reichenberg.—— The well-known composer, M. Rimsky-Korsakoff, has completed the score of a new opera, "Mozart and Salieri," the libretto of which is founded upon a poem by Pushkin.——A monument erected over the grave of Tschaïkowsky was unveiled on the recent fourth anniversary of the composer's death. A religious service formed part of the ceremony, at which an enormous crowd assisted. The monument, which includes a bust of Tschaïkowsky, is the work of the sculptor Kamensky.

Scheveningen.—The Berlin Philharmonic Orchestra, which annually gives a series of concerts here during the summer months, has had a particularly brilliant season this year, at the conclusion of which the conductor, Professor Mannstaedt, besides being decorated with the order of Orange-Nassau by the Queen Regent, was the recipient of valuable presents from the Burgomaster, the managers of the Kurhaus, and others. Professor Mannstaedt has accepted the post of Capellmeister at the Royal Opera, Wiesbaden, and will be replaced in the conductorship of the Philharmonic Orchestra by Herr Rebicek.

Vienna.—One of the most salutary reforms achieved by Herr Mahler, since his recent definite appointment as the successor of Herr Jahn at the Imperial Opera, has been the total abolition of the *claque*, an institution which had been rampant here for many years past; in many other respects also the new director's artistic zeal and ability are already making themselves felt; notably in the care he bestows upon rehearsals of works to be produced and

the regard in which he holds the intentions of their respective composers. Thus, on October 24, "Tristan und Isolde" was produced here for the first time without any curtailments, before an intensely appreciative audience; and again, on October 27, a model performance of "Die Zauberflöte" was given entirely in accordance with the original score, as performed under Mozart's direction at the Theater-an-der-Wien, without the customary alterations, and with leading artists filling even the minor parts. A similarly conscientious production of "Fidelio" is now in course of rehearsal.

OBITUARY.

A well-known musician has been removed by the very sudden death of Mr. Henry Charles Banister, which occurred at his residence, 9, Sternhold Avenue, Streatham, on the 20th ult. The son of H. J. Banister, a well-known violoncellist of his day, the deceased was born in London, June 13, 1831. He was a pupil of his father, and in 1845 competed for the King's Scholarship at the Royal Academy of Music, but was beaten by a boy named Weist Hill. In the following year he was successful, and after holding the scholarship for two years was re-elected (in 1848) for a similar period. In his boyhood Mr. Banister appeared in public as a singer, taking part in duets with Miss Dolby and Miss Sabilla Novello. In this connection he was greatly interested in the results of the research made by the present writer (one of his old pupils) in discovering the reports of those boyish appearances. He also sang in a private performance of Mendelssohn's "Walpurgis Night," given at John Hullah's house, Mendelssohn himself accompanying on the pianoforte. At the Academy, Mr. Banister was a pupil for pianoforte and composition of Cipriani Potter. In 1851 he was appointed an assistant professor, and soon after professor of harmony in his *Alma mater;* therefore he has been teaching harmony at Tenterden Street for the long period of forty-six years! He has held similar appointments at the Guildhall School of Music since its opening (in 1880), and for sixteen years at the Royal Normal College for the Blind, where his kindly, sympathetic nature greatly endeared him to his sightless pupils. Although Mr. Banister composed four symphonies, five overtures, and many other works, he is best known by "Music," his text-book on harmony, first published in 1872, which has run through sixteen editions. He is also the author of "Musical Analysis," the "Life" of his friend Sir G. A. Macfarren, and many other musical-literary works, all showing a thoughtful and original mind. He wrote many lectures and papers, one of which on "Music and Preaching" showed his strong theological predilections. Mr. Banister's recollections of music and musicians during his long professional life were full of interest, and his death comes as a personal loss to those of his pupils who can appreciate the sterling worth of such a man as Henry Charles Banister.

With much regret we record the death of Mr. Alfred James Caldicott, which took place near Gloucester, after a distressing illness, on October 24, in his fifty-fifth year. The eldest son of a hop merchant and amateur musician at Worcester, the deceased musician was born there on November 26, 1842. Like his six brothers, he was a chorister in the Cathedral choir, and at the age of fourteen was articled to the late Mr. Done, the Cathedral organist. He subsequently entered the Conservatorium at Leipzig, where he studied under Moscheles, Hauptmann, and Plaidy. On his return to Worcester he became organist of St. Stephen's Church and to the Corporation, and also conductor of the Worcester Musical Society. In 1878 he took the degree of Bachelor in Music at the University of Cambridge, under the Professorate of Sir G. A. Macfarren. Three years later his sacred cantata "The Widow of Nain" was performed at the Worcester Musical Festival. After a short residence at Torquay in 1882, Mr. Caldicott settled in London in the following year, and was appointed a professor of harmony at the Royal College of Music. In 1885 he became musical director of the now defunct Albert Palace at Battersea. He toured with an opera company in America, 1890-91, and was conductor at the Comedy and other theatres. Mr. Caldicott is, however, best known as a composer of vocal music cast in a light vein, in which he was highly successful. For the German Reed entertainments he composed "Treasure Trove" (1883) and other operettas, thirteen in all. "John Smith" and "The Girton Girl and the Milkmaid," composed for London theatres, were of a similar nature. Two cantatas for female voices—"A Rhine Legend" and "Queen of May"—must also be mentioned. Mr. Caldicott's humorous part-songs, of which "Humpty Dumpty" (special prize, Manchester Gentlemen's Glee Society, 1878) is a highly characteristic specimen, gave the lamented composer widespread popularity.

Widespread sympathy will be felt for the veteran composer Verdi in the desolation which has entered his home, at Busseto, by the death on the 14th ult. of his devoted wife. The late Signora Giuseppina Verdi, the composer's second wife, was born at Lodi, September 18, 1815, consequently she was in her eighty-third year. She was the daughter of Felice Strepponi, a composer of local fame, and after being a pupil at the Milan Conservatorio, she made her *début* in January, 1835, at Trieste, in "Matilde de Shabran." She became a popular *prima donna*, with a beautiful voice and marvellous execution. It was through her influence that Signor Verdi gained his first hearing at La Scala with his first opera, "Oberto"; this was early in 1839, when the composer was only twenty-five years of age. Verdi thus tells the story: "The impresario of La Scala at that time was Bartolomeo Merelli. One night behind the scenes he had overheard a conversation between Signorina Strepponi and Giorgio Ronconi, a conversation in the course of which Strepponi spoke very favourably of the music of "Oberto," which Ronconi also found to his taste. I presented myself then to Merelli, who abruptly said that in consideration of the favourable opinion which he had heard expressed of my opera, he was of his own accord disposed to put it on the stage during the next season, but that if I closed with the offer I should have to make some alterations in my score, the artists who would play in it not being the same as those who were to have sung it originally. It was a brilliant offer for me—young, unknown, I came across an impresario who dared to put on the stage a new work without asking of me an indemnity of any sort; an indemnity, moreover, which it would have been quite impossible for me to raise. Merelli, taking on his own shoulders all the necessary expenses, proposed to divide with me in equal parts the sum which I should get if, in case of success, I sold my score. Let no one suppose that this was a burdensome proposition; it was the work of a beginner that was in question; and, in fact, the result turned out successful enough to induce the publisher Giovanni Ricordi to consent to acquire the ownership of my opera at the price of two thousand Austrian liri, or about £70 sterling." In 1842 Signorina Strepponi created the chief part in Verdi's "Nabucco," and after the death of the composer's first wife, more than half-a-century ago, married Verdi and retired from the stage. The deceased lady was the sweet companion of the composer's old age; she shared his joys and sorrows, triumphs and failures, and was a cherished and loving help-meet.

M. Deldevez, the once highly-esteemed and meritorious conductor of the Paris Opéra and of the Conservatoire concerts, died in Paris, on the 6th ult., in his eighty-first year. Edouard Marie Ernest Deldevez was born in the French capital in May, 1817, and studied with distinction at the Conservatoire, where he was a pupil of Habeneck, Halévy, and Berton, obtaining the first prize for violin playing and the second Prix de Rome. In 1859 he became second conductor at once of the Opéra and of the Conservatoire, succeeding to the principal post at the latter Institution in 1872, and upon the death of Hainl, in the following year, was appointed also to the principal conductorship at the Opéra. In 1876 he resigned his position at the Opéra, but remained at the head of the Conservatoire orchestra, at which Institution he also held a leading professorship until 1885.

Professor Wilhelm Heinrich von Riehl, the well-known historian of modern civilisation, whose death took place on the 16th ult., at Munich, was an accomplished

musician and able musical author. In his writings on subjects connected with the art, scattered, many of them, in the *feuilletons* of newspapers, he was one of the first to trace the connection of the works of various composers with the general artistic and social status of the time in which they were written. A collection of these writings, in two volumes, published under the title of "Musikalische Characterköpfe," was the delight of music-lovers a generation or so ago. It went through a number of editions, and has been translated into several languages. A third volume of essays, in which the author has, however, developed a somewhat ultra-conservative tendency, was reviewed at some length in The Musical Times of 1878. Riehl was born at Biebrich, in 1823, and was appointed to a professorship at the Munich University in 1853, while in 1885 he also became Director of the National Museum and Conservator of the Monuments of Art and Antiquities in Bavaria.

John Ross, one of the most respected members of the musical profession in Liverpool, ended a most useful and successful career, on the 22nd ult., at the age of fifty-six years. As a young man he was a member of the orchestra of the Royal Italian Opera, and subsequently musical director at St. Helier's (Jersey), Glasgow, Edinburgh, and Liverpool, to which latter city he came about twenty years since. After a period spent as orchestral conductor he found such a rapidly increasing number of pupils claiming his attention that he determined to devote the whole of his time to tuition. He was one of the founders, and for some time a director, of the Liverpool College of Music; but failing health compelled him to abandon this post three years or so ago.

The death is announced of Mr. Frank Bradley, which occurred at Birmingham, on the 1st ult., at the early age of forty-four. The deceased held organ appointments at St. Barnabas, Birmingham; Stoke-on-Trent; Quebec Cathedral; Tettenhall College, Wolverhampton; St. John's, Wilton Road, London; and St. Andrew's, Kensington. Mr. Bradley toured in the United States, Australia, and South Africa, as solo organist, pianoforte recitalist, and accompanist to Mr Santley and others. He was formerly a professor of the organ at Trinity College.

A distinguished musical amateur, M. Jules Gallay, died in Paris, on the 2nd ult., at the age of seventy-five. He was an authority on all subjects connected with the history of stringed instruments. He, moreover, rendered important services to the advancement of his favourite study by the publication, partly at his own expense, of magnificent reprints, with copious commentaries, of the "Parfait Luthier," by the Abbé Sibire, and of the "Mariage de la Musique," by Guillaume de Manoir; works previously almost inaccessible to the student.

We learn with regret of the death, recently at Genoa, of Signor Carlo del Signore, the conductor of the admirable and highly successful first performance in Italy (in June last, at Genoa) of Gounod's "Mors et Vita," reported in The Musical Times. He was the director of the Civico Istituto de Musica, of Genoa, and a most earnest, conscientious artist.

We have also to record the following deaths:—

On October 28, after a very short illness, at Norfolk Lodge, Barnet, Marie, the beloved wife of Charles Victor Benecke, and elder daughter of the late Felix Mendelssohn Bartholdy. (We refer to the late Mrs. Benecke on p. 810.)

On the 3rd ult., after six months' suffering, Charlotte, widow of the late William Makepeace, of Rochester, in her seventy-eighth year.

On the 6th ult., at 15, Broadhurst Gardens, Hampstead, Fanny, the wife of Isidor Cohn.

On October 14, at Madrid, Antonio Cano, professor at the Royal Musical Academy, guitar virtuoso, aged eighty-six.

On October 15, at Vienna, Carl Lenz, musical director and choirmaster of the Church of St. Borromæus, aged seventy-one.

On October 18, at Stockholm, Johann Isidor Dannström, popular national composer and vocalist, aged eighty-five.

On October 21, at Berlin, Paul Kuczynki, composer and pianist, aged fifty.

On October 22, at Burton Crescent, London, John Francis Borschitzky, professor of music and composer, aged seventy-six.

The Leipzig Conservatorium has lost one of its most highly esteemed teachers by the death, on October 24, at the age of seventy-three, of Professor Theodor Coccius.

On October 27, at Stuttgart, Dr. Reinhold Seyerlen, professor at the Conservatorium and organist at St. John's Church, aged forty-nine.

On October 31, at Zwickau, Otto Türke, organist of St. Mary's Church, aged sixty-five.

On the 8th ult., at Paris, J. B. Lafleurance, leading flautist at the Opéra and professor at the Conservatoire, aged sixty.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Amberley (New Zealand).—The church choir is now provided with copies of the Cathedral Psalter in place of Mercer's book. As soon as the new pointing becomes familiarised to the congregation, the great advantages and musical value of the Cathedral Psalter over the old-fashioned book so long in use will be freely recognised and enjoyed by everyone.

Barnstaple.—The re-opening, on October 27, of the Music Hall, the property of the Town Council, after thorough decoration, was worthily celebrated by two performances of Sullivan's "Golden Legend," on the same day. A very efficient orchestra and chorus did ample justice to this fine popular work. The soloists were Madame Zipporah Monteith (*Elsie*), Mr. J. Dean Trotter (*Prince Henry*), while the part of *Lucifer* was in the experienced hands of Mr. Watkin Mills. Miss Florence Bulleid achieved much success as *Ursula* and Mr. C. J. Bath, the assistant-conductor of the Society, was the *Forester*. Dr. H. J. Edwards, the admirable conductor of the Barnstaple Musical Festival Society, must be warmly congratulated upon the double success attendant upon an eventful day in the musical history of this quaint old town in North Devon.

Bedford.—A very successful concert was given here, on the 10th ult., by the students of the Bedford School of Music, by invitation of the principal, Mr. P. H. Diemer, in the Corn Exchange. Many of the students had been successful in gaining certificates during the year, which were presented by the Mayoress (Mrs. Wells), amidst great enthusiasm. The programme included a quartet for two pianofortes—"Te voglio bene assaye," Scharwenka; Polonaise in C sharp minor, Chopin; violin solos, (*a*) "Souvenir" and (*b*) "Valsette"; and songs. The playing from memory of "Dreams" and "Tarantelle" in succession by Master Conway was a special feature of the entertainment.

Bradford.—Miss E. A. Atkinson gave an excellent pianoforte recital at the Church Institute, on the 2nd ult., when she created a very favourable impression by her successful interpretation of a varied programme of pianoforte music by Beethoven, Chopin, Schumann, Brahms, Grieg, Dvorák, Moszkowski, and other composers. Miss Atkinson was re-called several times and very heartily applauded. Mr. Alfred Jordan gave variety to a very pleasant evening by contributing some songs with much acceptance.

Brighton.—It is not surprising that a crowded audience attended the second subscription concert, held in the Dome, on October 28, of the Brighton Sacred Harmonic Society when the work selected for performance was Gounod's "Redemption." Full justice was done to what the composer called "The work of my life" by the excellent Society which Mr. R. Taylor so efficiently conducts, soloists, band, and chorus vieing with each other in rendering the music to the best advantage. The soloists were Miss Alice Holman, Miss Ada Watchurst, Mrs. W. J. Mobsby, Miss Hilda Taylor, Mr. Charles Hinchliff,

Mr. Boulcott Newth, Mr. Frederick Hosking, and Mr. T. H. Moppett. A word of praise must be given to Mr. Percy Starnes for the excellent manner in which he presided at the organ on the occasion of this successful concert.

Calcutta.—The Jubilee of Calcutta Cathedral was celebrated on October 8, when the Cathedral choir was assisted by all the choirs from the various churches in Calcutta, numbering altogether about 250 voices. Mr. Ernest Slater, the Cathedral organist, presided at the organ, and Mr. B. P. Willis, a member of the Cathedral choir, conducted an orchestra of strings and wind instruments. The Cathedral was crowded and the service was a great success.

Epsom.—Advantage was taken of the twenty-first anniversary of the dedication of Christ Church to present Mr. George E. Good (who has been organist and choirmaster during the whole of that period) with a handsome testimonial in the shape of a cheque for £100.

Fowey.—At a Conversazione given by members of the Fowey Choral Society, on the 17th ult., a very handsome silver plate was presented to Mr. C. E. Juleff, the conductor. Dr. Boger, in making the presentation, alluded to the high esteem in which Mr. Juleff was held by all the members of the Society. Although they deeply regretted his removal to St. John's, Taunton, he had no hesitation in saying that their loss would prove to be Taunton's gain.

Hanley.—The second Meakin concert of the ninth season was given on the 8th ult., in the Victoria Hall, when Barnett's "Ancient Mariner" was performed by the Hanley Glee and Madrigal Society, under the conductorship of Mr. James Garnet. The band and chorus numbered 300 performers, and Miss Mabel Berrey, Miss Florence Hoskins, Mr. Lloyd Chandos, and Mr. William Paull were the soloists.

Hawarden.—A lecture on the life and works of Franz Schubert was delivered in the Gymnasium, on the 10th ult., by Mr. Arthur Lyon, interspersed with selections from the composer's works. Miss M. James's rendering of the "The Inquirer," "Hark! hark, the lark," and "The Linden Tree" was very highly appreciated, while Mr. George Platt's fine voice left nothing to be desired in the presentation of "The Erl-King," "The Wanderer," and the ever-popular "Who is Sylvia?" The last two movements of the "Trout" Quintet and the *Scherzo* from the Trio in B flat were enthusiastically applauded, while a spirited rendering of the male-voice part-song, "The Hamlet," brought to a conclusion a most enjoyable evening.

Hyde (Cheshire).—Mr. Richard Knight essayed the bold experiment of giving a concert the programme of which consisted entirely of his own compositions, at the Union Street Schools, on the 9th ult. The artists were Miss Bessie Holt (soprano), Miss Annie Gregory (contralto), Mr. O. Kenworthy (tenor), Mr. Alfred Brown (baritone), Mr. James Heaton (violoncello), and Master William Faunt (violin). The St. John's choir, Godley, conducted by the Rev. Horace Stephens, also assisted, and the composer-concert-giver played all the accompaniments as well as the pianoforte solos. Mr. J. W. Sidebotham, M.P. was the chairman, and, in the course of some opening remarks, passed a eulogy upon the talent of Mr. Richard Knight.

Luton.—Special choral services were held in St. Mary's (Parish) Church on the 7th and 8th ult., in connection with the annual choir festival, when the following music was excellently rendered by the choir of the church, under the able direction of the organist, Mr. F. Gostelow: Te Deum (Gostelow in B flat), Magnificat and Nunc dimittis (Calkin in F); anthems, "In humble faith and holy love" (Garrett), "From Thy love as a Father" (from Gounod's "Redemption"), the solo impressively sung by Miss Foote; "Judge me, O God" (Mendelssohn), "Zadok the Priest" and "Hallelujah" (Handel). Mr. Gostelow also played some organ pieces with great acceptance.

Oswestry.—The Choral Society gave a chamber concert on the 2nd ult. The vocalists were Madame Fanny de Boufflers and Miss Maud Turner. Pianoforte, violin, and violoncello music was contributed by Dr. C. F. Reynolds (conductor of the Society), Mr. Bertie Ollerhead, and Mr. F. Collinson.

Plymouth.—Dr. Weekes is to be congratulated on the enterprise he shows in directing his choral and orchestral societies, and especially in regard to the last concert he gave, at the Guildhall, on the 10th ult. The programme was evidently chosen to suit all tastes, as it included Tschaïkowsky's "Symphonie Pathétique" and Mascagni's "Cavalleria Rusticana." Other features of the concert were Gade's chorus "Thou art mighty, O Eros," and Lemmens's part-song "Drops of rain." The vocalists were Madame Marie Duma, Miss Ethel Phillips, Miss Eveline Warren, Mr. Charles Saunders, and Mr. William Paull. Dr. Weekes conducted his well-trained forces with his usual conspicuous skill and enthusiastic zeal. Mr. John Hele presided at the organ.

Southport.—The Southport Choral Society gave its first concert this season, in the Cambridge Hall, on the 3rd ult. The programme consisted of Mendelssohn's "Hymn of Praise" and Wagner selections, the latter including the Overture, "Elizabeth's Greeting," and March ("Tannhäuser"), the Introduction to Act III. and Bridal Chorus ("Lohengrin"), and the "Preislied" ("Die Meistersinger"). The soloists were Miss Florence Rhodes, Miss Jessie Rhodes, and Mr. William Green. There was an excellent band of 50 and chorus of 200 performers. Mr. J. Charles Clarke conducted a very successful concert.

Staines.—The Staines Choral Society, under the direction of Mr. Martin Akerman, held a *soirée musicale*, at the Town Hall, on the 1st ult. The Harmonists, a male-voice quartet, consisting of Messrs. Percy Coward, Malcolm Boyle, Wilfred Kearton, and Bertram Mills, of St. George's Chapel, Windsor, contributed several selections, of which the glee "Come, sweet lass," was specially composed for the occasion by Dr. G. F. Huntley. The balance of tone and general finish of the performance of this quartet were excellent and worthy of all praise. Various part-songs were well rendered by the Society.

Organ Appointments.—Mr. A. G. Gosling, Organist and Choir Director to Berkeley Chapel, Mayfair.—Mr. Thomas B. Rutherford, Organist and Choirmaster to West Cliff Baptist Church, Bournemouth.—Mr. George F. Mountford, Organist to the Parish Church and Music-master at Wallace Hall Academy, Closeburn, Dumfriesshire.

Choir Appointments.—Mr. Lawrence White (Solo Alto), to St. Mary's, Ealing.—Mr. Charles Saunders (Solo Tenor and Choirmaster), to the New Albion Congregational Church, Ashton-under-Lyne.—Mr. Herbert Langton (Solo Tenor), to St. Andrew's, Stoke Newington.—Mr. A. W. Bonfield-Hearne, Choirmaster to the Garrison Church, Rowner, Gosport.

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ANSWERS TO CORRESPONDENTS.

W. M. E.—*To illustrate your lecture on Swedish music you might select from the songs of Halfdan Kjerulf, and by the same composer there is an Album of pianoforte pieces edited by Berthold Tours. Other pianoforte*

pieces are Pianoforte Stücke (Op. 24), by Christian Sinding; Petite Suite of five pieces (with string accompaniment, or pianoforte alone), and two sets of Trois morceaux pour le piano (Op. 19 and 23), by Ole Olsen; Piano Album (nine short pieces), "Crescendo," by Per Lasson; Serenade, by Bredo Lasson; and Vivace giocoso, by L. M. Lindeman. For pianoforte duet, "Rapsodies Norvégiennes," by J. S. Svendsen, and Romanza for violin and pianoforte by the same composer. All the above may be obtained from Messrs. Novello and Co. There is an interesting collection of Swedish songs and dance-tunes arranged, with pianoforte accompaniments, by Ahlström and Boman (Stockholm, Hirsch); and another, edited by A. G. Rosenberg, and entitled "160 Polskor, Visor och Danslekar upptecknade i Södermanland, samt sattei för Pianoforte" (Stockholm, 1876, folio).

Piano.—*You seem to have confused the slur as a phrasing sign in pianoforte music with its use in vocal music. The examples you give from Czerny are approximately correct, but the musical effect of the phrasing sign, staccato mark, &c., rather than mathematical accuracy, should be the first consideration. The slur marks in the other examples you send (from Dykes's tune to "Lead, kindly Light") naturally indicate the manner in which the notes are to be apportioned to the various syllables. To sing the passages in the way you have indicated would be to caricature Newman's lines. "Lead Thou me on," for instance, must be sung in one breath; to sing "ask* (break) *to* (break) *see," because the two notes to each syllable are slurred, would be absurd. The intelligent interpretation of the words should have the pre-eminence in all such cases.*

P. L.—*The "book" of Haydn's "Creation" is said to have been intended for an oratorio by Handel. The selection of the words, from Genesis and "Paradise Lost," is attributed to a Mr. Lidley, or Liddell. Baron von Swieten translated the libretto, with considerable additions, into German, and the result was "Die Schöpfung," or "The Creation." The Baron re-translated the German into English again, with results that are not always edifying.*

Musicus.—*In reply to your question as to "the date, month, and year when the first ten scholarships of the National Training School of Music, Kensington, were awarded," it is difficult to say which were "the first ten." The ten scholarships given by the Corporation of London were competed for on April 24, 1876. The School was opened on May 18, 1876; perhaps this date is near enough for you; if not, write again giving more details.*

A. L.—*A list of all the songs and passages in Shakespeare which have been set to music is published by Trübner and Co. for the New Shakespere Society. See also "A Handbook of Shakespeare Music," by A. Roffe (Chatto and Windus). Messrs. Novello and Co. issue a catalogue of the Shakespeare songs published by them, which may be obtained gratis on application.*

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THE MUSICAL TIMES.

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2.

Come, Lord, and bless this Parish with the grace
Which helps Thy children in the Christian race:
Breathe on dead souls, and rouse them into life;
Give courage, hope, and conquest in the strife.

3.

Prevent the young: their faltering footsteps guide,
And for their weakness heavenly help provide;
Be Thou their strength, as years on years increase,
And to the aged give Thy heavenly peace.

4.

Let all our brethren in this Parish feel
That Thou, alone, canst all our evils heal:
Draw them to seek Thee in Thy House of Prayer,
And to Thy footstool all their burdens bear.

5.

Our clergy bless, and teach them souls to win,
To guide the wanderers from the paths of sin:
Give them their people's love, and reverence due;
And, when downcast, their fading hopes renew.

6.

Make us receive their message, which is Thine,
And clothe the Living Word with power Divine:
And to our souls do Thou Thyself present,
As we partake the Holy Sacrament.

7.

Bless all who labour in Thy sacred cause
With loyal hearts to teach Thy holy laws;
Give them Thy light, without which all is night,
Till faith and hope be lost in perfect sight.

8.

Dear Father, by Thy Spirit help us now
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And when, at last, of death we cross the ford,
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This book is the result of an endeavour to set down my ideas in a systematic form, and I put it forth in the hope that it may prove of service to some of my fellow-teachers, as likewise to any earnest student of the pianoforte who may be led by his interest in the subject to read what I have written.

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